

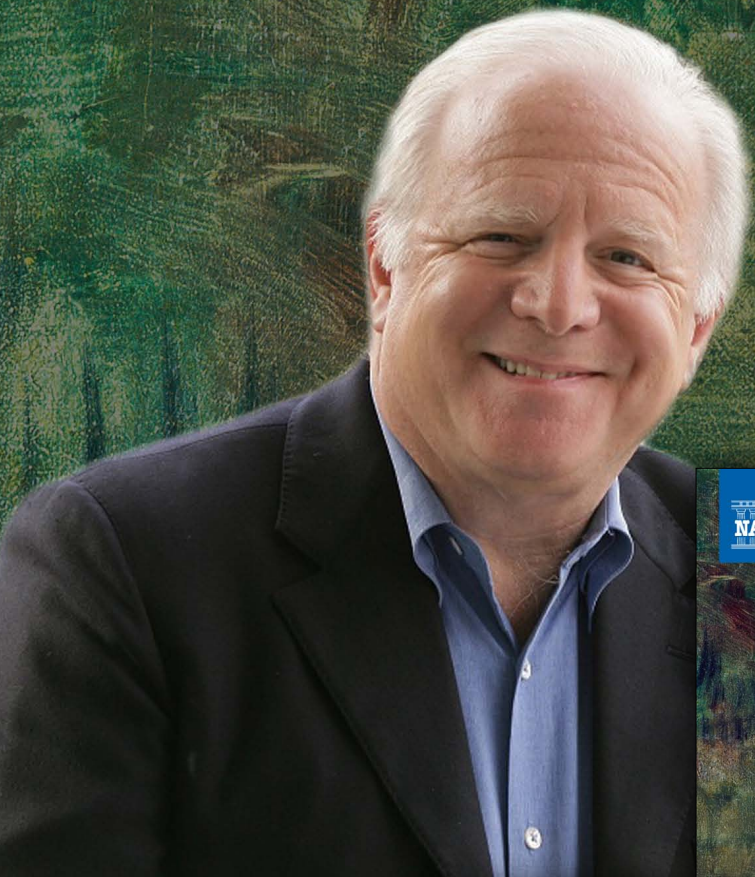
25 YEARS



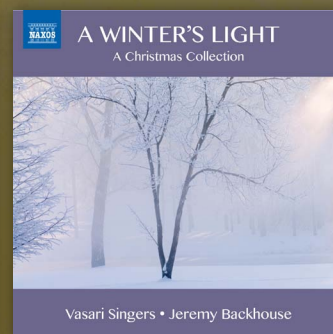
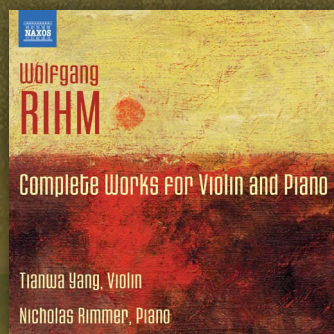
# NEW ON NAXOS

The World's Leading Classical Music Label

NOVEMBER 2012



## This Month's Other Highlights





Leonard Slatkin



8.572887



Playing Time: 67:37



Orchestre National de Lyon

## Maurice RAVEL (1875–1937) Orchestral Works, Vol. 1

Jennifer Gilbert, violin\*

Orchestre National de Lyon • Leonard Slatkin

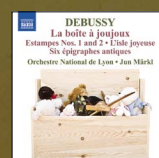
**Alborada del gracioso • Pavane pour une infante défunte  
Rapsodie espagnole • Pièce en forme de habanera\*  
Shéhérazade – Ouverture de féerie • Menuet antique • Boléro**

Ravel orchestrated his piano pieces *Alborada del gracioso* and *Pavane pour une infante défunte* to great effect; the former gains in suggestive colour, and the latter evokes nostalgic pathos. Another orchestrated work is the *Menuet antique*, which is redolent of old French dance forms. *Rapsodie espagnole*, Ravel's first major orchestral work, shimmers with expectancy and bursts into Spanish dance rhythms, themes he pursued in *Pièce en forme de habanera*. His earliest orchestral work, the 'fairy overture' *Shéhérazade*, is all that remains of a planned opera based on *The Thousand and One Nights*. The famous *Boléro*, an 'orchestrated crescendo' of undimmed power, has proved one of the most popular works in all classical music.

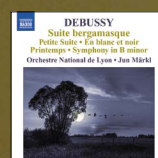
**Sales Points** • This particular selection of Ravel's orchestral music has no direct competitor. Boulez on Sony includes the *Rapsodie* and *Menuet antique*, whereas Maazel on CBS coupled the *Rapsodie* with *Boléro*. The classic Martinon EMI Ravel survey consists of 2 CD sets, and is rather old. Another point to note: this disc inaugurates Leonard Slatkin's new relationship with the Orchestre National de Lyon, and they are on 'home ground' with this repertory.

Internationally renowned conductor **Leonard Slatkin** was recently named Music Director of the **Orchestre National de Lyon**, beginning with the 2011-2012 season. He completed his twelfth and final season as Music Director of the National Symphony Orchestra in June 2008, and began his tenure as Music Director of the Detroit Symphony Orchestra in the 2008-2009 season. Slatkin continues as Principal Guest Conductor of the Royal Philharmonic Orchestra.

### Companion Titles



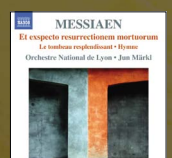
8.572568



8.572583



8.572886



8.572714





8.572730



Playing Time 75:05

**Wolfgang RIHM (b. 1952)****Complete Works for Violin and Piano***Tianwa Yang, violin • Nicholas Rimmer, piano*
**Phantom und Eskapade • Hekton • Antlitz**  
**Eine Violinsonate • Über die Linie VII** World Premiere Recording

Wolfgang Rihm is one of the world's most eminent and prolific composers. His works for violin and piano encompass almost his entire compositional career, from *Hekton* in 1972 to the solo violin *Über die Linie VII* in 2006. Each draws on a wide range of influences, from folk-like moments, embedded quotations and dazzlingly virtuosic episodes. They reflect the breadth of Rihm's various changing styles, which are almost unique in today's music in marrying contemporary technique with emotionally powerful resonances.

**Sales Points** • Rihm is probably Germany's foremost living composer, one whose music is showcased internationally. All these works except *Über die Linie VII* were recorded on CPO by Ulf Hoelscher and Siegfried Mauser in 2003. *Phantom* and *Antlitz* were recorded in a MDG disc this year, but the third work there was for solo piano. They are technically challenging and employ contemporary techniques but carry a rich emotional charge.

Acclaimed as 'an unquestioned master of the violin' (*American Record Guide*), **Tianwa Yang** has quickly established herself as a leading international performer and recording artist. She has recorded critically acclaimed interpretations of music for violin and piano and for violin and orchestra by Sarasate, with both cycles due for completion in 2013.

**Nicholas Rimmer** currently teaches chamber music and piano at the Hanover University of Music and Drama. He was nominated by *Fonoforum* magazine as one of the "Rising stars of the year" in December 2011.

**Companion Titles**

8.557738



8.570179



8.572635



8.572398

**Nicholas Rimmer**

© Friedrun Reinhold

Tianwa Yang

© Irène Zandiel





8.572752



Playing Time: 55:36

**Mieczysław WEINBERG (1919–1996)**  
**Symphony No. 19 'Bright May', Op. 142**  
**The Banners of Peace – Symphonic Poem, Op. 143**  
*St Petersburg State Symphony Orchestra • Vladimir Lande*

Mieczysław Weinberg's 26 symphonies are seen today as a substantial continuation of the Russian tradition. *Symphony No. 19* marks 'Bright May' as the month in which the Great Patriotic War came to an end, but expressed with ominous apprehension as well as celebration. *The Banners of Peace* subsumes traditional and revolutionary songs to create an extrovert work which avoids the bombast of propaganda. *Gramophone* has acclaimed the 'understanding and fervour' of Vladimir Lande's 'greatly superior' conducting of Weinberg's *Symphony No. 6* (8.572779).

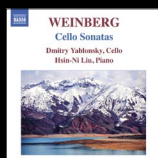
**Sales Points** • We have been steadily and successfully raising Mieczysław Weinberg's profile through significant releases for a long time now, and *Gramophone* magazine welcomed the *Symphony No. 6* (8.572779) as 'cause for hats in the air.' With only the première recording of the *Symphony No. 19* conducted by Vladimir Fedoseyev having appeared on a now unavailable Olympia release, this new recording enters the market unchallenged.

The **St Petersburg State Symphony Orchestra** was established in 1967 and until 1985 was known as the Orchestra of Ancient and Modern Music. Renowned soloists and conductors, including Yuri Temirkanov, Mariss Jansons, Svyatoslav Richter, and many others, have performed with the orchestra. In 2008, the American **Vladimir Lande** became the orchestra's principal guest conductor. He conducted the opening concert of St Petersburg's White Nights Festival in summer 2004. Since then, he has led notable orchestras in the United States, conducted the National Gallery Chamber Orchestra on an American tour, and served as conductor of the 64th American Music Festival.

