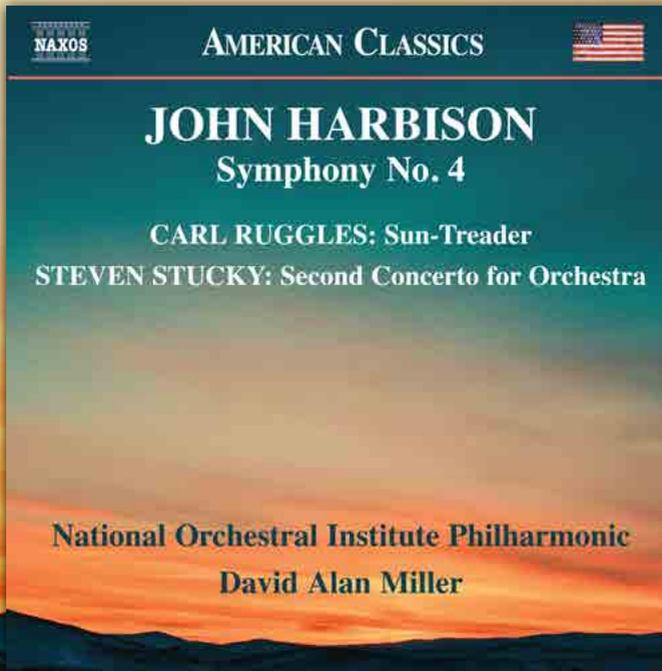




# NEW ON NAXOS

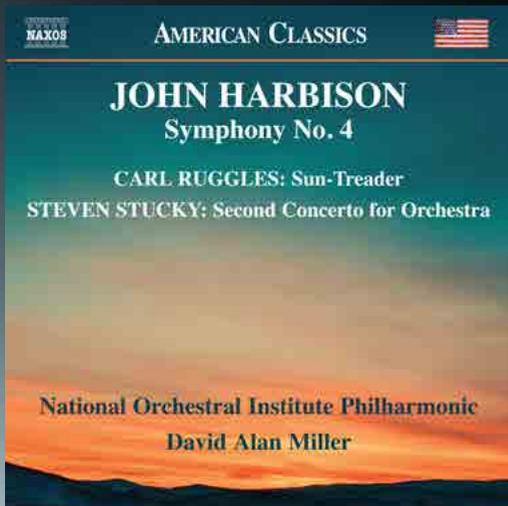
The World's Leading Classical Music Label

JUNE 2018



## This Month's Other Highlights





8.559836



David Alan Miller

© Gary Gold

**John HARBISON (b. 1938)**  
**Symphony No. 4**

**Carl RUGGLES (1876–1971)**  
**Sun-Treader**

**Steven STUCKY (1949–2016)**  
**Second Concerto for Orchestra**

*National Orchestral Institute Philharmonic • David Alan Miller*

This is the third recording in a multi-year partnership between the National Orchestral Institute Philharmonic and Naxos to release one album of American music each year. A study in dramatic contrasts, Carl Ruggles' *Sun-Treader* is an overwhelming, granite-hued tone poem by one of New England's most original and uncompromising composers. Steven Stucky's luminous Pulitzer Prize-winning *Second Concerto for Orchestra* is a riveting exploration of sonority and sound-painting while John Harbison's *Fourth Symphony* is a big, bold, jazz-imbued work by one of America's most important living symphonists.

