



GRAND
PIANO

GRAND PIANO

CATALOGUE 2014

G R A N D P I A N O

The 2014 Grand Piano Catalogue marks the second year of this exciting label's mission to source and record keyboard music that has previously remained generally undetected and undervalued, either through the promotion of works by unknown composers or little-known works by familiar ones.

The last 12 months have seen a doubling in size of the label's discography and a strengthening of its growing international reputation. The 48 discs to date have proved to be an authoritative foundation for Grand Piano's future development and elicited an impressive cache of critical acclaim.

**"Anyone who is seriously interested in piano music should check out Grand Piano."
(The Listener)**

Collectors will appreciate the compendiums of keyboard works by individual composers: among those already available are the complete piano works of Mieczysław Weinberg, the complete piano sonatas of Christian Gottlob Neefe and Beethoven's complete piano duets. Included in the ongoing series are the complete piano works of Camille Saint-Saëns and Alexander Tcherepnin, plus the complete piano sonatas of Nicolas Medtner.

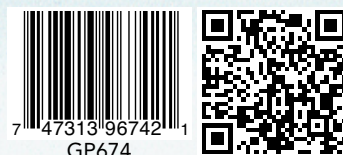
A number of composers are new to the catalogue this year, representing countries from the full breadth of Europe, and beyond. These include Arno Harutyuni Babadjanian (Armenia), Edwin York Bowen (England), Ferruccio Busoni (Italy), Dimitar Nenov (Bulgaria), Manuel María Ponce (Mexico) and Teresa Carreño (Venezuela).

**"The Grand Piano label continues to uncover gems of the piano repertoire."
(Fanfare)**

Exploring the Grand Piano label constantly throws up intriguing musical surprises, plus the visual delight of the discs' attractive cover images, which feature either figurines by the award-winning Norwegian artist Gro Thorsen or one of Tony Price's attractive studies in the play of light on water. We hope you will enjoy listening to these performances as much as we have done in producing them.

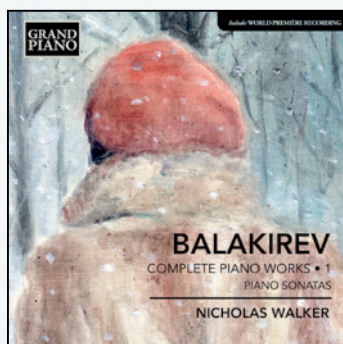
**"A treasure island of piano music."
(Spiegel Online)**





BABADJANIAN, Arno Harutyuni (1921-1983) Original Works for Piano Solo (Complete) **Hayk Melikyan**

One of the former Soviet Union's leading composers and a member of the so-called Armenian 'Mighty Handful', Arno Babadjanian was admired by musicians of the stature of Shostakovich, Khachaturian, Rostropovich and David Oistrakh. He was also an outstanding pianist and a very considerable virtuoso. Babadjanian's music explores his native Armenian folk tradition as well as elements of jazz and twelve-tone techniques.



BALAKIREV, Mily Alexeyevich (1837-1910) Piano Works (Complete), Vol. 1 - Piano Sonatas **Nicholas Walker**

Balakirev's *Sonata in B flat minor, Op. 5* (1905) is the summit of his ambition to create a work that expresses the entire history of Russia. This highly original and most moving of all Russian sonatas encapsulates all three Sonatas, having begun life as the *Grande Sonate, Op. 3* (1855), here recorded for the first time, subsequently becoming the *First Sonata* (1856). This recording of the *Sonata, Op. 5* is the first to have been made from the original manuscript, without the mistakes to be found in the two published scores.



BEETHOVEN, Ludwig van (1770-1827) 9 Variations for Keyboard on a March by Dressler, WoO 63 (+NEEFÉ: 12 Sonatas (1773)) [2 CDs] **Susan Kagan**

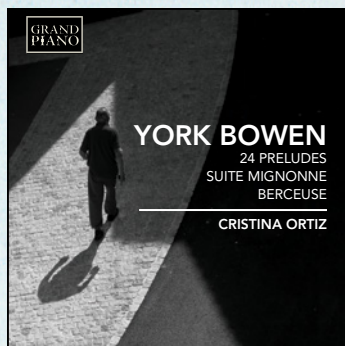
Christian Gottlob Neeffe flourished as the Baroque was giving way to the Classical period. These *Twelve Sonatas* represent important steps in this transition, each having a uniquely individual character and showing a mixture of styles. Neeffe is remembered today as Beethoven's first main teacher in Bonn, the *Dressler Variations* being young Ludwig's first published composition.



