

25 YEARS



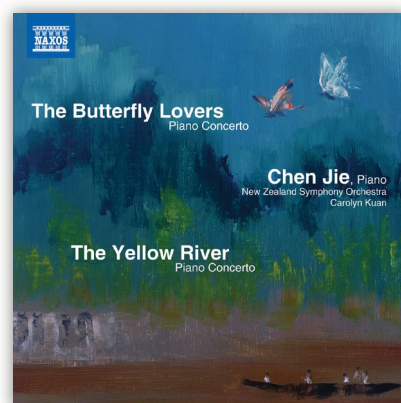
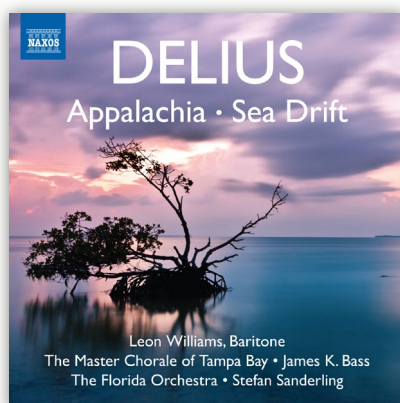
NEW ON NAXOS

The World's Leading Classical Music Label

OCTOBER 2012



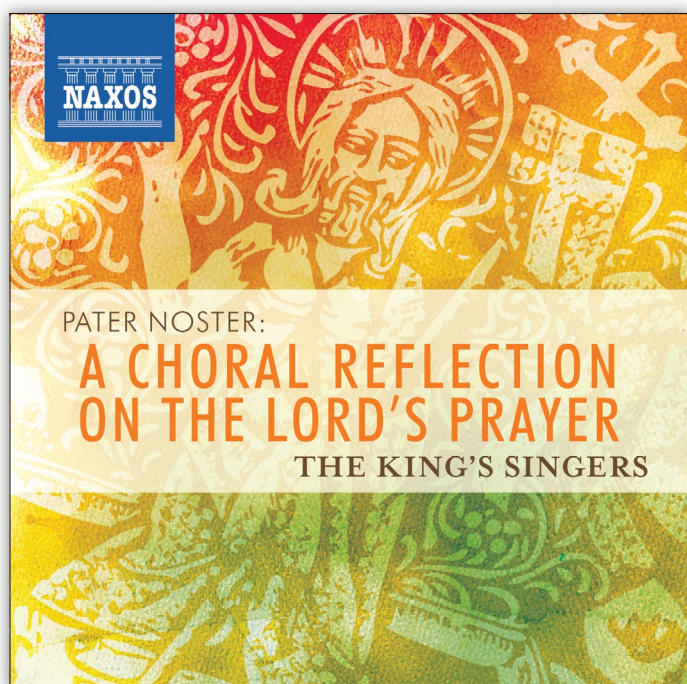
This Month's Other Highlights





The King's Singers

© B. Ealovega



8.572987



Playing Time: 68:18

PATER NOSTER**A Choral Reflection on The Lord's Prayer****The King's Singers**

(David Hurley, countertenor • Timothy Wayne-Wright, countertenor • Paul Phoenix, tenor
Christopher Bruerton, baritone • Christopher Gabbittas, baritone • Jonathan Howard, bass)

GRAMMY® Award winners in 2009, The King's Singers are one of the world's most celebrated ensembles. Their programming concept in this disc is unique: built upon the individual clauses of *The Lord's Prayer*, beginning and ending in plainchant, it ranges over the centuries to explore the spiritually charged text. Chant is at the heart of the programme, and each composer's setting illuminates the others, shedding rich interpretative light on the poetic and devotional aspects of the prayer.

One of the world's most celebrated ensembles, The King's Singers have a packed schedule of concerts, recordings, media and education work that spans the globe. Championing the work of both young and established composers, they are instantly recognisable for their spot-on intonation, impeccable vocal blend, flawless articulation of the text and incisive timing. They are also consummate entertainers: a class act with a delightfully British wit.