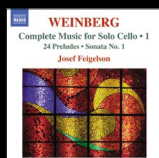
**Companion Titles**



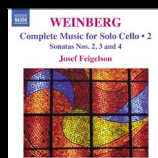
8.572779



8.570333



8.572280



8.572281



Vladimir Lande

© Natalya Rinas



St Petersburg State Symphony Orchestra



NAXOS

**Ferdinand  
RIES****Piano Concertos**

Op. 42 and Op. 177

Introduction et Rondeau brillant

**Christopher Hinterhuber, Piano****New Zealand Symphony Orchestra • Uwe Grodd**

8.572742



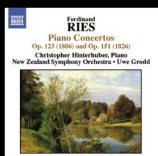
Playing Time: 78:06

**Ferdinand RIES (1784–1838)****Piano Concertos, Volume 5***Christopher Hinterhuber, piano**New Zealand Symphony Orchestra • Uwe Grodd***Piano Concerto in E flat, Op. 42 • Piano Concerto in G minor, Op. 177**  
**Introduction et Rondeau brillant, Op. 144**

The fourteen works for piano and orchestra of Ferdinand Ries stand alongside those of Hummel as the finest and most important of their kind from the early decades of the 19th century. Intensely lyrical and yet displaying at times a rugged Beethovenian grandeur, Ries's eight concertos are works of impressive musical stature. In this fifth and final recording we encounter the first and last of his published concertos and the virtuosic *Rondeau brillant*, Op. 144. "Sparkling performances... the recording is first rate." (*Penguin Guide* on Vol. 3, 8.570440).

**Sales Points** • We have been raising awareness of Ferdinand Ries's name for some time now, with works for piano solo and chamber music as well as his complete works for piano and orchestra. Entirely lacking in competition in the catalogues other than a scattering of recordings of the *Piano Concerto No. 3*, all of the previous four volumes in this carefully prepared series have been released to critical acclaim. Christopher Hinterhuber has been described as "an absolute master of this style" (*American Record Guide* on Vol. 4, 8.572088) and the New Zealand Symphony Orchestra and Uwe Grodd providing "keen and sympathetic support... [a] distinguished release" (*Gramophone* on Vol. 1, 8.557638).

After winning several top prizes at international piano competitions in Leipzig, Saarbrücken, Pretoria, Zurich and Vienna, **Christopher Hinterhuber** performed as 'Rising Star' 2002/3 at the major European concert halls and Carnegie Hall, New York. The New Zealand based German conductor and flautist **Uwe Grodd** first gained worldwide recognition when he won First Prize at the Cannes Classical Awards 2000 for the *Best Eighteenth Century Orchestral Recording* with his CD of *Symphonies* by J.B. Vanhal (8.554341).

**Companion Titles**

8.557638



8.557844



8.570440



8.572088

**Christopher Hinterhuber**

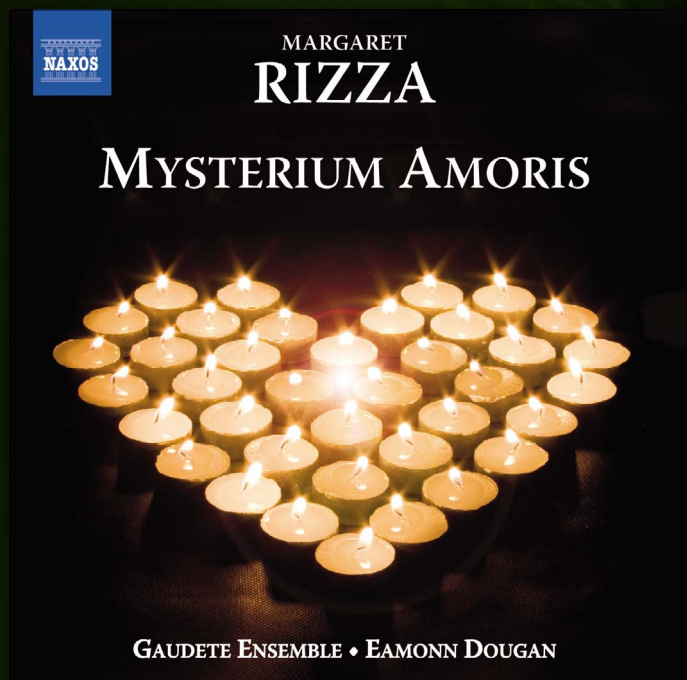
© Nancy Horowitz



© Godfrey Boehmke

**Uwe Grodd**





8.573039



Playing Time: 72:22

**Margaret RIZZA (b. 1929)****Mysterium Amoris***Gaudete Ensemble • Eamonn Dougan***Repertoire**

**Ave Maria • O magnum mysterium • In the silence • Mary slept  
Fire of Love • O sapientia • Christ be near • Mysterium amoris  
Veni Jesu • Sanctus Dominus • O speculum columbe  
Rising Prayer • Mysterious Night • Oculi mei • Ave generosa**

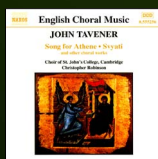
Margaret Rizza sang professionally for twenty-five years, before teaching at London's Guildhall School of Music and Drama. She has directed music groups, making many recordings. She began composing in 1997 and has since earned huge admiration for her 'Classical Contemporary' sound world, works of spiritual contemplation and great beauty. Hers is music of great spiritual depth and, whether a *cappella* or for vocal and instrumental forces, it generates a sense of lyricism and healing resolution.

**Sales Points** • Margaret Rizza's life story is fascinating. She came very late to composition – she was nearly 70 when she began writing music. None has been recorded before.

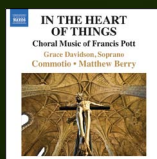
The **Gaudete Ensemble** was formed and directed by **Margaret Rizza** as a small parish choir for St Thomas' Church in Sevenoaks. As it developed it went on to do many concerts and recordings. For this present recording, the ensemble is made up of fully professional singers and instrumentalists directed by **Eamonn Dougan**, who pursues a busy schedule working as both singer and conductor. He is the first Associate Conductor of the world renowned vocal ensemble The Sixteen and has directed the ensemble to considerable acclaim at concert halls and festivals across England and Europe.

**Companion Titles**

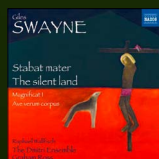
8.572733



8.555256



8.572739



8.572595



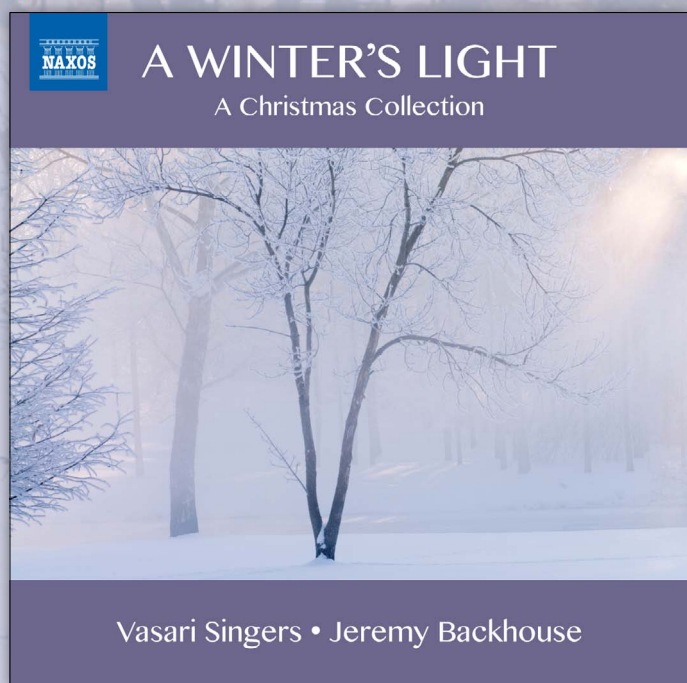
Margaret Rizza



Eamonn Dougan



Vasari Singers



8.573030



Playing Time: 1:13:48



Jeremy Backhouse

© Sim Canney-Clarke

## A WINTER'S LIGHT A Christmas Collection

Martin Ford, organ • Vasari Singers • Jeremy Backhouse

### Repertoire

**CHILCOTT** This is the truth\* • **RATHBONE** Gabriel's Message  
**SWEELINCK** Hodie Christus natus est • **PRAETORIUS** arr. Sandström Es ist ein Ros entsprungen  
**HOWELLS** Sing Lullaby • **VILLETTE** Hymne à la Vierge • **CHILCOTT** Sweet was the song\*  
**WILLCOCKS** Of the Father's heart begotten\* • **GABRIELI** Hodie Christus natus est  
**CHILCOTT** Rejoice and be merry\* • **Walford DAVIES** O little town of Bethlehem\*  
**Armstrong GIBBS** The Stable Door • **ADAM** arr. J.E. West O Holy Night\*  
**DARKE** In the bleak mid-winter\* • **JACKSON** The Christ-child • **RUITER** Nativity Carol\*  
**PIERPOINT** arr. B. Parry Jingle Bells • **CHILCOTT** Christmas-tide  
**LAKE** arr. Rathbone I believe in Father Christmas • **RATHBONE** Carol Medley\*

The Vasari Singers' annual carol concerts always provide a warming blend of traditional favourites and less well-known music from all periods and styles. Here, joyous and masterful 16th-century polyphony sits alongside eternally popular Victorian carols, and exquisitely crafted settings by Howells and Walford Davies join works as recent as Gabriel Jackson's *The Christ-child*. Bob Chilcott magically superimposes traditional carols with entrancing new material, and no Vasari Christmas would be complete without some close harmony Swingle singing. The Vasari Singers have also recorded Gabriel Jackson's *Requiem* (8.573049).