BEETHOVEN, Ludwig van (1770-1827) Piano Duets (Complete) [2 CDs] **Amy Hamann, Sara Hamann**

Beethoven's compositions for piano duet embrace works written for students as well as those designed for aristocratic acquaintances and friends. This release presents two recordings of the complete works: the first (CD 1) on a modern Yamaha piano, and the second (CD 2) on chronologically accurate reproductions of the fortepianos Beethoven was composing on at the time. The modern piano was recorded in a concert hall, whereas the period instrument recording was made in a much more intimate space, showcasing the salon performance settings of the past.



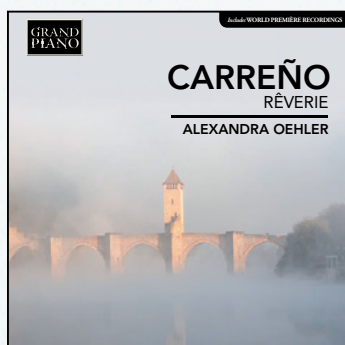


NEW RELEASE

BOWEN, York (1884-1961)

24 Preludes • Suite Mignonne • Berceuse
Cristina Ortiz

York Bowen was described by Saint-Saëns as 'the most remarkable of the young British composers'. His 24 *Preludes* form a sequence of concise, richly expressive and directly communicative studies. The *Berceuse* Op. 83 ranks amongst Bowen's most intimate scores, while the sophisticated *Suite Mignonne* demands the most delicate of touches from the pianist.



CARREÑO, Teresa (1853-1917)

Rêverie
Alexandra Oehler

The Venezuelan pianist Teresa Carreño was one of the most virtuosic artists of her age. A child prodigy, she won the admiration of Gottschalk and Anton Rubinstein, and gave sold-out concerts throughout America, Europe and Australasia. This selection of piano compositions, the earliest of which was written at the age of nine, reveals exacting technical demands allied to an impressively expressive arsenal, exemplified by the *Rêverie-Improptu* and the little-known *Caprice-Études*. Elements of *bel canto* infuse *Plaintes au bord d'une tombe* whilst Mendelssohnian warmth can be savoured in the *Elégie*.



CORTOT, Alfred (1877-1962)

Piano Arrangements
BACH • BRAHMS • CHOPIN • FAURÉ
FRANCK • SCHUBERT
He Yue

Legendary pianist Alfred Cortot's distinguished reputation as an educator is demonstrated in these magnificent arrangements of chamber music for solo piano. They cover every aspect of technique and expression, from Bach's demanding *Tocatta and Fugue in D minor* to Fauré's delectable *Dolly Suite* and the grand scale of Franck's *Violin Sonata*. Award-winning pianist He Yue is a young and rising star of the Chinese musical firmament.



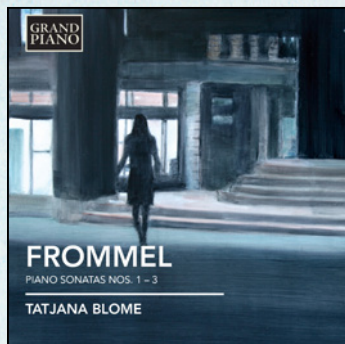
CRAMER, Johann Baptist (1771-1858)

BUSONI, Ferruccio (1866-1924)
Studio per il pianoforte • 8 Études after Cramer [2 CDs]

Gianluca Luisi, Alessandro Deljavan, Giampaolo Stuan

Johann Baptist Cramer's formidable reputation as a pianist of sensitivity and singing tone at the keyboard is transferred into his *Études*, the musical interest in these pieces including echoes of Bach and Scarlatti. This made them favorites with Beethoven and Schumann in their day and later with Busoni, their influence resonating through pianistic history.





FROMMEL, Gerhard (1906-1984)

Piano Sonatas Nos. 1-3

Tatjana Blome

Gerhard Frommel rejected vapid pre-war Nationalism and Schoenberg's dodecaphony, finding his voice in individuality and tradition. His highly contrasting *Piano Sonatas* are rooted in a blend of romanticism and the rhythmic propulsion of Stravinsky, articulated with tenderness in No. 1, clownish grotesquerie in No. 2, and sensual impressionism in No. 3.



GRAINGER, Percy (1882-1961)

Folk-Inspired Works for Piano Duet and Duo

The Bilder Duo (Caroline Weichert, Clemens Rave)

The essence of Percy Grainger's music is most evident in his piano pieces. He took ownership of traditional and popular influences, rejecting outdated conventions to create works of ingenious variation, textures and moods. Grainger's sparkling genius can be heard throughout, ranging from the fantastically popular *Country Gardens* to the elaborate *Fantasy* on 'Porgy and Bess'.