**Key Features:**

- This release brings together three American orchestral masterpieces in a program that will impress and delight in equal measure. The catalogues are not overwhelmed by alternative recordings of these works, through Carl Ruggles' incredible early 20th century score has justly been given wider attention.
- GRAMMY® Award-winning conductor David Alan Miller has established a reputation as one of the leading American conductors of his generation, his Naxos recordings including the recent release of Michael Daugherty's *Dreamachine* (8.559807). His work with the **National Orchestral Institute Philharmonic** (NOIP) has resulted in a recording of John Corigliano's First Symphony (8.559782) that was considered "mightily impressive" by *Gramophone*, with *MusicWeb International* stating that "David Alan Miller is an impressive guide to this work and to the entire disc." "Conductor David Alan Miller's tempos are broad, letting the music breathe and allowing the composer's clear textures and melodic warmth to be fully revealed. The NOIP plays magnificently." (*Audiophile Audition*)
- The second release of the NOIP is conducted by James Ross (8.559822), and includes Randall Thompson's Second Symphony, Samuel Adam's *Drift and Providence* and the First Symphony of Samuel Barber. Of it *Gramophone* wrote, "It's as impressive as its predecessor in terms of the quality of orchestral execution ... this is a performance that grabs you and won't let go."

GRAMMY® Award-winning conductor **David Alan Miller** has established a reputation as one of the leading American conductors of his generation. Music director of the Albany Symphony since 1992, Miller has proven himself a creative and compelling orchestra builder and masterful interpreter of American contemporary music. Through commissioning and recording new works for orchestra alongside innovative educational and community outreach initiatives, he has reaffirmed the Albany Symphony's reputation as one of the nation's leading champions of American symphonic music and one of its most cutting-edge orchestras. In 2001, Miller won the ASCAP Morton Gould Award for Innovative Programming, and in 1999, ASCAP's first-ever Leonard Bernstein Award for Outstanding Educational Programming.



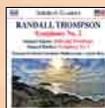
National Orchestral Institute Philharmonic

© Geoff Stiel

**Companion Titles –  
National Orchestral Institute  
Philharmonic**



8.559782



8.559822



8.559807

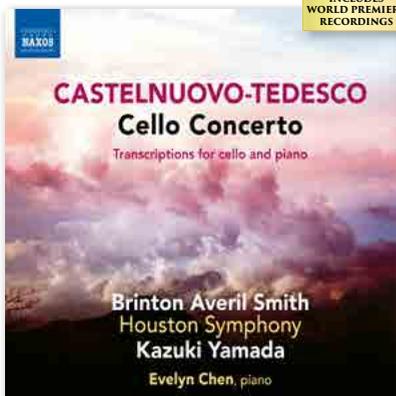


8.559757

**Companion Titles –  
David Alan Miller, Conductor**



INCLUDES  
WORLD PREMIERE  
RECORDINGS



8.573820

**Companion Titles –**  
Mario Castelnuovo-Tedesco, Composer



8.573135    8.572823    8.572500    8.572501

**Mario CASTELNUOVO-TEDESCO (1895–1968)**

**Cello Concerto**<sup>1</sup>

**Transcriptions for Cello and Piano**<sup>2</sup>

*Brinton Averil Smith, Cello • Evelyn Chen, Piano*<sup>2</sup>

*Houston Symphony*<sup>1</sup> • Kazuki Yamada<sup>1</sup>

Inspired by the personality, prodigious technique and musicality of the cellist Gregor Piatigorsky, Castelnuovo-Tedesco's *Cello Concerto* is a work of imposing scale and demanding virtuosity, but also with a rare beauty and warmth of expression. This live recording documents the first professional performances of the concerto in more than 80 years, and is paired with playful and virtuosic freely composed transcriptions for cello and piano of Mozart, Rossini and Ravel that Castelnuovo-Tedesco made for Piatigorsky and Heifetz.

**Key Features:**

- Mario Castelnuovo-Tedesco's career was interrupted by his move to America in 1939 to escape the Fascist regime in Italy. He worked as a film composer in Hollywood, and as a result his concert works have become neglected, and he is now best remembered as a composer for the guitar. There is something of an ongoing revival however, of which this program is a part.
- Acclaimed cellist **Brinton Averil Smith** appeared on our 'American Classics' album of music by Steven Gerber (8.559618), in which "[Kurt] Nikkanen and the extraordinary cellist Brinton Averil Smith bring out the changing moods and colors of the virtuosic 'Duo for Cello and Violin' (*Strings Magazine*). "Gerber is indeed fortunate to have this disc performed by such an elite group of players... Here all are virtuosi in their own right as well as sounding thoroughly committed to the sound-world Gerber creates." (*MusicWeb International*)
- This release follows successful **Houston Symphony** recordings for Naxos, such as the "wonderfully lush" (*The Dallas Morning News*) version of Zemlinsky's *Lyric Symphony* (8.572048), and the GRAMMY® Award-winning recording of Alban Berg's *Wozzeck* (8.660390-91) in which "the orchestra plays stunningly." (*ClassicsToday.com*)