PROGRAMME**OUR FATHER, WHO ART IN HEAVEN****PLAINSONG** Pater noster

SCHÜTZ Die Himmel erzählen die Ehre Gottes

ZIELEŃSKI Communio, Benedicimus Deum coeli

HALLOWED BE THY NAME

Josquin DES PRÉS Pater noster

HARRIS Holy is the True Light

PALESTRINA Sanctus (Missa Papae Marcelli)

THY KINGDOM COME

SCHÜTZ Vater unser

BYRD Vigilante

HASSLER Cantate Domino

THY WILL BE DONE ON EARTH AS IT IS IN HEAVEN

STRAVINSKY Pater noster

POULENC Quatre Petites Prières de François d'Assise

LASSUS Domine Dominus noster

GIVE US THIS DAY OUR DAILY BREAD

DURUFLÉ Notre Père

WOOD Oculi omnium

PALESTRINA Ego sum panis vivus

AND FORGIVE US OUR TRESPASSES,

AS WE FORGIVE THOSE WHO TRESPASS AGAINST US

TAVENER The Lord's Prayer

PURCELL Remember not, Lord, our offences

VICTORIA Popule meus

AND LEAD US NOT INTO TEMPTATION, BUT DELIVER US FROM EVIL

BERNSTEIN The Lord's Prayer

FARRANT Lord, for Thy tender mercy's sake

LASSUS Ad te levavi

PLAINSONG Pater noster



8.570933



Playing Time: 60:04

Gioachino ROSSINI (1792–1868)

Complete Overtures, Vol. 1

La gazza ladra • *Semiramide* • *Otello* • *Le siège de Corinthe*
Elisabetta, Regina d'Inghilterra (*Il barbiere di Siviglia*)
*Sinfonia in D 'al Conventello' • Ermione**

Prague Philharmonic Choir* • Prague Sinfonia Orchestra
 Christian Benda

Rossini wrote some of music's most masterful and lovable operas. His gift for comic and tragic forms was matched by a relish for characterisation, qualities that are always evident in his overtures. *La gazza ladra* (The Thieving Magpie) is perhaps the most famous, one of the world's most popular concert openers. But in *Otello* he reveals his more complex turns of phrase and in *Le siège de Corinthe* the writing is dramatic and colourful. The overture for *Elisabetta, Regina d'Inghilterra* was used again a year later by Rossini for *Il barbiere di Siviglia*. This is the first of four discs of the complete Rossini Overtures.

Christian Benda his descended from a long line of musicians. He is chief conductor and artistic director of the **Prague Sinfonia Orchestra** with which he has recorded numerous standard classical works, as well as Schubert's and Rossini's complete overtures.

Companion Titles



8.660275-76

8.660027-29

8.570328

8.570329



Christian Benda



Prague Sinfonia Orchestra

© Flavio Frascarelli

© Flavio Frascarelli



8.572764

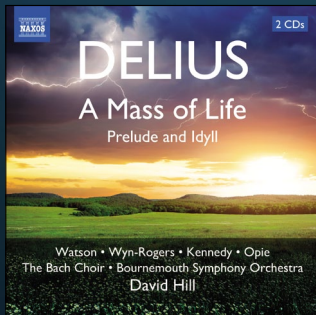


Playing Time: 60:11

Frederick DELIUS (1862–1934)**Appalachia • Sea Drift***Leon Williams, baritone**The Master Chorale of Tampa Bay • James K. Bass**The Florida Orchestra • Stefan Sanderling*

Appalachia (a native American word for North America) is a set of variations based on a slave song about the tragedy of the cotton planters 'being sold down the river'. Delius heard the song when teaching the violin in Virginia, but the primary inspiration was his formative experience of the semi-tropical beauty of Florida's Solano Grove where he had managed an orange plantation. In *Sea Drift* Delius absorbed a further American influence in the nature mysticism of Walt Whitman. The symphonic poem, one of his greatest works, is a song of love and death in which the baritone soloist is both a participant in the drama and offers a commentary upon it.

Since his North American debut at the 1989 Tanglewood Summer Music Festival, conductor **Stefan Sanderling** has forged a successful career for himself in the United States, serving as Music Director of **The Florida Orchestra** from 2002-2012, and now holds the positions of Conductor Emeritus and artistic advisor of The Florida Orchestra and principal conductor and artistic advisor of the Toledo Symphony Orchestra.