KOŽELUCH, Leopold (1747-1818)

Keyboard Sonatas (Complete), Vol. 1 - Op. 1 Nos. 1-3 and Op. 2 No. 1

Kemp English

Few composers exemplified the late eighteenth-century Viennese keyboard style better than Mozart's contemporary, the Czech composer Leopold Koželuch. A leading performer and teacher, he was even offered Mozart's former post as court organist to the Archbishop of Salzburg. Preferring instead to preserve his independence, he produced over four decades, a series of major sonatas for fortepiano and harpsichord worthy to stand beside those of Haydn, Mozart, Clementi and Dussek, and as a precursor to those of Beethoven. This is the first volume of the complete recording of Koželuch's 50 keyboard sonatas.



KOŽELUCH, Leopold (1747-1818)

Keyboard Sonatas (Complete), Vol. 2 - Op. 2 Nos. 2-3 • Piano Sonatas in D major, C minor and F major

Kemp English

Leopold Koželuch, an eminent contemporary of Mozart and at the time considered by many to be the superior composer, was one of the first champions of the fortepiano, and his compositions for the instrument enshrined the highest qualities of Viennese style. Over nearly four decades his sonatas show progressive development, embracing lyrical melodies, delightful harmonic shifts, and foretastes of Romantic drama. His sequence of sonatas can be judged worthy to stand alongside those of Haydn, Dussek, Clementi and Mozart, and as a precursor to those of Beethoven.





MEDTNER, Nicolas (1880-1951)
Piano Sonatas (Complete), Vol. 1 - Sonatina
in G minor • Piano Sonata in F minor, Op. 5 •
Forgotten Melodies, Op. 38: No. 1. Sonata-
Reminiscenza
Paul Stewart

Like his near-contemporary Rachmaninov, who called him 'the greatest composer of our time', Nikolay Medtner was a composer, pianist and an exile from his native Russia. His portfolio of works includes a remarkable series of pieces for his own instrument, including fourteen sonatas and some hugely evocative, deeply poetic miniatures. Medtner's gift for melody is immediately discerned in the early *Sonatina in G minor*. The *Sonata No. 1, Op. 5*, his first large-scale work, enshrines autobiographical elements and is both intense and spiritually charged. Poetry and nostalgia flood the beautiful *Sonata-Reminiscenza in A minor*. This is the first volume of a complete cycle of the Medtner Piano Sonatas.



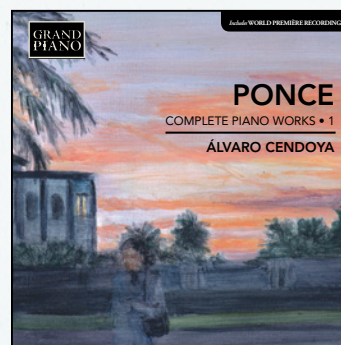
NEEFÉ, Christian Gottlob
(1748-1798)
12 Sonatas (1773) (+BEETHOVEN: 9 Variations
for Keyboard on a March by Dressler, WoO 63)
[2 CDs]
Susan Kagan

Christian Gottlob Neeffe flourished as the Baroque was giving way to the Classical period. These *Twelve Sonatas* represent important steps in this transition, each having a uniquely individual character and showing a mixture of styles. Neeffe is remembered today as Beethoven's first main teacher in Bonn, the *Dressler Variations* being young Ludwig's first published composition.



NENOV, Dimitar (1901-1953)
Piano Music: Miniatures • Etudes Nos. 1 and 2
• Toccata • Cinema Suite
Viktor Valkov

Dimitar Nenov was a leading figure of early 20th-century Bulgarian classical music. The entire range of his solo piano works is covered on this recording, from the austere and dissonant *Cinema Suite* to the romantic *Etudes* and exquisite *Theme and Variations in F sharp major*. The highly charged *Toccata* is Nenov's most popular work, while *Fairy Tale and Dance*, his last work for piano, is the most distilled example of his art.