© Sandy Landford



© Anthony Marburn



8.573681

**Companion Titles – Bjarte Engeset, Conductor**



8.573679    8.573680    8.572095    8.573738

**Percy GRAINGER (1882–1961)**

**Complete Music for Wind Band, Vol. 3**

**The Immovable Do • A Lincolnshire Posy • Hill-Song No. 1**

*Hans Knut Sveen, Organ • The Royal Norwegian Navy Band • Bjarte Engeset*

The final volume of Percy Grainger's complete music for wind band once again respects his precise instrumental demands in pieces that span the breadth of his career, from his first large work in the genre, *The Lads of Wamphray March*, to *The Power of Rome* and *The Christian Heart*, his largest such work and one of his last. Also to be heard are *A Lincolnshire Posy*, one of the genre's most famous and beautiful works; *The Immovable Do*, which contains "the most long-held pedal note in all music"; and the revolutionary *Hill-Song No. 1*, which Grainger considered the greatest of all his compositions.

**Key Features:**

- All the scores in this series follow to the letter Grainger's specific instructions as to the instrumentation.
- The **Royal Norwegian Navy Band** have starred for Naxos before, not least on some Sousa discs, volume 9 of which series (8.559396) about which *American Record Guide* wrote: "Here is another excellent recording ... the enthusiastic playing is always tasteful, never bombastic... The Royal Norwegian Navy Band sounds terrific."
- Another disc to be promoted is a recording of Geirr Tveitt's music on 8.572095 played by the band with the conductor of this Grainger disc, **Bjarte Engeset** – it received rave reviews; *American Record Guide* wrote: "This fascinating and dramatic music, played by an outstanding band, makes for an hour of terrific listening."



© Jon Kläsbo



© Lil Plam



2.110571 [DVD]  
 Picture format: NTSC 16:9  
 Sound format: PCM Stereo • DTS 5.1  
 Region code: 0 (worldwide)  
 Subtitles: Italian, English, French,  
 German, Japanese, Korean  
 No. of disc/s: 1 [DVD9]



Watch Video Trailer

[www.youtube.com/watch?v=Vx3yi2LxIAM](http://www.youtube.com/watch?v=Vx3yi2LxIAM)

## Ottorino RESPIGHI (1879–1936)

### La campana sommersa

Valentina Farcas • Maria Luigia Borsi, Sopranos  
 Agostina Smimero, Mezzo-soprano  
 Angelo Villari • Filippo Adami, Tenors  
 Thomas Gazzheli, Bass-baritone  
 Teatro Lirico di Cagliari • Donato Renzetti, Conductor  
 Pier Francesco Maestrini, Stage Director

The opera *La campana sommersa* ('The Sunken Bell') is Respighi's operatic masterpiece. A symbolist drama on a supernatural theme, it is steeped in beauty, mystery and foreboding, and orchestrated with the Romantic opulence familiar from his sumptuous trilogy of Roman tone-poems. Its triumph at the New York Metropolitan Opera in 1928 was repeated at La Scala, Milan, and this most recent production at the Teatro Lirico di Cagliari, world-renowned for its staging of rarities, was hailed for its 'brilliant production' and magnificent performances.