Companion Title

8.572861-62

**Stefan Sanderling**

© Rosalie O'Connor

**The Florida Orchestra**

© J.M. Lennon



8.570607



Playing Time: 49:00

The Butterfly Lovers Piano Concerto

(arr. Chen Gang from *The Butterfly Lovers Violin Concerto*,
edited by Chen Jie)

The Yellow River Piano Concerto

(based on *Yellow River Cantata* by Xian Xinghai)

Chen Jie, piano

New Zealand Symphony Orchestra • Carolyn Kuan

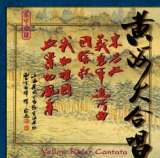
The Yellow River Concerto is one of the most popular of all Chinese works, a richly melodic exploration of scenic variety, and a forceful expression of patriotic pride. Written in 1958 by Chen Gang and He Zhanhao, *The Butterfly Lovers Violin Concerto* has achieved world renown for its moving and beautiful synthesis of Western and Eastern traditions. In 1985 Chen Gang made an arrangement for piano and orchestra, played on this recording in the edition by the brilliant international soloist Chen Jie.

Since her début with the Philadelphia Orchestra under Wolfgang Sawallisch, at the age of sixteen, **Chen Jie** has performed in many leading concert venues around the world. She has won prizes at many international competitions including the Arthur Rubinstein Piano Master Competition and the Van Cliburn International Piano Competition (USA). **Carolyn Kuan** is recognized as one of the most exciting, innovative and outstanding conductors of her generation. Her North American engagements include the Baltimore, San Francisco, Detroit and Seattle symphonies. She holds the distinction of being the first female to be awarded the Herbert von Karajan Conducting Fellowship.

Companion Titles



8.557348



8.223613



8.570602



8.570600



Chen Jie



New Zealand Symphony Orchestra



Carolyn Kuan



© Nana Watanabe

Tan Dun



© Keith Hiro

Hong Kong Philharmonic Orchestra



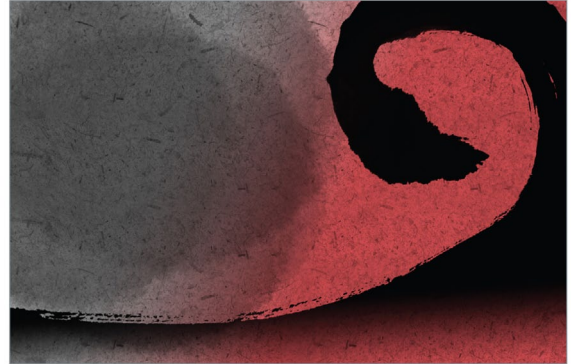
TAN DUN

Concerto for Orchestra

Symphonic Poem on Three Notes • Orchestral Theatre

Hong Kong Philharmonic Orchestra

Tan Dun



8.570608



Playing Time: 64:51

TAN Dun (b. 1957)

Symphonic Poem on Three Notes

Orchestral Theatre • Concerto for Orchestra

Hong Kong Philharmonic Orchestra • Tan Dun

The multifaceted and multi-award winner Tan Dun has made an indelible mark on the world music scene with a creative repertoire that spans the boundaries of classical music. The *Symphonic Poem on Three Notes* describes an evolutionary arc from nature through industry and back to nature, the traditional orchestra augmented with a range of unorthodox sound sources such as wind, stones and car brake drums. The drama of *Orchestral Theatre* centres on memories of ritual from the composer's childhood, linking folk music styles to Western atonality, while the *Concerto for Orchestra* describes the exoticism of Marco Polo's geographical, musical and spiritual journeys.

Tan Dun is a recipient of today's most prestigious honours including the GRAMMY® Award, Academy Award and Musical America's *Composer of The Year*, and his music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television.

Companion Titles



8.570602



8.570603



8.570604



8.570605



8.573049



Playing Time: 70:06

Gabriel JACKSON (b. 1962)
Requiem* • In all his works* • I am the voice of the wind*

Carl Herring, Guitar • Vasari Singers • Jeremy Backhouse*

Other Repertoire

Bob CHILCOTT (b. 1955) after **PACHELBEL** Canon (Rosa Mystica)*
John TAVENER (b. 1944) Song for Athene
Francis POTT (b. 1957) When David heard*

While the unifying thread which links these works is that of loss, the underlying focus is an uplifting celebration of life and love. Gabriel Jackson's *Requiem* combines traditional solemnity with poems which embrace wide-ranging spirituality, resulting in images of light and radiant optimism. Contrasting poignancy of expression is heard in personal tributes from John Tavener and Francis Pott, while Bob Chilcott uses Pachelbel's famous *Canon* to set Oscar Wilde's *Requiescat*. Vasari Singers' *Great British Anthems* (8.572504) was described as 'essential listening' by *Gramophone*.