PONCE, Manuel María (1882-1948)
Piano Works (Complete), Vol. 1 - Estrellita,
"Metamorfosis de concierto" • Preludio mexicano,
"Cielito lindo" • A la orilla de un palmar • Serenata
mexicana, "Alevántate" • Valentina • Ven oh luna •
Preludio mexicano, "Cuiden su vida" • Arrulladora
mexicana, "La Rancherita" • Barcarola mexicana,
"Xochimilco" • Mañanitas • Scherzino mexicano •
Scherzino maya • Intermezzo No. 1 • Mazurka de salón
in A flat major • Mazurka in D minor • Mazurka a la
española • Preludio romántico • 2 Études • Sonatine •
4 Danzas mexicanas
Álvaro Cendoya

Manuel Ponce was the founder of Mexican musical nationalism, often incorporating the melodies of harmonised folk-songs into his music. Widely travelled – he studied in Europe, at first in Bologna and then, between 1925 and 1933, as a pupil of Dukas in Paris – Ponce assimilated a wide range of styles and influences, including European-influenced Romanticism, indigenous idioms and a more advanced harmonic language. This is the first of eight volumes devoted to Ponce's complete piano music.





RAFF, Joachim (1822-1882)

Piano Works, Vol. 1 - Ballade • Scherzo •
Metamorphosen • Frühlingsboten • Fantaisie
Tra Nguyen

Although Raff is remembered primarily as one of the foremost symphonists of his day, by far his largest output was for the piano. The three works recorded here date from his early years in Weimar, and include the newly-discovered *Fantaisie*. One of Raff's first successes, *Frühlingsboten* portrays nature in many-layered miniature scenes. The *Drei-Klavier-Soli* concludes with one of Raff's greatest piano pieces, *Metamorphosen*.



RAFF, Joachim (1822-1882)

Piano Works, Vol. 2 - Fantasie-Sonate, Op. 168
• Variationen über ein Originalthema, Op. 179
• 4 Klavierstücke, Op. 196
Tra Nguyen

Though an esteemed symphonist, Raff wrote most extensively for the piano and the three works here come from the very pinnacle of his career. The 1871 *Fantasie-Sonate* is a fascinating and richly imaginative hybrid, whilst the *Variations on an Original Theme* is marked by fertility of invention. The *Four Piano Pieces* exemplify Raff's gift for lyricism and characterisation.



RAFF, Joachim (1822-1882)

Piano Works, Vol. 3 - Album Lyrique, Op. 17 •
5 Eglogues, Op. 105 • Impromptu-valse, Op.
94 • Fantaisie-Polonoise, Op. 106
Tra Nguyen

The *Album Lyrique*, Op. 17 contains a distillation of Raff's gifts for writing richly varied character pieces for the piano. They are often slow and meditative, but become increasingly dramatic and sonorous as the music progresses. The *Cinq Eglogues*, Op. 105 are poetic gems, the *Impromptu-Valse*, Op. 94 attained huge popularity, whilst the *Fantaisie-Polonoise*, Op. 106 reveals Raff's bravura side.



NEW RELEASE

RAFF, Joachim (1822-1882)

Piano Works, Vol. 4 - La Cicerenella, Op. 165
12 Romances en forme d'études, Op. 8
2 Pieces, Op. 166 • Allegro Agitato, Op. 151
Tra Nguyen

Volume 4 of the Piano Music series traces Raff from youth to maturity. *Douze Romances en forme d'études*, Op. 8 was written when he was just 21 and unsure whether to commit himself to full-time composition. Mendelssohn was so impressed by the set of charming character pieces that he recommended them to his own publisher. The much later 1871 *La Cicerenella – Nouveau Carnaval*, Op. 165 is a set of virtuoso variations, whilst the *Two Pieces*, Op. 166 offer both charm and melodic distinction.





SAINT-SAËNS, Camille (1835-1921)
Piano Works (Complete), Vol. 1 - Complete
Piano Études
Geoffrey Burleson

A seminal figure of French Romantic music, Camille Saint-Saëns was also a great keyboard prodigy. The *Études*, Op. 52 unite exuberant virtuosity with shimmering delicacy, while the *Six Études*, Op. 111 pay homage to Chopin and Bach as well as anticipating Ravel's impressionism. The neo-Baroque Op. 135, for left hand alone, is modelled on Couperin and Rameau.



SAINT-SAËNS, Camille (1835-1921)
Piano Works (Complete), Vol. 3 - Character
Pieces
Geoffrey Burleson

Saint-Saëns' first published works for piano were the vivid and characterful *Six Bagatelles*, Op. 3. *Album*, Op. 72 dates from his mid-career and teems with rich colours and textures – haunting and exciting alike. Elsewhere, in this third volume of the Complete Piano Music, we find the richly evocative tone poem *Rhapsodie d'Auvergne*, paraphrases, and some delicious encores.



