

With their engaging, wistful charm and immediate melodic appeal, Elgar's miniatures represent a less familiar side to the composer's music. The early *Froissart Overture*, inspired by chivalric lines from John Keats, was Elgar's first published work to achieve national recognition. The finely crafted *Romance for bassoon and orchestra* explores the lyrical possibilities of the solo instrument. Originally composed as violin pieces, the *Chanson de Matin* and *Chanson de Nuit* are among his most popular miniatures in both versions.

Edward
ELGAR
(1857–1934)

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|---|--|--------------|----|---|--------------|
| 1 | Froissart Overture, Op. 19 | 14:02 | | Three Characteristic Pieces, Op.10 | |
| 2 | May Song | 4:04 | 7 | No. 2: Sérénade Mauresque, | 5:30 |
| 3 | Carissima | 3:44 | 8 | No. 3: Contrasts: The Gavotte | 3:17 |
| 4 | Romance for Bassoon and Orchestra, Op. 62 | 5:18 | 9 | Chanson de Matin, Op. 15, No. 2 | 3:37 |
| | Three Characteristic Pieces, Op.10 | | 10 | Chanson de Nuit, Op. 15, No. 1 | 4:26 |
| 5 | No. 1: Mazurka | 3:14 | | Three Bavarian Dances | 12:16 |
| 6 | Minuet, Op. 21 | 4:26 | 11 | No. 1 | 3:40 |
| | | | 12 | No. 2 | 3:55 |
| | | | 13 | No. 3 | 4:40 |

Preman Tilson, Bassoon
New Zealand Symphony Orchestra • James Judd



THE SCOTTWOOD SERIES

Recorded in the Michael Fowler Centre, Wellington, New Zealand,
from 6th to 8th April, 2004 • Producer and Editor: Wayne Laird
Engineer: Paul McGlashan • Booklet Notes: Keith Anderson

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(National Gallery of Victoria, Melbourne / Bridgeman Art Library)



8.557577

DDD

Playing Time
64:04



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