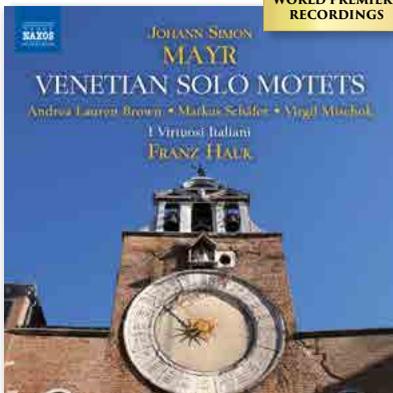
### ALSO AVAILABLE ON BLU-RAY VIDEO:

NBD0072V  
 Picture format: High Definition 16:9  
 Sound format: PCM Stereo • DTS 5.1  
 Region code: A, B, C  
 Subtitles: Italian, English, French, German,  
 Japanese, Korean  
 No. of disc/s: 1 [BD]

### Companion Titles – Ottorino Respighi, Composer

8.557711 | 8.573168 | 8.570741 | 8.550539

WORLD PREMIERE  
 RECORDINGS



8.573811

## Johann Simon MAYR (1763–1845)

### Venetian Solo Motets

Andrea Lauren Brown, Soprano • Markus Schäfer, Tenor • Virgil Mischok, Bass  
 I Virtuosi Italiani • Franz Hauke

Johann Simon Mayr became one of the most popular opera composers in Europe in the period preceding Rossini, but his younger career in the last decades of the 18th century was largely as a church musician, dividing his time between his native Bergamo and Venice. Often taking the form of small-scale religious operas, his Venetian solo motets were tailor-made for the singers of the day, with notable results, as can be heard in the soaring expressiveness of *Exsurge, anima*, the cavatina-style melodies of *O Deus, quot me circumdant*, and the contrasting atmospheres of fear, dread and serenity in *Qual colpa eterno Dio*.

### Key Features:

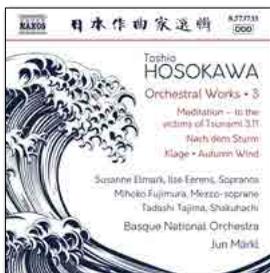
- **Franz Hauke** is the world's leading expert and exponent of the music of Johann Simon Mayr, and his numerous new editions and recordings of operatic and other vocal works by this composer is internationally recognized as highly significant: "Naxos's project of recording the major works of Simon Mayr is an extremely important event, introducing to most of us a composer of genuine individuality and importance." (*Fanfare* on the cantata *Arianna in Nasso*, 8.573065)



© James Gutz

### Companion Titles – Johann Simon Mayr, Composer

8.573782 | 8.573781 | 8.572721-22 | 8.660367-68



8.573733

**Toshio HOSOKAWA (b. 1955)**  
**Orchestral Works, Vol. 3**  
**Meditation – to the victims of Tsunami 3.11**  
**Nach dem Sturm**<sup>1</sup> • **Klage**<sup>2</sup> • **Autumn Wind**<sup>3</sup>

Susanne Elmark<sup>1</sup> and Ilse Eerens<sup>1</sup>, Sopranos  
 Mihoko Fujimura, Mezzo-soprano  
 Tadashi Tajima, Shokunachi  
 Basque National Orchestra  
 Jun Märkl

The orchestral triptych of *Meditation*, *Nach dem Sturm* and *Klage* is award-winning composer Toshio Hosokawa's response to the 2011 Tōhoku earthquake and tsunami. *Meditation* mourns the victims with a quiet song of sorrow, *Nach dem Sturm* uses shamanic elements to suggest stormy darkness and the hope of light, while the healing *Klage* seeks to connect our world with the supernatural. *Autumn Wind* unifies man and nature through the timeless sound of the shakuhachi.

**Companion Titles – Jun Märkl, Conductor**  
 8.573239 | 8.573276 | 8.573732 | 8.509002



8.573916

**Toshiro MAYUZUMI (1929–1997)**  
**Samsara**  
**Phonologie Symphonique** • **Bacchanale**  
 Hong Kong Philharmonic Orchestra • Yoshikazu Fukumura

Toshiro Mayuzumi was one of Japan's foremost 20th-century composers, enjoying a distinguished international reputation on a par with that of Toru Takemitsu, as well as that of an *enfant terrible* of the post-war Japanese music world. Versatile and prolific, he contributed music for films, the theatre, the 1964 Tokyo Olympics and broadcasts. His enthusiasm for avant-garde Western music led him to study in Paris, and the *Phonologie Symphonique* is a synthesis of Varèse-like acoustical experiment and serial techniques. The jazz-tinted *Bacchanale* is Mayuzumi's attempt to produce 'a cosmos of sounds reflecting the vital energies of the origin of music', and the symphonic poem *Samsara* is a musical expression of Buddhist teaching, an attempt to escape the seemingly endless cycle of birth and rebirth.