SAINT-SAËNS, Camille (1835-1921)
Piano Works (Complete), Vol. 2 - Piano
Concerto No. 3 in E flat major, Op. 29: I.
Moderato assai - Piu mosso (Allegro maestoso)
(arr. for solo piano) • Suite in F major, Op. 90 •
Allegro appassionato in C sharp minor, Op. 70
(version for piano) • *Thème varié*, Op. 97 • 6
Fugues, Op. 161
Geoffrey Burleson

Saint-Saëns was a piano virtuoso and a composer of bravura brilliance. His *Six Fugues*, Op. 161 are masterly and complex character studies, devoid of academic leanings, whilst his famous *Allegro appassionato*, Op. 70 possesses brilliance and lyrical depth. The *Thème varié*, Op. 97 is witty and explosive, the *Suite*, Op. 90 full of charm, and the *Allegro*, Op. 29 possessed of dazzling breadth.





SCHMITT, Florent (1870-1958)

Original Works for Piano Duet and Duo (Complete), Vol. 1 - 3 Rapsodies, Op. 53 • 7 Pièces, Op. 15 • Rhapsodie parisienne
The Invenia Piano Duo

Winner of the Prix de Rome in 1900, Florent Schmitt stands alongside Debussy and Ravel as one of the most original and influential French composers of his time. This is the first of four volumes including unpublished work and rarities for piano duo and duet, each representing Schmitt's rich harmonic palette and good humoured lyricism.



SCHMITT, Florent (1870-1958)

Original Works for Piano Duet and Duo (Complete), Vol. 2 - Sur 5 notes, Op. 34 • Reflets d'Allemagne, Op. 28 • 8 Courtes Pièces, Op. 41
The Invenia Piano Duo

Florent Schmitt was one of the most original and influential French composers of his time. His music shimmers with luxuriant melodies, good humour and a fearless harmonic vocabulary. This second of four volumes is filled with innovation and stylistic bravura, from the remarkable variety to be found in *Sur cinq notes*, to the balletic poetry of *Reflets d'Allemagne*.



SCHMITT, Florent (1870-1958)

Original Works for Piano Duet and Duo (Complete), Vol. 3 - Marche du 163 R.I., Op. 48, No. 2 • Feuilletts de voyage, Op. 26 • Musiques foraines, Op. 22
The Invenia Piano Duo

Florent Schmitt remains one of the most important and influential French composers of the twentieth-century. Although he wrote successfully in almost all forms except opera, he was by training a formidable pianist and his writing for the instrument is colourful, bold and harmonically dextrous. Schmitt was also an inveterate traveller and this permeates his poetic and Romantic *Feuilletts de voyage* (Travel Pages), *Op. 26* whilst *Musiques foraines* (Carnival Music) *Op. 22* reveals Schmitt the festive humorist.



SCHMITT, Florent (1870-1958)

Original Works for Piano Duet and Duo (Complete), Vol. 4 - Humoresques, Op. 43 • Lied et scherzo, Op. 54 • 3 pièces récréatives, Op. 37 • Une semaine du petit elfe ferme l'oeil, Op. 58
The Invenia Piano Duo

Florent Schmitt was one of the most important of all French composers, an individualist who defies the simplicities of classification. The last of this four-disc series explores Schmitt's *Humoresques*, *Op. 43*, a cycle full of unexpected and witty twists, as well as the visionary *Lied et scherzo*, *Op. 54*. His gift for characterisation is always evident, not least in *Trois pièces récréatives*, *Op. 37* which is strongly spiced with humour.





SCHULHOFF, Erwin (1894-1942)
Piano Works, Vol. 1 - Partita • Susi • Suite •
Variations and Fugue
Caroline Weichert

During his short life Erwin Schulhoff absorbed a wide range of musical styles. The jazz-inspired *Partita* includes witty takes on the Tango, Foxtrot and Shimmy. Further synthesis comes in the *Suite No. 3*, written for the left hand alone, which adapts folk and jazz influences in a bracingly novel way, while the *Variations and Fugue* reveals indebtedness to Debussy, with whom Schulhoff studied.



SCHULHOFF, Erwin (1894-1942)
Piano Works, Vol. 2 - 5 *Pittoresken* • Sonata
No. 2 • 2 *Klavierstücke* • Musik für klavier,
Op. 35 • *Esquisses de jazz*
Caroline Weichert

Czech composer Erwin Schulhoff assimilated the influence of Jazz with genuinely distinctive results. The *Fünf Pittoresken* absorb both Dada and Scott Joplin whilst more classicist influences, such as Ravel, suffuse the *Second Piano Sonata*. *Esquisses de Jazz* (1927) is perhaps his most outstanding Jazz-influenced piece – a perfect synthesis of dance rhythms, wit and irony.