**Sales Points** • We have a reputation for high quality festive season releases, including the *In Terra Pax* album (8.572102), dubbed a "valuable anthology" by *BBC Music Magazine*. This rather special program of Christmas music closely follows the Vasari Singers' much anticipated release in October of Gabriel Jackson's *Requiem*, a recording which also features music by Bob Chilcott. The Vasari Singers' *Great British Anthems* (8.572504) was described as "essential listening" by *Gramophone*. In other words, the ground has been well prepared to make this release a top choice amongst connoisseurs, and the mixture of moving beauty and entertaining good humour in the programme makes it a disc which will be widely promoted and which will appeal to a very wide audience.

Founded in 1980, **Vasari Singers** is among the leading chamber choirs in Britain, performing music ranging from Renaissance to contemporary. The choir performs regularly in London as well as visiting many of England's cathedrals to sing services, with recent trips to Canterbury, Salisbury, Bath and Ripon. The choir and **Jeremy Backhouse** are deeply committed to contemporary music and have commissioned over twenty works since 2000, including works by **Francis Pott** and **Gabriel Jackson**.

### Companion Titles

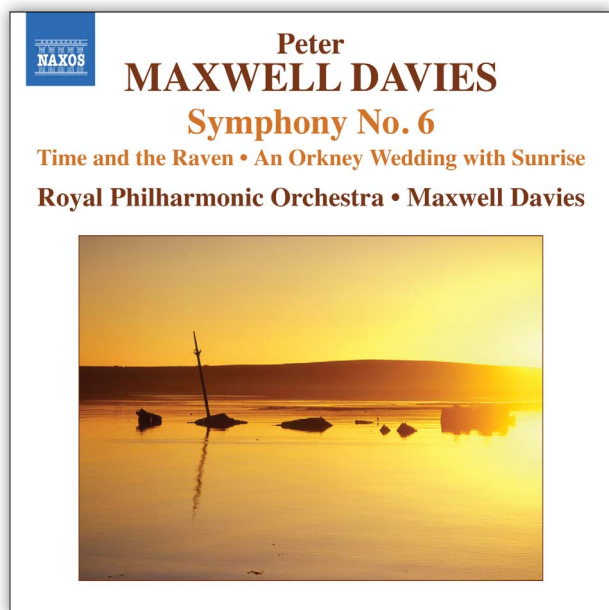


8.572504



8.573049





8.572352


Playing Time:  
76:16

## Peter MAXWELL DAVIES (b. 1934)

### Symphony No. 6

#### Time and the Raven • An Orkney Wedding with Sunrise\*

George McIlwham, bag-pipes\*

Royal Philharmonic Orchestra • Peter Maxwell Davies

Sir Peter Maxwell Davies's passionate *Sixth Symphony* is dedicated to the memory of the writer George Mackay Brown, with the 'very special musical virtuosity' of the Royal Philharmonic Orchestra in mind. It is one of his most beautifully expressive works and, whilst not untroubled, reaches moments of serene beauty. Composed for the 50th anniversary of the founding of the United Nations, *Time and the Raven* is a brilliant and exciting collage, whilst few contemporary works enjoy such popularity as the magical *An Orkney Wedding with Sunrise*.

**Sales Points** • The *Sixth* is in many ways Maxwell Davies's most immediately approachable symphony – an excellent 'entry point' to his ongoing cycle of symphonies. It's both powerful and consoling, with the musical architecture leading ever onward to the moving last movement. *Time and the Raven* is a bold occasional piece, whilst *An Orkney Wedding with Sunrise* is one of his most performed compositions, notable for his use of the bagpipe. The performances are conducted by the composer with his favourite orchestra.



Universally acknowledged as one of the foremost composers of our time, **Peter Maxwell Davies** has made a significant contribution to musical history through his wide-ranging and prolific output. He lives in the Orkney Islands off the north coast of Scotland, where he writes most of his music.

#### Companion Titles

**MAXWELL DAVIES Symphony No. 1** 8.572348

**MAXWELL DAVIES Symphony No. 2** 8.572349

**MAXWELL DAVIES Symphony No. 3** 8.572350

**MAXWELL DAVIES Symphonies Nos. 4 and 5** 8.572351


8.573005


Playing Time:  
78:28

## Alfredo CASELLA (1883–1947)

### La donna serpente, Op. 50: Orchestral Fragments†

#### Introduzione, aria e toccata, Op. 55†

#### Partita for piano and orchestra, Op. 42\*

Sun Hee You, piano\*

Orchestra Sinfonica di Roma • Francesco La Vecchia

This latest disc in the Naxos series of Casella's orchestral music represents what Casella felt was his 'definitive personality'. The *Introduction, Aria and Toccata* epitomises his 'monumental Baroque style' of the late 1920s and early 1930s. A few years earlier, his neoclassical *Partita* for piano and small orchestra had been a huge hit, with Casella himself touring right across Europe and the USA playing the solo part. In between, he at last – in his late forties – composed his first opera, *La donna serpente*: the orchestral fragments recorded here colourfully reflect the story's tragicomic twists and turns.



Korean pianist **Sun Hee You** studied with Lazar Berman and Valentina Berman at the Florence Accademia Musicale and with Rocco Filippini for chamber music. She was awarded first prize at the Vanna Spadafora International Competition in Rome and the Città di Avezzano International Competition, where she was also given the audience prize.



In 2002 **Francesco La Vecchia** was appointed Artistic Director and Resident Conductor of the **Orchestra Sinfonica di Roma**. Under his leadership the orchestra has rapidly achieved success in Europe and in highly successful tours to St Petersburg, Madrid, Belgrade, Brussels, Rio de Janeiro, Brasília, London, Athens, Berlin, Beijing and Shanghai.

#### Companion Titles

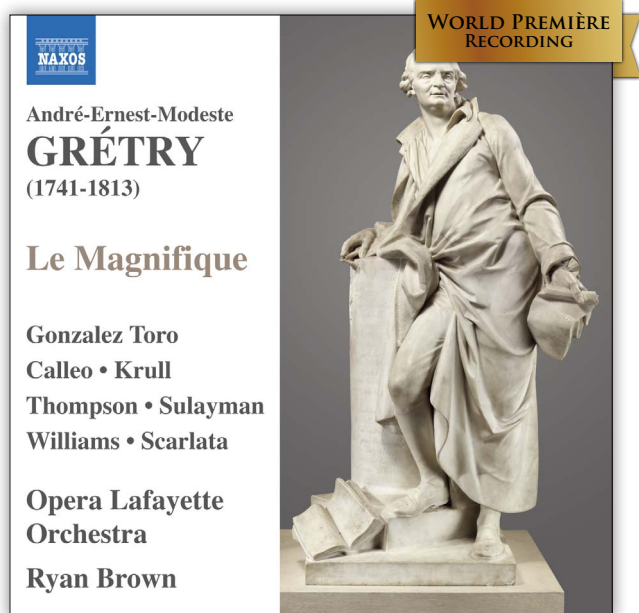
**CASELLA Symphony No. 1** 8.572413

**CASELLA Symphony No. 2** 8.572414

**CASELLA Symphony No. 3** 8.572415

**CASELLA Concerto for Orchestra** 8.573004





8.660305


Playing Time:  
80:00

## André-Ernest-Modeste GRÉTRY (1741–1813)

### Le Magnifique World Première Recording

Emiliano Gonzalez Toro, tenor • Elizabeth Calleo, soprano  
Marguerite Krull, soprano • Jeffrey Thompson, tenor  
Karim Sulayman, tenor • Douglas Williams, bass-baritone  
Randall Scarlata, baritone • Opera Lafayette • Ryan Brown

André-Ernest-Modeste Grétry was the greatest French composer of opéra-comique in the eighteenth century. His librettist for *Le Magnifique*, Jean-Michel Sedaine, took a tale by La Fontaine and fashioned it into a compelling libretto. Grétry responded with an outstanding score, including one of the first programmatic overtures in musical history. His expressive love music, and extended preludes and postludes, add to the theatrical variety of this important and varied opera.

**Sales Points** • Grétry wrote plenty of operas and opéra-comique and was one of the most outstanding French composers of the second half of the eighteenth century. His music is tuneful, and charmingly witty, and his orchestral interludes and pantomimes hugely attractive. Many of his operas, though, have fallen by the wayside, which is a great pity. Of *Le Magnifique*, only the overture is in the current catalog (on ASV with a collection of Grétry's overtures).



**Ryan Brown** is the founder, conductor, and artistic director of **Opera Lafayette**. Through his work with this enterprise he has become a leading figure in the revival of eighteenth-century opera. His vivid explorations of the French repertoire in particular have earned him an international reputation, receiving the highest praise from critics in the United States and abroad.

### Companion Titles

**SACCHINI** *Oedipe à Colone* 8.660196-97  
**LULLY** *The Tragedy of Armide* 8.660209-10  
**REBEL / FRANCŒUR** *Zélindor, roi des Sylphes* 8.660224  
**MONSIGNY** *Le Déserteur* 8.660263-64


8.660319-21  
3CDs

Playing Time:  
3:26:51

## Francisco António DE ALMEIDA (c.1702–c.1755)

### La Spinalba ovvero Il vecchio matto

Luís Rodrigues, bass • Cátia Moreso, mezzo-soprano  
Ana Quintans, soprano • Fernando Guimarães, tenor  
Inês Madeira, mezzo-soprano • Joana Seara, soprano  
Mário Alves, tenor • João Fernandes, bass  
Os Músicos do Tejo • Marcos Magalhães

### First Complete Recording on Period Instruments

Little is known about the life of Francisco António de Almeida, but he occupied a central position in Portuguese life in the first half of the 18th century and was able to learn the Italian style in Rome thanks to the ambitions of King João V. The rarely recorded *La Spinalba ovvero Il vecchio matto* (Spinalba, or the Mad Old Man) is a comic opera which follows the *buffa* tradition of intrigue and romantic complexities, and is filled with superb *cantabile* arias as well as a rich variety of original and dramatic orchestral effects. The cast is led by Ana Quintans, a much-in-demand soloist on the early music scene, and the highly regarded Portuguese ensemble Os Músicos do Tejo is directed by its co-founder Marcos Magalhães.

