



The musical language of the New York-based Arnold Rosner (1945–2013) had its roots in the modal harmony and rhythm of pre-Baroque polyphony and evolved in an array of unusual directions, producing a style that is instantly recognisable and immediately appealing – as can be heard in the three works on this recording. Rosner's *Nocturne* suggests the immensity – and the implacable violence – of outer space, whereas his overture *Tempus Perfectum* has its starting point in Renaissance dance. The monumental Sixth Symphony opens with music of volcanic ferocity and vehemence; the central *Adagio* then provides an island of troubled calm before the dignified opening of the finale presages a symphonic *Allegro* of wild, freewheeling energy; only when its immense force is spent does this powerful masterpiece sink to an uneasy close.

TOCC 0469

## ARNOLD ROSNER Orchestral Music, Volume Three

[1] <i>Nocturne</i> , Op. 68 (1978)	12:25
[2] <i>Tempus Perfectum: A Concert Overture</i> , Op. 109 (1998)	8:09
<b>Symphony No. 6, Op. 64 (1976)</b>	<b>38:27</b>
[3] I <i>Allegro agitato</i>	10:23
[4] II <i>Adagio</i>	11:56
[5] III <i>Grave – Allegro – Grandioso – Grave</i>	16:00

TT 59:23

London Philharmonic Orchestra  
Nick Palmer, conductor

FIRST RECORDINGS

TOCCATA CLASSICS  
16 Dalkeith Court,  
Vincent Street,  
London SW1P 4HH, UK

Tel: +44/0 207 821 5020  
E-mail: [info@toccataclassics.com](mailto:info@toccataclassics.com)

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