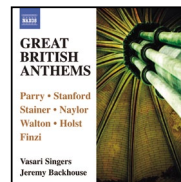
Founded in 1980, **Vasari Singers** is among the leading chamber choirs in Britain, performing music ranging from Renaissance to contemporary. The choir performs regularly in London as well as visiting many of England's cathedrals to sing services, with recent trips to Canterbury, Salisbury, Bath and 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**.



Vasari Singers

© Sim Canetty-Clarke

Companion Title



8.572504



Jeremy Backhouse

© Sim Canetty-Clarke



8.572809


Playing Time:
59:33

Ignatz WAGHALTER (1881–1949)

Violin Concerto, Op. 15⁺⁺ • Rhapsodie, Op. 9⁺⁺
Violin Sonata, Op. 5^{*} • Idyll, Op. 19b^{*} • Geständnis^{*}
Irmina Trynkos, violin • Giorgi Latsabidze, piano
Royal Philharmonic Orchestra[™] • Alexander Walker[™]

Born only two years earlier than Webern and successful as a conductor in Berlin, Ignatz Waghalter built on the tradition of Schumann and Brahms rather than seeking revolutionary innovation. The inspiring melodic and rhythmic invention of his 1911 *Violin Concerto* led a contemporary reviewer to recommend that 'violinists should take it up without hesitation!', while the earlier *Violin Sonata* won the coveted Mendelssohn Prize in 1902. A milestone in violinist Irmina Trynkos' 'Waghalter Project' (www.waghalterproject.com), this release brings to light one of the most unjustly forgotten musicians of interwar Europe.



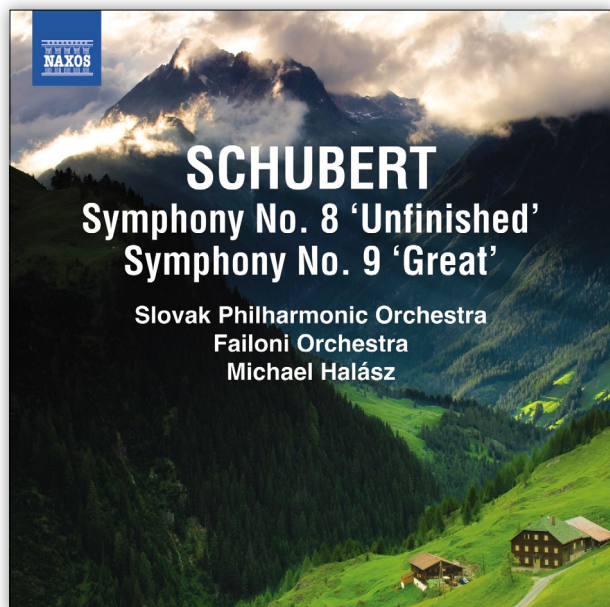
Since her breakthrough performance conducted by Neeme Järvi at the Oistrakh Festival in 2008, the Greek-Polish violinist **Irmina Trynkos** has been establishing herself on the worldwide stage as an artist of exceptional talent. Her first appearance with the **Royal Philharmonic Orchestra** was received with audience acclaim and high critical praise.

Companion Titles

ACHRON Violin Concerto No. 1, The Golem (Suite) 8.559408

DOHNÁNYI Violin Concertos Nos. 1 and 2 8.570833

TYBERG Symphony No. 3, Piano Trio 8.572236

SCHWARZ-SCHILLING Violin Concerto, Partita, Polonaise 8.572801


8.572939


Playing Time:
76:28

Franz SCHUBERT (1797–1828)

Symphony No. 8 in B minor 'Unfinished', D. 759^{*}
Symphony No. 9 in C major 'Great', D. 944[™]
Slovak Philharmonic Orchestra[™] • Failoni Orchestra[™]
Michael Halász

Schubert's last two symphonies are ambitious in scale and brimming with striking ideas, though only two movements of the *Symphony No. 8* were finished and the score rediscovered and first performed 43 years after the composer's death. The 'Great' C major *Symphony* marks the summit of Schubert's achievement in the form, combining his unforgettable lyrical gift with the spirit of Beethoven. Michael Halász has been acclaimed for his "delightful performances" of Schubert. (*Penguin Guide* on 8.553094, *Symphonies* 3 and 6)