SILVESTROV, Valentin (b. 1937)
Piano Works: Naive Musik • Der Bote •
2 Waltzes • 4 Pieces • 2 Bagatelles •
Kitschmusik
Elisaveta Blumina

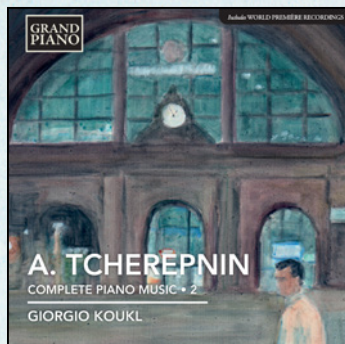
Piano music is central to Valentin Silvestrov's output. With its frequent allusions to lingering recollections of the past, this programme presents an overview of various creative periods. It begins with the composer's reworkings of youthful sketches (*Naive Musik*), followed by *Der Bote* (The Messenger) with its beautiful Mozartian theme leading into a sonatina in the style of the 18th century. After recent works from Silvestrov's self-defined 'Bagatelle' period, the recording concludes with the striking *Kitschmusik*, which engages with the music of Schumann, Chopin and Brahms. The *Two Waltzes* are dedicated to Elisaveta Blumina.



TCHEREPNIN, Alexander
(1899-1977)
Piano Music (Complete), Vol. 1 - 10 Bagatelles,
Op. 5 • Piano Sonatas Nos. 1 and 2 • 9
Inventions, Op. 13 • 10 Études, Op. 18
Giorgio Koukl

This programme demonstrates Russian-born Alexander Tcherpnin's mastery of the miniature and the monumental, speaking to the heart from a basis in the Romantic tradition. From the cleverly written and spontaneously fresh works of his youth to the remarkable *Sonata No. 2* from 1961, each piece is a gold mine of astoundingly inventive and distinctively individual craftsmanship.





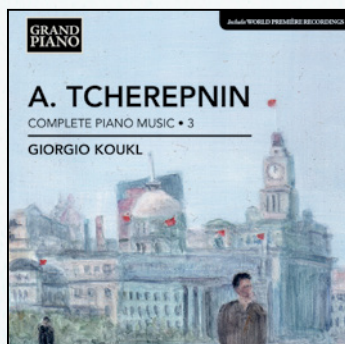
TCHEREPNIN, Alexander

(1899-1977)

Piano Music (Complete), Vol. 2 - Sonatine romantique, Op. 4 • Petite Suite, Op. 6 • Toccata No. 1, Op. 1 • Pièces sans titres, Op. 7 • Nocturnes Nos. 1 and 2 • Dances Nos. 1 and 2 • Scherzo, Op. 3 • Message, Op. 39

Giorgio Koukl

Focussing on his early piano works, this second volume of the complete piano music of Russian-born Alexander Tcherepnin shows a mastery of the miniature allied with huge imagination. The *Pièces sans titres*, Op. 7 are richly characterised gems and the *Petite Suite*, Op. 6 teems with resourceful vitality. By the time of *Message*, Op. 39, composed in 1926, and one of his masterpieces, Tcherepnin had developed an arrestingly dramatic approach to rhythm.



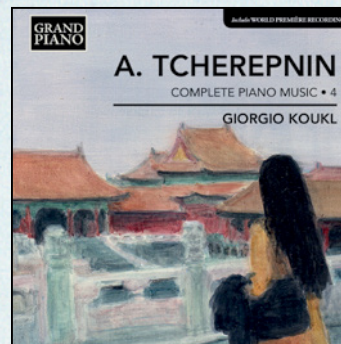
TCHEREPNIN, Alexander

(1899-1977)

Piano Music (Complete), Vol. 3 - 8 Pieces, Op. 88 • Feuilles libres, Op. 10 • 4 Nostalgic Preludes, Op. 23 • 4 Préludes, Op. 24 • Intermezzo, Op. 33a • Tanz (Dance), Op. posth. • 7 Etudes, Op. 56 • Expressions, Op. 81

Giorgio Koukl

Giorgio Koukl's survey of Tcherepnin's inventive piano music continues with two 1950s collections that reflect a synthesis of his earlier technical and expressive innovations – the virtuosic *Eight Pieces* and the beguiling *Expressions*. These two cycles bracket a varied group of scores, from the youthful *Feuilles libres* through the restrained lyricism of the *Préludes*, and the quirky modernism of the *Intermezzo* and *Tanz*, to the relaxed songfulness of the *Etudes*, written following a concert tour of the Far East.