**Sales Points** • This première commercial CD release of Francisco António de Almeida's *La Spinalba ovvero Il vecchio matto* is something of a coup, with only a long forgotten Philips LP recording from 1969 standing in the way of world première status. This release fills a significant gap in the 18th century opera catalogue, and with its authentic performance credentials will generate very wide interest.

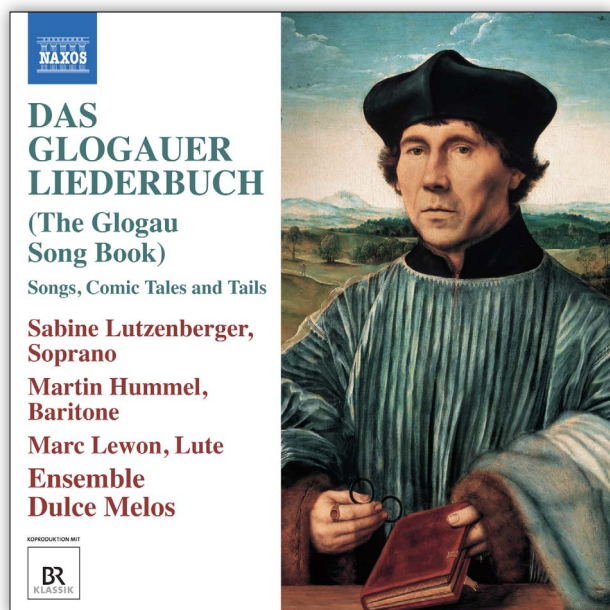


After obtaining the diploma of the Escola Superior de Música of Lisbon, **Marcos Magalhães** was admitted to the Paris Conservatoire National supérieur de musique et de danse, where he studied with Kenneth Gilbert, Christophe Rousset and Kenneth Weiss, graduating with the 1er Prix in 1999. He is the founder of **Músicos do Tejo**, an ensemble devoted to Portuguese baroque repertoire, performances of which he normally conducts.

### Companion Titles

**MOZART** *Idomeneo, re di Creta* 8.660250-52  
**PHILIDOR** *Sancho Pança* 8.660274





8.572576


Playing Time:  
78:17

## DAS GLOGAUER LIEDERBUCH (The Glogau Song Book)

Sabine Lutzenberger, soprano • Martin Hummel, baritone  
Marc Lewon, lute • Ensemble Dulce Melos

### Tracklist

Christ ist erstanden • Der ratten schwanz • In præclare Barbaræ/O wie gern und doch entbernen  
Es solt ein man/All voll • Der morgenstern/Ich sach eins mals/Die nacht  
Der seiden schwanz/Zu aller zeit • Elende du hast • O rosa bella • Ich bins erfreut/Die libe  
Der pfauen schwanz • In feuers hitz/Ach reine zart/Mole gravati criminum • Der entrepris  
Lætare, Germania/Elslein, liebste Elselein • Auf rief ein hübsches freuelein/Zenner, greiner  
Groß senen/Die welt, die hat einen tummen sin • Die katzenpfote/[untitled] • Nu bitten wir  
Der vöglein art • Die eselskrone • Tärste ich mit libe/Ach got/Der wächter

The *Glogauer Liederbuch* is a forgotten treasure, a rich repository of fifteenth-century music. It contains 292 songs, devotional chants and instrumental pieces which were performed by educated enthusiasts or students, not by professional musicians. The collection also includes several pieces known as 'Schwanz' (tail), which probably designates them as dances ('schwanzen' being a derivation of 'tanzen', i.e. dancing). The music sung or played in this Lower Silesian monastic community originated in many different countries, but all the pieces show a richly developed standard. The *Liederbuch* is the oldest known set of part-books from central Europe.

**Sales Points** • The *Glogauer Liederbuch* contains pan-European music from England, the Netherlands, France, and Italy as well as from Germany itself, and offers a snapshot of some of the most popular music of the time. Its rarity and novelty make it especially exciting listening for those interested in mid to late fifteenth century music. There is a competing disc on Oehms which offers 15 tracks taken from the *Liederbuch* performed by René Clemencic and his ensemble.



**Sabine Lutzenberger** is a pioneer in the field of medieval song. She first acquired her reputation as a long-standing and influential member of the Augsburg Early Music Ensemble. **Martin Hummel** had his musical training in Würzburg and at the Schola Cantorum Basiliensis with Kurt Widmer and René Jacobs. He teaches at the University of Music in Würzburg.

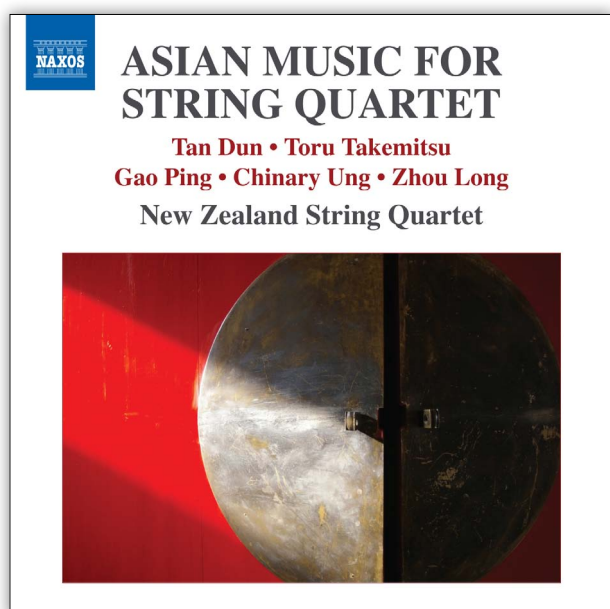
### Companion Titles

**DAS LOCHAMER LIEDERBUCH** 8.557803

**SEIZED BY SWEET DESIRE** 8.572265

**NEIDHART Songs and Interludes** 8.572449

**ANIMA MEA: Sacred Music of the Middle Ages** 8.572632



8.572488


Playing Time:  
58:09

## ASIAN MUSIC FOR STRING QUARTET

New Zealand String Quartet

**ZHOU Long (b. 1953)**

**Chinary UNG (b. 1942)**

**GAO Ping (b. 1970)**

**Toru TAKEMITSU (1930–1996)**

**TAN Dun (b. 1957)**

**Song of the Ch'in**

**Spiral III**

**Bright Light and Cloud Shadows**

**A Way a Lone**

**Eight Colors**

This programme brings together aesthetic and musical elements of East and West. Zhou Long captures the essence of the Chinese plucked ch'in, and Cambodian aesthetics are preserved in Chinary Ung's expressive *Spiral III*. Tan Dun's *Eight Colors* combines the exotic timbres of Peking Opera with Second Viennese School tonalities. Gao Ping's *Bright Light and Cloud Shadows* has been admired for its 'long-breathed brush strokes' (*Washington Post*). Taking its inspiration from James Joyce's *Finnegans Wake*, Toru Takemitsu's beautifully crafted *A Way a Lone* evokes a shimmering sound world.

**Sales Points** • This program may appear challenging, but US residents Zhou Long and Chinary Ung are both award winning and internationally recognised composers, and the renown and reputation of Toru Takemitsu and Tan Dun can almost be taken for granted. Germany's *Klassikmagazin* 'strongly recommend' Gao Ping's chamber music, available on Naxos 8.557678. The New Zealand String Quartet's Mendelssohn cycle was acclaimed for having 'warm, intelligent playing [which] makes this three-volume series one to recommend' by *The Observer*, and their recording of Alban Berg/Wolf (8.557374) received a 10/10 'best on disc' from *ClassicsToday.com*. The meeting of East and West has created some of the most remarkable repertoire of recent decades, and this stunningly produced recording stands at the cutting edge of its commercial exposure.



The **New Zealand String Quartet**, New Zealand's premiere chamber ensemble, maintains a busy touring schedule, appearing regularly in North America, Europe and Asia, as well as performing over forty concerts a year in its own country. The group's extensive discography includes works from the standard quartet repertoire by composers such as Bartók, Ravel, Debussy, Beethoven, Dvořák, Berg and Wolf.