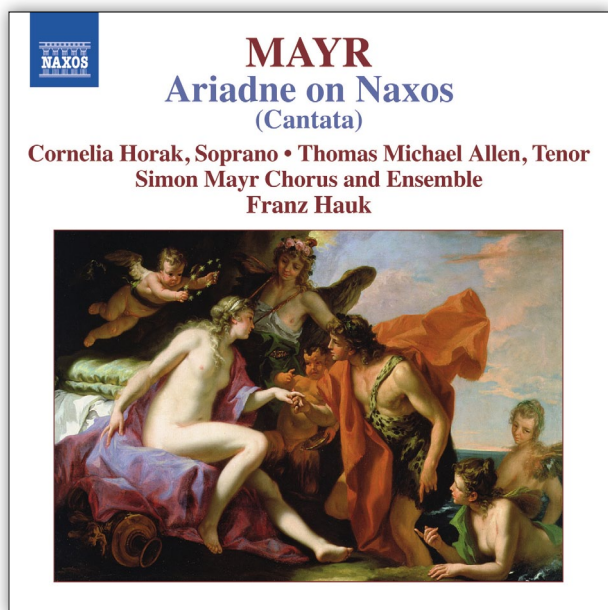
From 1978 to 1991 **Michael Halász** was general music director of the Hagen Opera House and in 1991 he took up the post of resident conductor at the Vienna State Opera. His recordings for Naxos include ballets by Tchaikovsky, operatic excerpts of Wagner, symphonies by Beethoven, Schubert and Mahler, two volumes of Liszt's symphonic poems, *Fidelio* (8.660070-71), *Don Giovanni* (8.660080-82) and *Die Zauberflöte* (8.660030-31).

Companion Titles

SCHUBERT Symphonies Nos. 1 and 2 8.553093

SCHUBERT Symphonies Nos. 3 and 6 8.553094

SCHUBERT Symphony No. 4 8.553095



8.573065


Playing Time:
57:48

Simon MAYR (1763–1845)

Arianna in Nasso (Ariadne on Naxos)

Cornelia Horak, soprano (Arianna) • Thomas Michael Allen, tenor (Bacco)

Simon Mayr Chorus and Ensemble

Franz Hauk (directed from the harpsichord)

The Bavarian-born composer Simon Mayr spent his compositional life in Italy, spreading the influence of Viennese classicism whilst himself being influenced by prevailing Italian models. His cantata *Arianna in Nasso* (Ariadne on Naxos) was written for the leading soprano Isabella Colbran, who was later to marry Rossini. Her virtuosity inspired Mayr, and his cantata is a stirring example of vivid nature writing, refined pathos, and joyous celebration. Franz Hauk and the Simon Mayr Chorus and Ensemble are the world's leading Mayr exponents and their recordings have received the highest critical acclaim.



The **Simon Mayr Chorus and Ensemble** were established by Franz Hauk in 2003. The chorus's repertoire ranges from the sixteenth to the twentieth century and a special emphasis is laid on historical performance techniques and the performance of vocal music by Simon Mayr. **Franz Hauk** has done much to revive interest in the music of Simon Mayr and since October 2002 has taught in the historical performance and church music department of the Munich Music and Theatre Hochschule.

Companion Titles

MAYR L'Armonia, Cantata for the Death of Beethoven 8.557958

MAYR Te Deum / MOZART Missa solemnis 8.570926

MAYR David in the Cave of Engedi (Oratorio) 8.570366-67

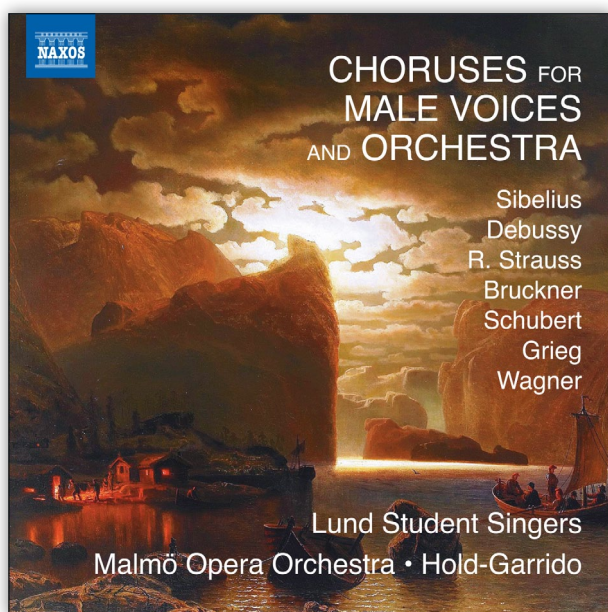
MAYR The Marriage of Tobias (Oratorio) 8.570752-53