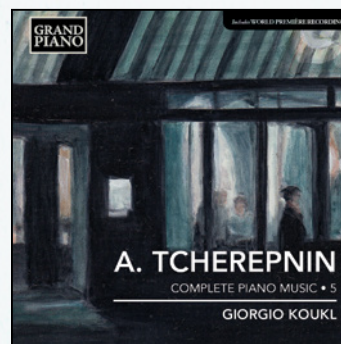


TCHEREPNIN, Alexander

(1899-1977)

Piano Music (Complete), Vol. 4 - Entretiens, Op. 46 • 12 Preludes, Op. 85 • 4 Romances, Op. 31 • 5 Concert Etudes, Op. 52, "Chinese" **Giorgio Koukl**

Drawn from different parts of Tcherepnin's life, the *Entretiens* display distinct cinematic qualities. With their exhaustive range of expression the *Twelve Preludes* vividly demonstrate the multi-faceted genius of their composer. The *Romances* contrast tenderness and warmth with unsettling moods and the *Five Concert Etudes* show an infatuation with all things Chinese.



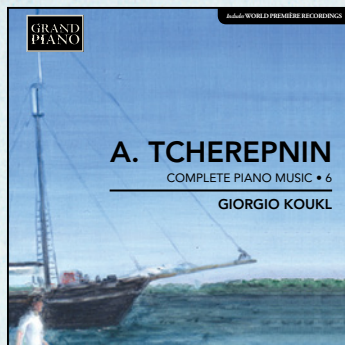
TCHEREPNIN, Alexander

(1899-1977)

Piano Music (Complete), Vol. 5 - 8 Preludes, Op. 9 • Arabesques, Op. 11 • 12 Pieces • Opivochki, Op. 109 **Giorgio Koukl**

Volume 5 of Alexander Tcherepnin's complete piano music focuses on miniatures written at both ends of his career. The *Eight Preludes*, nicknamed the "little fleas" on account of their frequent leaps, and the exotic *Arabesques* were among the pieces the young composer brought to Paris from Tbilisi in his suitcase. Written during the last decade of the composer's life, the mostly unknown and unpublished *Twelve Pieces* contain evocative scenes of childhood, while *Opivochki* or "Little Leftovers" are among his last works.



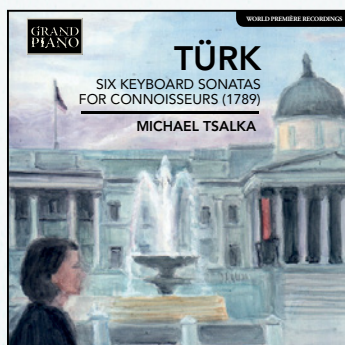


NEW RELEASE

TCHEREPNIN, Alexander (1899-1977)

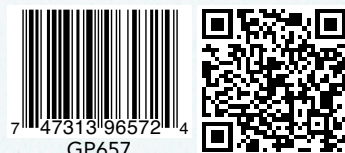
Piano Music (Complete), Vol. 6 - Songs without Words, Op. 82 • Chant et Refrain, Op. 66 • Le Monde en Vitrine, Op. 75 • La Quatrième • 2 Novelettes, Op. 19 • Prayer • Rondo à la Russe • Slavic Transcriptions, Op. 27
Giorgio Koukl

Selected from particularly fertile and contrasting periods of Tcherepnin's career, these works include a remarkable version of the *Volga Boatman's Song* in the bravura *Slavic Transcriptions*, and the vividly imaginative *Le monde en vitrine* influenced by Stravinsky. *Song and Refrain* combines beautiful melody with rhythmic freedom, while *Rondo à la Russe* is a three-minute gem.



TÜRK, Daniel Gottlob (1750-1813) 6 Keyboard Sonatas for Connoisseurs (1789) **Michael Tsalka**

Daniel Gottlob Türk was a North German composer, performer, theorist and pedagogue whose *Klavierschule* remains a vital source for late 18th century keyboard practice. Türk saw the keyboard sonata as the perfect medium for expressing the boldest and most experimental of ideas, and the *Klaviersonaten Grössentheils für Kenner* was his only collection dedicated to professional players. Symphonic novelties, exquisite polyphony and extreme contrasts of character and register are vividly brought to life on four historical keyboards from the Department of Musical Instruments at the Metropolitan Museum of Art, New York.