**Companion Titles – Japanese Classics Series**  
 8.573724 | 8.557693 | 8.557587 | 8.555881

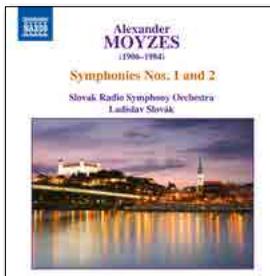


8.573697

**François DEVIENNE (1759–1803)**  
**Flute Concerto No. 13**  
**Symphonies concertantes Nos. 3 and 6** \*  
**VIOTTI, G.B.: Violin Concerto No. 23 (transcribed for flute)**  
 Patrick Gallois and Per Flemström\*, Flutes • Swedish Chamber Orchestra

François Devienne's series of wind compositions was pivotal in making his name synonymous with that of the flute. This final volume in the series includes *Concerto No. 13*, which ranks alongside his finest concertos with its profuse thematic ideas and sophisticated orchestral writing. As a leading virtuoso in Paris, Devienne was perfectly placed to write *Symphonies concertantes*, glittering showcases that remain among the best of their kind. Giovanni Battista Viotti's arrangement of one of his best-known *Violin Concertos* makes an ideal companion piece to the other works on this recording.

**Companion Titles – Patrick Gallois, Flute**  
 8.573230 | 8.573464 | 8.573465 | 8.557011



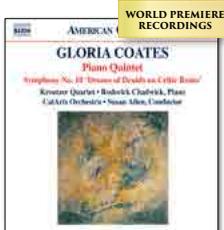
8.573650

**Alexander MOYZES (1906–1984)**  
**Symphonies Nos. 1 and 2**  
 Slovak Radio Symphony Orchestra • Ladislav Slovák

Along with Suchoň and Cikker, Alexander Moyzes was one of the leading Slovak composers of his generation. His compositional style was inspired by the folk music and beautiful landscapes of his native land, but also took account of contemporary trends in European music after the First World War. These early symphonies, infused with Moyzes' masterful orchestration and control of counterpoint, signify a new period in 20th-century Slovak music.

**Companion Titles – Ladislav Slovák, Conductor**  
 8.550624 | 8.550627

**Companion Titles – Slovak Radio Symphony Orchestra**  
 8.572509 | 8.550266



8.573844

**Gloria COATES (b. 1955)****Piano Quintet**<sup>1</sup>**Symphony No. 10 'Drones of Druids on Celtic Ruins'**<sup>2</sup>*Kreutzer Quartet*<sup>1</sup> • *Roderick Chadwick, Piano*<sup>1</sup>*CalArts Orchestra*<sup>2</sup> • *Susan Allen*<sup>2</sup>

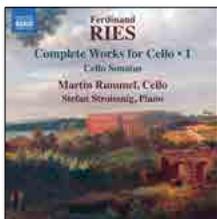
Gloria Coates's personal sound-world is unlike any other in contemporary music. Her *Piano Quintet* is rooted in the poetry of fellow American pioneer Emily Dickinson, with half of the quartet tuned a quarter-tone higher than the other, the strange beauty of the music emerging in glacial landscapes and shimmering microtones. Coates's *Symphony No. 10* evokes the archaeological ruins of a Celtic tribe, inspiring a torrent of dramatic percussion and long held tones that curve and shake in a moving body of sound.