### Companion Titles

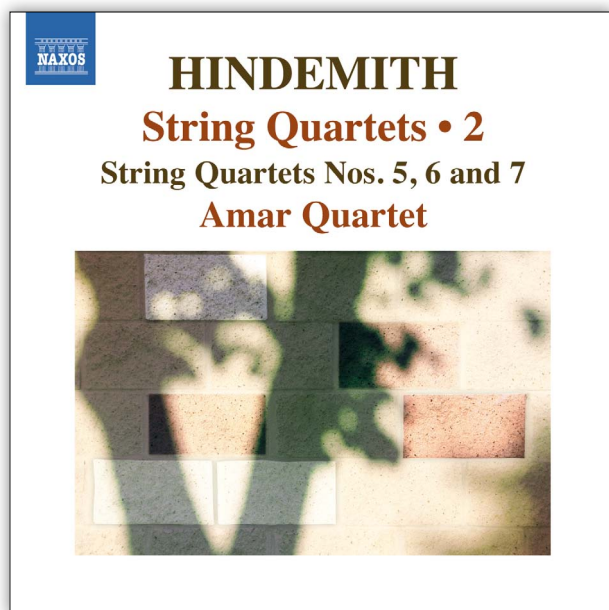
**BERG String Quartet, Lyric Suite / WOLF Italian Serenade** 8.557374

**MENDELSSOHN String Quartets, Vol. 1** 8.570001

**MENDELSSOHN String Quartets, Vol. 2** 8.570002

**MENDELSSOHN String Quartets, Vol. 3** 8.570003





8.572164


Playing Time:  
71:13

## Paul HINDEMITH (1895–1963)

### String Quartets, Vol. 2 – Nos. 5, 6 and 7

*Amar Quartet*

As an elite string player, whose Amar Quartet was one of Europe's most exploratory chamber groups, Hindemith was perfectly placed to write his powerful sequence of string quartets. One of the greatest quartets of its time, the technically sophisticated *No. 5, Op. 32* reveals Hindemith as a master of the medium. Twenty years were to pass before *No. 6 in E flat*, written in America, which reveals similar qualities of control, whilst *No. 7 in E flat* was written for himself to play in a domestic setting with female students from Yale University and his wife, an amateur cellist. It concludes one of the twentieth century's greatest cycles of quartets.

**Sales Points** • This is the second volume in the complete Hindemith string quartet survey. The Danish Quartet has recorded all the quartets but on 3 CDs in 1997 on CPO. On Praga the Kocian Quartet recorded Nos. 2-7, omitting No. 1. Other ways to present the quartets, rather than our way, in numerical order, is to mix and match as the Juilliard Quartet did on Wergo in 1998, presenting Nos. 1, 4 and 7.



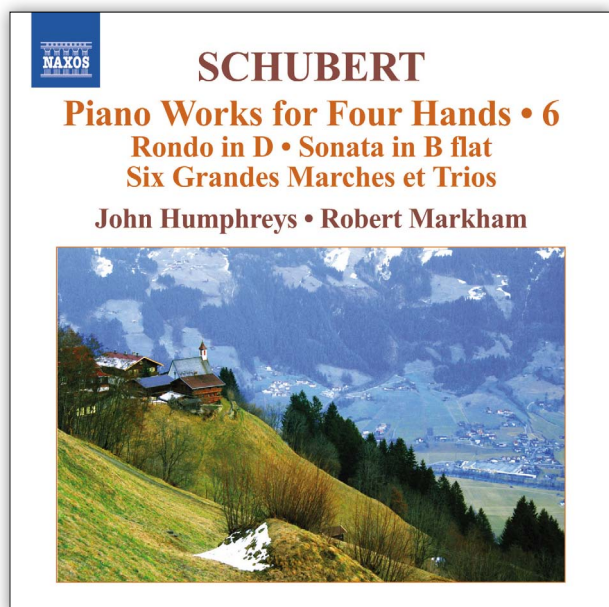
Named after its principal violinist Licco Amar, Paul Hindemith founded a quartet in 1922. On the occasion of his 100th birthday in 1995, the Hindemith Institute awarded the Zürich-based ensemble the historic name of the **Amar Quartet**, the members of which are Anna Brunner and Igor Keller (violins), Hannes Bärtschi (viola), and Péter Somodari (cello).

#### Companion Titles

**HINDEMITH String Quartets, Vol. 1** 8.572163

**HINDEMITH Mathis der Maler Symphony** 8.553078

**20TH CENTURY PIANO SONATAS** 8.570401

**HINDEMITH Clarinet Quintet** 8.572213


8.572699


Playing Time:  
67:24

## Franz SCHUBERT (1797–1828)

### Piano Works for Four Hands, Vol. 6

*John Humphreys • Robert Markham*
**Rondo in D major, D. 608, Op. posth. 138**
**Sonata in B flat major, D. 617, Op. 30**
**Six Grandes Marches et Trios, D. 819, Op. 40: Nos. 1, 4, 5 and 6**

Franz Schubert's gift for songwriting transfers into the lyrical sensitivities in his instrumental music. Composed for himself and friends to play at musical evenings, the brilliant *Rondo, D. 608* shares the musical burden equally between the parts. The *Sonata for Piano Duet, D. 617* echoes the spirit of Mozart and was written for the daughters of Count Esterházy, the *Six Grandes Marches et Trios* having their place in the ballroom. Of these Nos. 2 and 3 can be found in Vol. 5 (8.570354), which was a *Gramophone* 'Editor's Choice'.

**Sales Points** • This ongoing series has taken on a central place in our chamber music/piano catalogue, and each new volume has been widely anticipated and received with highly positive critical responses. Volume 3 (8.554513) was described as 'magnetic' (*Guardian/Penguin Guide*).



Robert Markham (left)  
John Humphreys

**John Humphreys** made his Wigmore Hall début in 1972 with Busoni's rarely heard *Fantasia contrappuntistica* and since then has appeared throughout Great Britain as soloist, accompanist and chamber musician. **Robert Markham** has won numerous prizes at major international competitions including first prize at the Vincenzo Bellini Piano Competition in Italy and the Awerbuch International Piano Competition in New York.

#### Companion Titles

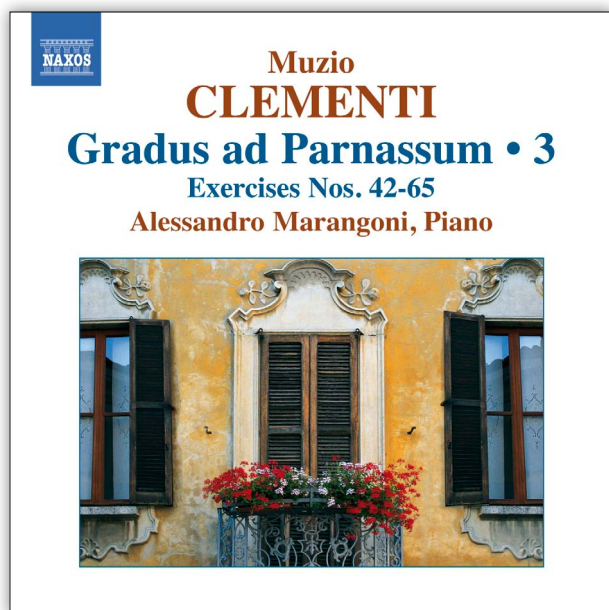
**SCHUBERT Piano Works for Four Hands, Vol. 2** 8.553441

**SCHUBERT Piano Works for Four Hands, Vol. 3** 8.554513

**SCHUBERT Piano Works for Four Hands, Vol. 4** 8.555930

**SCHUBERT Piano Works for Four Hands, Vol. 5** 8.570354





8.572327


Playing Time:  
76:24

## Muzio CLEMENTI (1752–1832)

### Gradus ad Parnassum, Op. 44

Volume 2: Exercises Nos. 42-50 • Volume 3: Exercises Nos. 51-65

Alessandro Marangoni, piano

Muzio Clementi was revered as 'the father of the pianoforte'. He was a virtuoso, composer and teacher whose publishing and piano manufacturing made him hugely wealthy. *Gradus ad Parnassum*, in three volumes and completed by 1826, consists of 100 incredibly demanding exercises designed to lead to musical and technical perfection. It remains one of the great compendiums in musical history. Prize-winning pianist Alessandro Marangoni continues his critically acclaimed survey in this third of four volumes.

**Sales Points** • *Gradus ad Parnassum* include all manner of incredibly complicated technical material, but they are not dry studies. They will appeal to those who admire Clementi's hugely imaginative sonatas, and to those who like Beethoven's contemporaries (Clementi was quite influential on Beethoven). There is a 4 CD boxed set on Arts Music but this is played by a number of different pianists, such as Bruno Canino and Luca Rasca.



The recipient of several national and international awards, including the prestigious Amici di Milano International Prize for Music, **Alessandro Marangoni** has appeared in many important musical events in Europe, both as a soloist and as a chamber musician.

#### Companion Titles

**CLEMENTI Early Piano Sonatas, Vol. 1** 8.555808

**CLEMENTI Early Piano Sonatas, Vol. 2** 8.557695

**CLEMENTI Early Piano Sonatas, Vol. 3** 8.570475

**CLEMENTI Piano Sonatas, Opp. 34, 41 & 50** 8.557453



8.572429


Playing Time:  
73:03

## Déodat de SÉVÉRAC (1872–1921)

### Piano Music, Vol. 3

Jordi Masó, piano

**Le Chant de la terre – Poème géorgique**

**Stances à Madame de Pompadour**

**Pippermint-Get: Valse brillante de concert**

**Sonate pour piano en si bémol majeur**

Déodat de Séverac was a pupil of Vincent d'Indy in Paris, who approved of the characteristically French early *Sonate*, which includes a moving *Élégie* reflecting on recent family deaths. *Le Chant de la Terre* describes Virgil's tense rural epic, the *Georgics*. The French Baroque is revived in the nostalgic *Stances à Madame de Pompadour*, and *Pippermint-Get* is a lighthearted waltz which takes its name from a mint liqueur. *American Record Guide* has praised Jordi Masó for his "prismatic colour and understated musicality" (Vol. 2: 8.572428).