TÜRK, Daniel Gottlob (1750-1813) Keyboard Sonatas, Collections 1 and 2 [2 CDs] **Michael Tsalka**

Daniel Gottlob Türk is best known for his influential pedagogical treatise *Klavierschule* (1789). His 48 inventive and varied keyboard sonatas were influenced by Sonatas of other North German composers such as C. P. E. Bach and J. W. Hässler. The five historical keyboards employed in this recording reflect the diversity of the instruments available in Türk's day. The twelve sonatas encompassed in his first and second collections show how the composer's sensitive, at times dramatic, oratorical style relates beautifully to the nuanced expressive capabilities of these instruments.



TÜRK, Daniel Gottlob (1750-1813) Easy Keyboard Sonatas, Collections 1 and 2 [2 CDs] **Michael Tsalka**

Daniel Gottlob Türk is best known for his influential teaching manual *Klavierschule* (1789), a work which influenced a generation of aspiring keyboard players. In order to advance the technical and musical skills of students, in 1783 Türk published two collections of light or easy keyboard sonatas (*Leichte Klaviersonaten*). Listeners, performers, teachers, and musicologists will discover untapped riches in these expressive and historically important works, played on this recording on four contrasting historical keyboards.





WEINBERG, Mieczysław

(1919-1996)

Piano Works (Complete), Vol. 1 - Sonatas Nos. 1 and 2 • Lullaby, Op. 1 • 2 Mazurkas, Op. 10 • Sonata Op. 49bis

Allison Brewster Franzetti

The works on this first volume of the complete piano works of Mieczysław Weinberg range from very early yet characterful Mazurkas and the remarkably intense *Lullaby*, his Opus 1, to the at times dissonant *Piano Sonata No. 1* and the more classically oriented *Piano Sonata No. 2*. The *Sonata, Op. 49bis* is a 1978 expansion and rebalancing of a work originally completed in 1951.



WEINBERG, Mieczysław

(1919-1996)

Piano Works (Complete), Vol. 2 - Partita, Op. 54 • Piano Sonatina, Op. 49 • Piano Sonata No. 4 in B minor, Op. 56

Allison Brewster Franzetti

This second volume of the complete piano works ranges in date from 1950-55. The *Partita* is notable for its alternation of the intimate and the intensely dramatic, whereas the *Sonatina* is lyrical, though never straightforward. The *Piano Sonata No. 4* fuses folk inspiration, rhythmic vivacity and melancholy in a profoundly personal way.



WEINBERG, Mieczysław

(1919-1996)

Piano Works (Complete), Vol. 3 - Children's Notebooks, Opp. 16, 19 and 23 • 21 Easy Pieces, Op. 34 • Can-Can

Allison Brewster Franzetti

The third volume of the complete piano works focuses on the three sets of *Children's Notebooks*, twenty-three charming miniatures written to meet the strong demand for music for children in the Soviet Union. Weinberg's sets, however, were criticised for so-called inappropriate sophistication. The *21 Easy Pieces for Piano, Op. 34* are mood pictures, less technically demanding than the *Notebooks* but certainly not aimed at beginners.



WEINBERG, Mieczysław

(1919-1996)

Piano Works (Complete), Vol. 4 - Sonatas Nos. 3, 5 and 6 • 2 Fugues for Ludmila Berlinskaya

Allison Brewster Franzetti

Weinberg's fraught early life included two dramatic escapes from the Nazis, as he made his way from his native Poland to the Soviet Union. His eventual arrival in Moscow in August 1943 saw a period of relative stability in his personal life and an extraordinary burst of creative vitality. *Sonata No. 3*, composed in the space of a week at the end of January 1946, represents a conspicuous advance on its predecessors. The deeply expressive, technically challenging and superbly varied *Nos. 5* (1956) and *6* (1960) are the last of the numbered piano sonatas.



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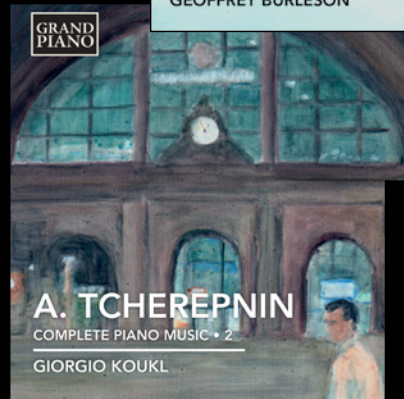
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