8.573570

**Ludwig van BEETHOVEN (1770–1827)****Works for Flute, Vol. 2***Kazunori Seo, Flute* • *Mitsuo Kodama, Bassoon* • *Makoto Ueno, Piano*

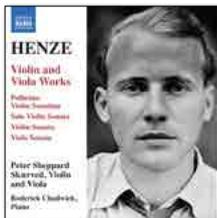
Beethoven's mastery in all genres extends to the sequence of music he wrote involving the flute. The *Serenade in D major* may have a somewhat convoluted history, but it illustrates the creative purposes to which Beethoven put traditional material and the inventive contrasts he embedded into this six-movement work. Both the *Sonata in B flat major* and the *Trio in G major* probably date from his years in Bonn. The former includes a lively *Polacca* and the latter ingeniously suggests the famous 'Mannheim Rocket'. Volume 1 is available on 8.573569.



8.573726

**Ferdinand RIES (1784–1838)****Complete Works for Cello, Vol. 1****Cello Sonatas***Martin Rummel, Cello* • *Stefan Stroussnig, Piano*

Ferdinand Ries's life and work are inextricably intertwined with those of his friend and teacher Beethoven, and both *Cello Sonatas, Op. 20* and *Op. 21* were dedicated to cellist Bernhard Romberg, who performed regularly with Beethoven. Ries exploits Romberg's extraordinary sound quality in the lower register of the cello in music that resonates with references to colleagues such as Haydn and Hummel. Ries's final *Cello Sonata, Op. 125*, completes a triptych that richly deserves its place in the cello repertoire.



8.573886

**Hanz Werner HENZE (1926–2012)****Violin and Viola Works***Peter Sheppard Skærved, Violin and Viola* • *Roderick Chadwick, Piano*

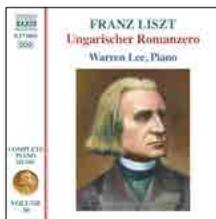
The sonatas recorded here encompass almost the entirety of Hans Werner Henze's creative life. Composed in difficult conditions just after WWII, the *Violin Sonata* covers the broadest range of human emotions, and is in some ways a study for the extraordinary *First Violin Concerto* (recorded by Peter Sheppard Skærved on 8.557738). Steeped in Italian mythology, the *Solo Violin Sonata* is 'a real piece of theatre', as is the emotionally shattering *Viola Sonata*, written straight after the completion of the ballet *Orpheus*. The *Violin Sonatina* is drawn from Henze's children's opera *Pollicino*, and the two remaining miniatures are memorials for lost colleagues.



8.573844

**Pyotr Il'yich TCHAIKOVSKY (1840–1893)****Potpourri***Lance Coburn, Piano*

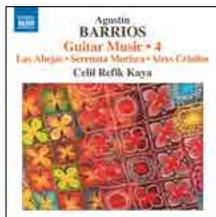
Award-winning pianist Lance Coburn has been schooled in and inspired by the Russian pianistic tradition, and sees this 'potpourri' of rarities as something akin to a snapshot of Tchaikovsky's more famous works. Ranging from wistful sentiment to fiery complexity, the *Theme with Variations* comes from Tchaikovsky's period of studies at the St Petersburg Conservatory, while the transcriptions include a medley of themes rescued from the early opera *Voyevoda*, the emotionally charged *Aveu passionné*, and a *Coronation March* that the composer described as 'noisy but bad'.



8.573805

**Franz LISZT (1811–1886)**  
**Complete Piano Music, Vol. 50**  
**Ungarischer Romanzero**  
*Warren Lee, Piano*

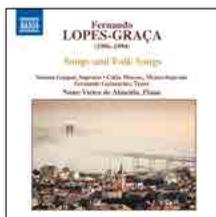
The eighteen *Ungarischer Romanzero* are transcriptions of popular Hungarian melodies made partially in collaboration with violinist Ede Reményi. The manuscripts are not always complete, with space for performers to add their own elaborations, or to follow Liszt's own hints on his own performances of pieces that give valuable insights into his Hungarian influences in their rawest form. The *Hungarian National Melodies* provide opportunities for amateur players, while the hugely popular *Rákóczi March* became the unofficial national anthem of Hungary, also being used by Berlioz and other composers.