**Sales Points** • Vol. 1 of Masó's recordings of Séverac's piano music (8.555855) carries a top recommendation for its "lucid and sensitive accounts" in the *Penguin Guide*. This strong reputation in repertoire which is increasingly being recognised for its quality makes our series first choice at any price.



**Jordi Masó** has won first prizes in many National and International competitions in Spain and has performed extensively in most European countries in piano recitals and in chamber music concerts. He is regularly invited to play with the most important Spanish orchestras. His wide repertoire, covering all periods and styles, with special emphasis on music of the twentieth century, has brought first performances of many piano works written for him by the foremost Spanish composers.

#### Companion Titles

**SÉVÉRAC Piano Music, Vol. 1** 8.555855

**SÉVÉRAC Piano Music, Vol. 2** 8.572428

**MOMPOU Piano Music** 8.572142

**TURINA Piano Music, Vol. 8** 8.572682





**Artist Laureate • Piano**




**Mariya Kim**

**First Prize  
2008  
Seoul International  
Music Competition**

**SCHUMANN**

**Paganini Caprices,  
Opp. 3 and 10**

**Humoreske, Op. 20**

8.572374


Playing Time:  
74:24

## LAUREATE SERIES • MARIYA KIM PIANO RECITAL

First Prize, 2008 Seoul International Music Competition

**Robert SCHUMANN (1810–1856)**
**Studien nach Capricen von Paganini, Op. 3**
**Sechs Konzert-Etüden nach Capricen von Paganini, Op. 10**
**Humoreske, Op. 20**

Robert Schumann's *Studien* and *Konzert-Etüden* transform Paganini's violin *Caprices* into stunningly virtuosic pieces for piano. Containing the hidden 'voice' of his beloved Clara, the *Humoreske*, Op. 20 is filled with contrasts Schumann expressed as "composing and writing and laughing and crying, all at the same time". Ukrainian pianist Mariya Kim has gained global recognition through prizes including the Horowitz, Paderewski and China Shenzhen International Piano Competitions and the Seoul and José Iturbi International Music Competitions. Her achievements have also brought her a Yamaha Foundation Award.

**Sales Points** • Star pianist Mariya Kim's remarkable list of awards and prizes make her an instant choice for our Laureate Series, and we are proud to be able to present her dazzling recording of Schumann's Paganini *Studien* and *Konzert-Etüden*. These works are a good deal less familiar than the more mainstream Schumann repertoire, and they sit nicely with the emotional mood-swings expressed so eloquently in the almost symphonic *Humoreske*. Kim's stunning performances put this release into the front rank of the available options.

**Mariya Kim** has been a top prizewinner at many International Piano Competitions, including First Prize at the VI Paderewski International Piano Competition, the China Shenzhen International Piano Concerto Competition, the XVII Concorso Internazionale per Pianoforte e Orchestra Città di Cantù, the "Maria Callas Grand Prix", a prize at the Busoni International Piano Competition, and First Prize at the Fourth Seoul International Music Competition in Korea and the Iturbi International Music Competition in Los Angeles (USA).

### Companion Titles

**Laureate Series • Yun-yi Qin Piano Recital** 8.572341

**Laureate Series • Alexander Ghindin Piano Recital** 8.572440

**Laureate Series • Antonii Baryshevskyi Piano Recital** 8.572573

**Laureate Series • Marianna Prjevalskaya Piano Recital** 8.573031



**Johann Strauss I**

**Edition • Vol. 23**

Slovak Sinfonietta Žilina • Christian Pollack



8.225343



Marco Polo  
8.225343

Playing Time:  
59:35

## Johann STRAUSS I (1804–1849) Edition, Vol. 23

Slovak Sinfonietta Žilina • Christian Pollack

**Fortuna-Polka, Op. 219 • Wiener Kreuzer-Polka, Op. 220**
**Österreichischer Nationalgarde-Marsch, Op. 221 • Aeaciden, Walzer, Op. 222**
**Marsch der Studenten-Legion, Op. 223 • Amphion-Klänge, Walzer, Op. 224**
**Aether-Träume, Walzer, Op. 225 • Freiheits-Marsch, Op. 226**
**Marsch des einigen Deutschlands, Op. 227 • Radetzky-Marsch (1st version), Op. 228**
**Quadrille im militärischen Style, Op. 229 • Sorgenbrecher, Walzer, Op. 230**

Despite charitable funds raised by the *Fortuna* and *Viennese Kreutzer* polkas, revolutionary Habsburg insurgencies became a dangerous fact of life in the Vienna of 1848. Strauss (the Elder) demonstrated solidarity through his *Austrian National Guard March*, lampooning the old order with his *March of the Legion of Students*. Heard on this recording in its original, more transparent orchestration, and without the drumroll, the irrepressibly festive *Radetzky March* celebrated military victory in Italy and became his most famous work. Viennese citizens filled the carnival season ballrooms, and the escapist *Stress Relievers* waltzes, which conclude this recording, roused frenzied cheering.

**Sales Points** • This is the penultimate release in our magnificent and critically acclaimed Johann Strauss I Edition, and as it contains his most famous *Radetzky March* will inevitably be the focus of a good deal of attention. Performing the piece in its original version is in keeping with the historically significant themes of this program, but of course this release provides Strauss's usual wealth of rousing tunes and dance floor fun. 'There is no finer exponent of these works than Christian Pollack.' (*Infodad.com* on Vol. 16, 8.225336)



Since 1995 **Christian Pollack** has been musical director of the opera class at the Vienna Conservatory Privat-University and since September 2002 also principal guest conductor of the Žilina Chamber Orchestra in Slovakia.





8.572980


Playing Time:  
55:25

## REST: Music for Wind Band

Brian Cheney, tenor\* • The Ohio State University Wind Symphony  
Russel C. Mikkelson • Milton Allen†

arr. Gustav HOLST (1874–1934)

Michael GILBERTSON (b. 1987)

Frank TICHELI (b. 1958)

John MACKEY (b. 1973)

Fugue à la Gigue (J.S. BACH Fugue in G major, BWV 577)\*

Vigil

Rest • Symphony No. 1\* (arr. Gary D. Green)

Asphalt Cocktail

Few contemporary groups are as versatile as the Ohio State University Wind Symphony, and their exploration of new and exciting wind music is second-to-none. This largely American program centers on two works by Frank Ticheli: *Rest*, a beguiling piece dedicated to the memory of the father of conductor Russel Mikkelson, and *Symphony No. 1* which, in the words of the composer, represents 'a kind of journey of the soul – from innocence, to introspection, to darkness, and finally to enlightenment.' Michael Gibertson's *Vigil* is nocturnal and lyrical in character, while John Mackey's *Asphalt Cocktail* promises the scariest taxi ride of your life. There is also a real rarity from Gustav Holst.

**Sales Points** • The Ohio group is well established now as nationally important proponents of contemporary and other wind music. They commission widely and well. This is a largely all-American disc that taps into different styles very well. Some has never been recorded before, others a little. Mackey's work is on Mark Records in an all-American wind band disc, whilst Ticheli's *Symphony No. 1* can be heard in its 'orchestral' version on Albany. Holst's *Fugue à la Gigue* is a rarity, being available on Gia records on an all-Holst disc.



Conducted by **Russel Mikkelson**, **The Ohio State University Wind Symphony** is widely recognized as one of the country's elite wind bands. Committed to the creation of new music for winds, this ensemble has commissioned music by a number of distinguished composers.



8.571221


Playing Time:  
51:42

## Igor STRAVINSKY (1882–1971) The Firebird (Complete Ballet) Fireworks, Op. 4

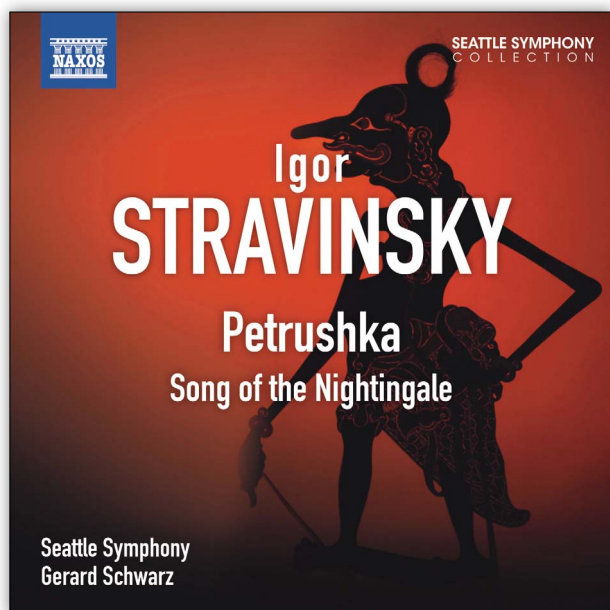
Seattle Symphony • Gerard Schwarz

SEATTLE SYMPHONY  
COLLECTION

The scintillating orchestral effects of *Fireworks* so impressed Sergey Dyagilev that the impresario was prompted to commission a new work from Stravinsky for his *Ballet russes*. Telling of Prince Ivan's fantastic adventures in the demonic Kastchei's magic realm, *The Firebird* is a virtuoso composition in every regard; its colourful sonorities and dramatic impact brought Stravinsky instant celebrity and led to his successful ballets *Petrushka* (Naxos 8.571222) and *The Rite of Spring* (Naxos 8.571223). This recording has been acclaimed as "polished and brilliant" (*Gramophone*).

