

The musical language of the New York-based Arnold Rosner (1945–2013) clothes the modal harmony and rhythm of pre-Baroque polyphony in rich Romantic colours, producing a style that is instantly recognisable and immediately appealing. These four chamber works, all receiving their first recordings, embrace a wide range of emotions, from tragic nobility to buoyant good humour, with Rosner's use of modality adding a hint of the Orient.



TOCC 0408

ARNOLD ROSNER Chamber Music

Sonata No. 1 for Violin and Piano, Op. 18 (1963; rev. 2004)

- 1 I *Allegro molto*
2 II *Lento*
3 III *Allegro*

13:38
4:57
4:58
3:43

Dances à la mode, Op. 101 (1994)

- 4 No. 1 *À la Greque*
5 No. 2 *Raga*
6 No. 3 *Sarabande*
7 No. 4 *Musique du Nord*

10:06
2:16
3:13
2:37
2:00

Sonata for Bassoon and Piano, Op. 121 (2006)

- 8 I *Adagio* 5:44
9 II *Allegro energico ma serio* 4:43
10 III *Lento* 5:40

Sonata No. 2 for Cello and Piano, Op. 89,

La Divina Commedia (1990)

- 11 I *Adagio* 7:48
12 II *Moderato, con rubato* 7:15
13 III *Allegro* 6:03

16:07

21:06

Curtis Macomber, violin 1–3

Maxine Neuman, cello 4–7 11–13

David Richmond, bassoon 8–10

Margaret Kampmeier, piano 1–3 11–13

Carson Cooman, piano 8–10

TT 67:50

FIRST RECORDINGS

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MADE IN GERMANY