

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

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| 1 | <i>Nocturne</i> , Op. 68 (1978) | 12:25 |
| 2 | <i>Tempus Perfectum: A Concert Overture</i> , Op. 109 (1998) | 8:09 |
| | Symphony No. 6, Op. 64 (1976) | 38:27 |
| 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

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