**Sales Points** • This November release of *The Firebird* appears simultaneously with a group of notable Stravinsky recordings from Seattle, along with *Petrushka* (8.571222) and *The Rite of Spring* (8.571223). Of this recording of Stravinsky's *The Firebird*, *Gramophone* wrote, "Gerard Schwarz here draws from his Seattle orchestra playing of a precision of ensemble that would do credit to any orchestra in the world, and the recording has clarity and precise balance to match." Having the entire trilogy of Stravinsky's great *Ballet russes* works available in our renowned Seattle Symphony Collection at the same time is sure to generate a great deal of interest.





8.571222


Playing Time:  
57:00

# Igor STRAVINSKY (1882–1971) Petrushka (1947 Version) The Song of the Nightingale

SEATTLE SYMPHONY  
COLLECTION

Seattle Symphony • Gerard Schwarz

Paris was one of the great centres of European art, and Sergey Dyagilev and his *Ballet russes* brought to the city a succession of epoch-shattering productions that revolutionised ballet. Whilst composing *The Rite of Spring* for Diaghilev, Stravinsky broke off its composition to write *Petrushka*, the story of a puppet suddenly brought to life. Choreography was by Fokin and Nijinsky danced the title role. It remains one of the twentieth century's greatest ballets. Using music from Acts I and II of his opera *Le rossignol*, Stravinsky's *Song of the Nightingale* is a brilliantly orchestrated symphonic poem, richly evoking Chinese music and the allure of the Orient.

**Sales Points** • This combines two of Stravinsky's great ballets, written for the Ballets russes. *Petrushka* has been multiply recorded, naturally, in both the original and revised versions. Our recording is of the 1947 revised version. *Petrushka* has been coupled on disc with *The Nightingale* (*Le rossignol*) which is the opera Stravinsky drew on to compose his ballet, *The Song of the Nightingale*. It is very uncommon to find both ballets coupled in this way, and provides focus both on Stravinsky's ballets in the years 1911 to 1916, and on the fine Seattle performances themselves.



8.571223


Playing Time:  
50:54

# Igor STRAVINSKY (1882–1971) The Rite of Spring Concerto in E flat: Dumbarton Oaks

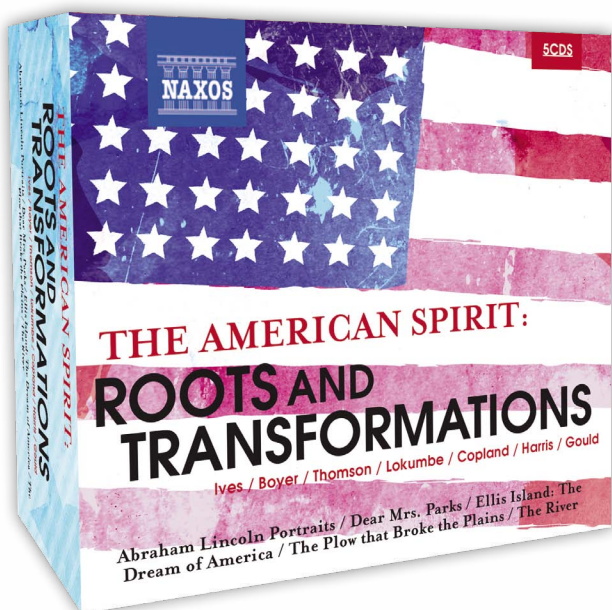
SEATTLE SYMPHONY  
COLLECTION

Seattle Symphony • Gerard Schwarz

Following successes with *The Firebird* (Naxos 8.571221) and *Petrushka* (Naxos 8.571222), Stravinsky's ballet *The Rite of Spring* was the most ambitious and controversial result of his collaboration with Sergey Dyagilev's *Ballet russes*, the première performance in 1913 leading to a riot in the theatre. *The Rite of Spring* portrays atmospheric and dramatic pagan rituals which culminate in a sacrificial dance, during which the Chosen One dances herself to death. The *Dumbarton Oaks* concerto represents Stravinsky's later neoclassical style, referring to Bach in its compact scale and transparency of language.

**Sales Points** • Of this recording of *The Rite of Spring*, *Gramophone* admired the way Schwarz "achieves [clarity of detail] quite beautifully, aided by a very scrupulous reading of Stravinsky's dynamic markings, which also adds to a hushed suspense before the 'Sacrificial Dance'." Where *The Rite of Spring* is part of our re-release project, the *Dumbarton Oaks* is a new recording from 2008, and making the entire trilogy of Stravinsky's great *Ballet russes* works available together as part of our renowned Seattle Symphony Collection is sure to generate wide interest.





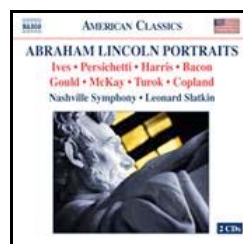
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5 CDs



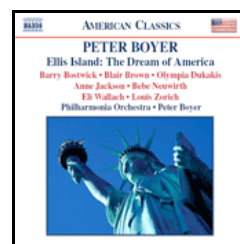
Playing Time:  
4:30:48

## THE AMERICAN SPIRIT: Roots and Transformations

The 5-CD boxed set contains the following releases:



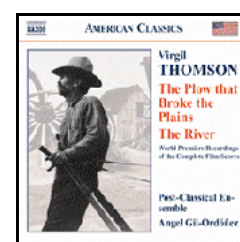
**ABRAHAM LINCOLN  
PORTRAITS**  
8.559373-74



**Peter BOYER Ellis Island:  
The Dream of America**  
8.559246



**Hannibal LOKUMBE  
Dear Mrs. Parks**  
8.559668



**Virgil THOMSON  
The Plow that Broke the Plains**  
8.559291



NBD0030



Playing Time:  
67:38

## Maurice RAVEL (1875–1937) • Orchestral Works, Vol. 1

Jennifer Gilbert, violin • Orchestre National de Lyon • Leonard Slatkin

**Alborada del gracioso • Pavane pour une infante défunte  
Rapsodie espagnole • Pièce en forme de habanera  
Shéhérazade – Ouverture de féerie • Menuet antique • Boléro**

Ravel orchestrated his piano pieces *Alborada del gracioso* and *Pavane pour une infante défunte* to great effect; the former gains in suggestive colour, and the latter evokes nostalgic pathos. Another orchestrated work is the *Menuet antique*, which is redolent of old French dance forms. *Rapsodie espagnole*, Ravel's first major orchestral work, shimmers with expectancy and bursts into Spanish dance rhythms, themes he pursued in *Pièce en forme de habanera*. His earliest orchestral work, the 'fairly overture' *Shéhérazade*, is all that remains of a planned opera based on *The Thousand and One Nights*. The famous *Boléro*, an 'orchestrated crescendo' of undimmed power, has proved one of the most popular works in all classical music.

Recorded and edited in 24-bit, 96 kHz PCM Surround, presented in 24-bit, 96 kHz

To listen to the music without a video monitor, simply insert the disc into your player, wait for the disc to start up and press **PLAY** on your remote control. You can select your preferred audio format at any time using the coloured buttons on your remote as listed below:

**5.1 Surround – DTS-HD Master Audio**

**2.0 Stereo – PCM**



Internationally renowned conductor **Leonard Slatkin** was recently named Music Director of the **Orchestre National de Lyon**, beginning with the 2011-2012 season.

He completed his twelfth and final season as Music Director of the National Symphony Orchestra in June 2008, and began his tenure as Music Director of the Detroit Symphony Orchestra in the 2008-2009 season. Slatkin continues as Principal Guest Conductor of the Royal Philharmonic Orchestra.

### Companion Title



NBD0029





8.112073


Playing Time:  
64:59

## Great Violinists • Jascha HEIFETZ (1901–1987) JASCHA HEIFETZ ENCORES, VOL. 2

Jascha Heifetz, violin • Emanuel Bay, piano

Mark Obert-Thorn, reissue producer and audio restoration engineer  
Original 1946-47 Recordings

**MOZART** Menuet • **DEBUSSY** The Girl with the Flaxen Hair  
**KORNGOLD** Holzapfel und Schlehwein • **SARASATE** Romanza andaluza • **SCHUBERT** Rondo  
**MEDELSSOHN** Sweet Remembrance • **FALLA** Jota • **KORNGOLD** Garden Scene  
**TANSMAN** Mouvement perpétuel • **NIN** Cantilena asturiana • **MILHAUD** Corcovado  
**BAX** Mediterranean • **E. HALFFTER** Danza de la Gitana • **DEBUSSY** Il pleure dans mon Coeur  
**POLDOWSKI** Tango • **J.S. BACH** Gavottes I and II • **BEETHOVEN** Folk Dance  
**MEDELSSOHN** Scherzo • **CHOPIN** Nocturne No. 19, Op. 72/1 • **ARENSKY** Tempo di valse  
**CASTELNUOVO-TEDESCO** Sea Murmurs • **RIMSKY-KORSAKOV** Flight of the Bumble-Bee

Over four days of sessions in Hollywood during 1946 and 1947, Jascha Heifetz and his regular accompanist Emanuel Bay recorded this evocative series of encores. The repertoire was wide-ranging, and included three Spanish pieces by Sarasate, Nin and Ernesto Halffter, all delectably played, in his only recordings of them. He turned also to his own transcription of Bax's *Mediterranean* as well as to staples such as Rimsky-Korsakov's dazzling *Flight of The Bumble-Bee*. Throughout, Heifetz's bowing, pizzicati, double stops, glissandi and inimitable portamenti grace these pieces with incredible freshness.