8.573897

**Agustín BARRIOS (1885–1944)**  
**Guitar Music, Vol. 4**  
**Las Abejas • Serenata Morisca • Aires Criollos**  
*Celil Refik Kaya, Guitar*

Agustín Barrios Mangoré was one of the greatest guitar virtuosos of his time and something of a pioneer in making recordings, which he began as early as 1910. His compositions offer a lexicon of technical and expressive devices for the guitar, from both the South American and European traditions. This penultimate volume in the series offers the scintillating *Estudio No. 6*, which demonstrates some of the composer's finest artistic characteristics such as poignant treble melodies and a mastery of harmonic progression. Other works include examples of the Paraguayan polka, the *Zamba*, *Creole airs*, the *Serenata* and many other pieces attesting to Barrios's inexhaustible individuality and variety.



8.579039

**Fernando LOPES-GRAÇA (1906–1994)**  
**Songs and Folk Songs**  
*Susana Gaspar, Soprano • Cátia Moreso, Mezzo-Soprano*  
*Fernando Guimarães, Tenor • Nuno Vieira de Almeida, Piano*

Fernando Lopes-Graça was arguably the greatest Portuguese composer of the second half of the 20th century. He absorbed successive stylistic influences, but the core of his musical impulses lay in the folk music of his native country, a feature especially evident in his songs. The originality and complexity of his harmonisations, the vivid and communicative beauty of his sets of Christmas Songs and the subtlety of his settings of Russian and Hungarian songs illustrate a complete mastery of this aspect of his multifaceted art.



8.573905

**Tengyue Zhang Guitar Laureate Recital**  
**Winner, 2017 Guitar Foundation of America (GFA)**  
**International Concert Artist Competition**

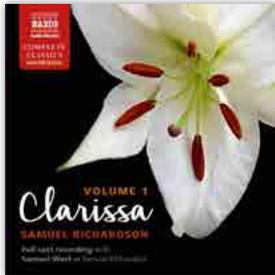
Tengyue Zhang won the 2017 Guitar Foundation of America (GFA) International Concert Artist Competition, one of the world's most prestigious events. His debut recital illustrates the moods, colours and techniques of the concert classical guitar from baroque transcriptions to masters of the twentieth-century genre such as Castelnuovo-Telesco, Tansman and Brouwer. Despite being from very different backgrounds and time periods, several of the pieces share intriguing relationships in their use of variation form or thematic motifs and harmonic progressions.

8.501303  
[130 CDs + 4 DVDs]

**Idil Biret 75th Anniversary Edition**  
**The Complete Studio Recordings 1959–2017**  
*Idil Biret, Piano*  
*Various Artists*

**Idil Biret** first made a professional recording in 1959 performing works by Brahms and Schumann. That moment led to a 75-year recording career, now collected in an enormous 130-CD 'superbox'. These critically-acclaimed recordings won many awards, including the Grand Prix du Disque Frederic Chopin and *Diapason d'Or*. This set contains more than 60 works for piano and orchestra including all the major works as well as many concertos of J.S. Bach, Bartók, Prokofiev, Saygun, Schoenberg, Shostakovich and others. The complete solo piano works of Brahms, Chopin and Rachmaninov are in the set as well as all the 32 Piano Sonatas by Beethoven, the 48 Preludes and Fugues of J.S. Bach and all the major solo works of Schumann and Liszt. There are many piano transcriptions by Liszt including Beethoven's nine symphonies, Berlioz's *Symphonie Fantastique* and *Harold in Italy*, as well as Brahms' Third and Fourth Symphonies that Biret transcribed herself. This 'superbox' commemorates both Idil Biret's 75th anniversary and her epic career on the concert stage over the last 70 years.