**Sales Points** • This is the second volume of the 'Encores' series, a scintillating collection of smaller pieces recorded by the great violinist Jascha Heifetz between 1946-47. Revered by generations of musicians and listeners, this disc distills his essence in virtuosic and evocative works from around the world. The complete Heifetz edition contains them all, but that is a vast boxed set of discs.



8.111397


Playing Time:  
75:03

## Great Pianists • Sergey RACHMANINOV (1873–1943) SOLO PIANO RECORDINGS, VOL. 3

Sergey Rachmaninov, piano

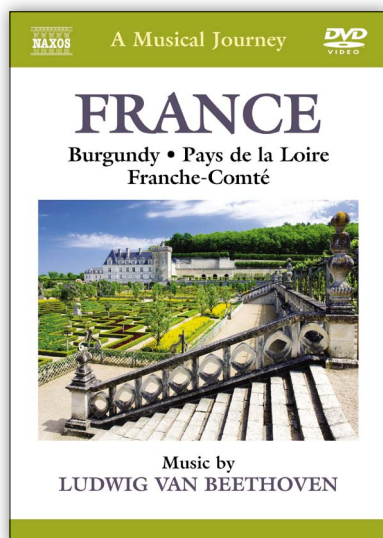
Ward Marston, producer and audio restoration engineer  
Victor Recordings 1925-1942

**Rachmaninov Compositions**  
Polka de V.R. • Etude-Tableau in A minor, Op. 39/6 • Prelude in C sharp minor, Op. 3/2  
Serenade in B flat minor, Op. 3/5 • Prelude in G flat, Op. 23/10 • Prelude in E, Op. 32/3  
Prelude in F, Op. 32/7 • Prelude in F minor, Op. 32/6 • Etude-Tableau in C, Op. 33/2  
Etude-Tableau in E flat, Op. 33/7 • Moment musical in E flat minor, Op. 16/2 • Oriental Sketch  
Mélodie in E, Op. 3/3 • Humoresque in G, Op. 10/5 • Daisies, Op. 38/3 • Lilacs, Op. 21/5  
**Rachmaninov Arrangements**  
**J.S. BACH** Partita No. 3 in E, BWV 1006: Preludio, Gavotte and Gigue  
**MEDELSSOHN** Scherzo (A Midsummer Night's Dream)  
**SCHUBERT** Das Wandern (Die schöne Müllerin) • **MUSSORGSKY** Gopak (Sorochintsky Fair)  
**RIMSKY-KORSAKOV** The Flight of the Bumblebee • **TCHAIKOVSKY** Lullaby, Op. 16/1  
**KREISLER** Liebesfreud [2 recordings]

This third volume of Rachmaninov's Victor recordings contains discs he made of his own solo compositions and arrangements from the introduction of electrical recording in 1925 to a year before his death. The works recorded were those most in demand by the public, each piece subject to Rachmaninov's perfectionism and the version released always the best of a number of takes (for example, the recording of his famous *Prelude in C sharp minor* is Take 23). Whether it be in the 1925 recording of his transcription of Kreisler's *Liebesfreud* or the February 1942 recording of the same work (in which he displays a cast iron technique only a year before his death), the sheer virtuosity, utter clarity and supreme musicianship of Rachmaninov's playing style are undiminished. The first two releases in this series have been acclaimed for their superb remastering.

**Sales Points** • Our Great Pianists series is one of the strongest sellers of our Naxos Historical label, and with Rachmaninov overwhelmingly considered the greatest pianist of the 'Golden Era' this particular set is one to which collectors are naturally gravitating. Critical acclaim for our releases include that of *Gramophone*, which saw Vol. 1 (8.1112020) as 'a confirmation of greatness...matchless idiosyncrasy and mastery...superbly remastered', whilst Vol. 2 (8.1112058) was hailed as 'a truly glorious experience' by *MusicWeb International*.





## A Musical Journey: FRANCE

### Burgundy • Pays de la Loire • Franche-Comté

Music by Ludwig van Beethoven

**The Places** • The tour of France takes us to Burgundy, to the Pays de la Loire, to Franche-Comté and elsewhere and includes glimpses of the 17th century Château de Cheverny, with its hunting museum and souvenirs of the chase, and the Château d'Arlay, with its site for falconry. The Château de Bussy-Rabutin was rebuilt in the middle of the 17th century by Count Roger of Bussy-Rabutin, exiled from the French court after his scandalous *Histoire amoureuse des Gaules*, a literary preoccupation reflected in his collection of pictures. The restored gardens of the Château de Villandry are seen in their formal lay-out.

**The Music** • The music chosen to accompany the tour of the fertile and varied landscapes of France is by Beethoven and consists principally of his *Pastoral Symphony*, a work that reflects his feelings, as he recollects a visit to the countryside. The symphony includes elements of realism in its versions of bird-calls and its depiction of a storm, followed by a song of the thanksgiving, when the storm has passed. Also included is the *Romance in G*, a single movement for solo violin and orchestra, possibly intended for a violin concerto that was never written.

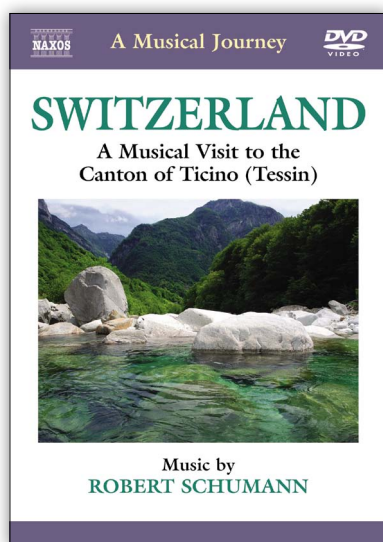
**Video Format** • NTSC / Colour / 4:3

**Audio Format** • DTS 5.1 / Dolby Digital 5.1 / PCM Stereo 2.0

**Region Coding** • No Region Coding

Cat. No.: 2.110298

Playing Time: 53:24



## A Musical Journey: SWITZERLAND

### A Musical Visit to the Canton of Ticino (Tessin)

Music by Robert Schumann

**The Places** • The Canton of Ticino (German Tessin) is the only Swiss canton to have Italian as its official language. It is bounded on three sides by Italy and boasts spectacular mountain scenery, with waterfalls, rivers and lakes. The capital of the canton is now Bellinzona, but was earlier shared with Locarno and Lugano. A feature of the landscape lies in the great lakes that are within its territory, including part of Lago Maggiore, into which the Ticino and Maggia flow.

**The Music** • Robert Schumann was born in 1810 in Saxony, studied in Leipzig, lived in Dresden and, in 1850 moved to Düsseldorf as director of music to the city. He died in 1856, after a severe mental breakdown, from which he never recovered. In 1840, in spite of the objections of her father, he had married the young pianist Clara Wieck, daughter of his former teacher. It was particularly after his marriage that he turned his attention to larger scale compositions, of which his *Piano Concerto* is an example, inspired by his wife. The other work heard here, the *Intermezzi*, Op. 4, dates from an earlier period, devoted in particular to the composition of shorter piano pieces, when a career as a pianist still seemed possible for him.

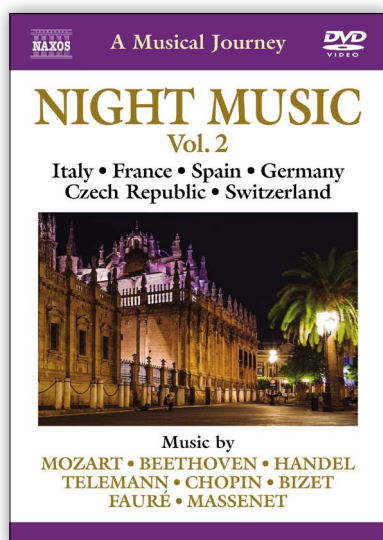
**Video Format** • NTSC / Colour / 4:3

**Audio Format** • DTS 5.1 / Dolby Digital 5.1 / PCM Stereo 2.0

**Region Coding** • No Region Coding

Cat. No.: 2.110313

Playing Time: 51:07



## A Musical Journey: NIGHT MUSIC VOL. 2

### Italy • France • Spain • Germany • Czech Republic • Switzerland

Music by various composers

**The Places** • The scenes shown all breathe an air of peace and tranquillity. Starting with an evening landscape in Bohemia, we move to a lake in the Tyrol, to the Museo Vela, with its gesso figures, Bavarian craftsmen fashioning glass and the Corniche near Cannes, in the South of France. Other scenes include the ancient Chapel of St Sixtus at Eygalières, the Church of St Jakob at Tramin, night in Madrid, and a nocturnal view of Seville, the whole culminating in the great Basilica of St Mark in Venice.

**The Music** • The music chosen, like the scenes it accompanies, suggest the calm of night. There are movements from Handel and Telemann, from concertos by Mozart for horn and for flute, and a Chopin *Prelude*. There is a Spanish element in the music of two French composers, Bizet and Massenet, and an air of nostalgia evoked in Fauré's *Pavane*.

**Video Format** • NTSC / Colour / 4:3

**Audio Format** • DTS 5.1 / Dolby Digital 5.1 / PCM Stereo 2.0

**Region Coding** • No Region Coding

Cat. No.: 2.110315

Playing Time: 56:50





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