NEW RELEASES FROM NAXOS AUDIOBOOKS



NA0299

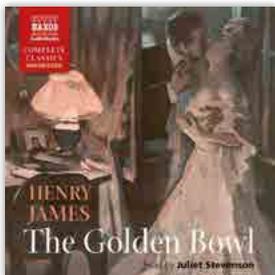
**Clarissa, Vol. 1**

By Samuel Richardson  
Unabridged  
Full cast recording with Samuel West

A milestone in the history of the novel, Samuel Richardson's epistolary and elaborate *Clarissa* follows the life of a chaste young woman desperate to protect her virtue. When beautiful Clarissa Harlowe is forced to marry the rich but repulsive Mr Solmes, she refuses, much to her family's chagrin. She escapes their persecution with the help of Mr Lovelace, a dashing and seductive rake, but soon finds herself in a far worse dilemma. Lovelace is a devil in disguise: he promptly imprisons Clarissa, and is determined to break her will. Terrifying and enlightening, *Clarissa* weaves a tapestry of narrative experimentation into a gripping morality tale of good triumphing over evil. The recording is divided into three volumes.

**Companion Titles – Samuel West, Reader**

NA0068 | NA320512 | NA211112 | NA208312



NA0309

**The Golden Bowl**

By Henry James  
Unabridged  
Read by Juliet Stevenson

Wealthy Maggie Verver has everything she could ever ask for – except for a husband, and a title. While in Italy, acquiring art for his museum back in the states, Maggie's millionaire father Adam decides to remedy this and acquire a husband for Maggie. Enter Prince Amerigo, of a titled, but now poor, aristocratic Florentine family. Amerigo is the perfect candidate. Delighted, Maggie then reciprocates by choosing a partner for her widower father: childhood friend Charlotte Stant. The stage is set, and what unfolds is a deep and gripping exploration of fidelity and the politics of love and marriage. Published in 1904, *The Golden Bowl* displays Henry James at his finest: James weaves scene upon scene, set piece upon set piece, into a seamless whole, through a richly dense tapestry of beautiful, flowing prose. Along with *The Ambassadors* and *The Wings of the Dove*, it constitutes James's final, and most rewarding, phase as a novelist.

**Companion Titles – Henry James, Author**

NA0296 | NA0267 | NA0276 | NA0238



NA0310

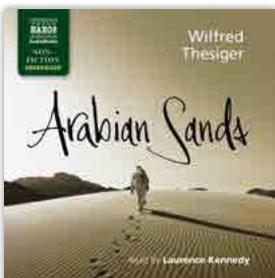
**Justine**

By The Marquis de Sade  
Unabridged  
Read by Polly Edsell and Nicholas Boulton

Underneath the patina of civilised society lies the Sadean demimonde: a bundle of lustful appetites fueled by momentary impulse and a desire for unfettered indulgence. And the target of this savagery: Justine de Bertole, a pious and virginal heroine. While her amoral sister Juliette gets all the wonders in the world, virtuous and faithful Justine is subjected to punishment after punishment at the hands of sadistic and abusive deviants. Grotesque, inhumane and compelling, Sade's novel overturns Rousseau's views of the social contract, and the common trope that punishment only visits sinners, to deliver a passionate treatise on good and evil, virtue and sin.

**Companion Titles – Nicholas Boulton, Reader**

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**Arabian Sands**

By Wilfred Thesiger  
Unabridged  
Read by Laurence Kennedy

*Arabian Sands* is Wilfred Thesiger's stunning account of five years spent crossing the Arabian Peninsula by foot and on camels, with nomadic Bedouin tribesmen as guides. Travelling between 1945 and 1950, the British explorer treks through Yemen, The Empty Quarter, Oman and parts of the then Trucial States, crossing and re-crossing around 250,000 miles of this most inhospitable terrain. He was the first European ever to set eyes on the dunes and wadis of these deserts. Faced with constant challenges and trials beneath the punishing sun, his journey is also spiritual and enriching, as it requires the utmost courage, patience, generosity and humour. In clear and evocative prose, Thesiger documents a journey of unimaginable hardship and startling beauty, as well as a time, place and people on the cusp of change.

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