MAYR Gioas (Oratorio) 8.572710-11

MAYR Samuele (Oratorio) 8.572721-22

MAYR Concerto bergamasco 8.570927

MAYR L'amor coniugale 8.660198-99



8.572871


Playing Time:
61:54

CHORUSES FOR MALE VOICES AND ORCHESTRA

Mikael Stenbaek, tenor* • Daniel Hellström, baritone*

Lund Student Singers

Malmö Opera Orchestra • Alberto Hold-Garrido

Repertoire

SIBELIUS Vapautettu kuningatar, Op. 48 • **DEBUSSY** Invocation*

R. STRAUSS Mittagsruhe, Op. 76, No. 2 • **BRUCKNER** Helgoland

SCHUBERT Gesang der Geister über den Wassern, D. 714

GRIEG Landkjenning, Op. 31† • **WAGNER** Das Liebesmahl der Apostel

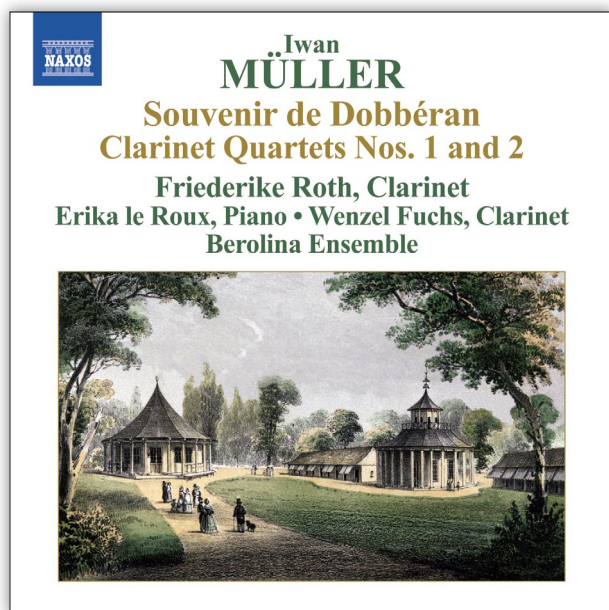
Drawing on the romantic spirit in music, Schubert's moving setting is of a poem by Goethe which compares a rushing waterfall to the soul of man, while Strauss's gorgeous *Mittagsruhe* depicts the peace of a summer noontide. Narrative vocal traditions are heard in Sibelius's nationalist *Vapautettu kuningatar*, Bruckner's heroic *Helgoland*, and Grieg's *Landkjenning*, which tells of the 10th century Norwegian king Oleg Tryggvason. *Das Liebesmahl der Apostel* anticipates the religious ecstasies of Wagner's *Parsifal*, while Debussy's early cantata *Invocation* resonates with Gallic sparkle.



Lund Student Singers was founded in 1831 and is one of the oldest choirs in Sweden. In spite of its long history, the choir has maintained its vitality over the years thanks to a combination of professional and dedicated choral directors and invigorating turnover of singers – a typical feature of a university-based choir.

Companion Title

JANÁČEK Choruses for Male Voices 8.553623



8.572885


Playing Time:
73:00

Iwan MÜLLER (1786–1854)
Souvenir de Dobbéran, Op. 28[†]
Clarinet Quartets Nos. 1 and 2[†]
Le rêve, Op. 73^{*} • Scène romantique, Op. 96^{*}
Fantaisie sur un Thème de Mozart^{*}
Le château de Madrid, Op. 79^{*}
Friederike Roth, clarinet
Erika le Roux, piano^{} • Wenzel Fuchs, clarinet[†] • Berolina Ensemble[†]*

Clarinet virtuoso Iwan Müller succeeded in developing the possibilities of his instrument beyond its limitations in Mozart's time into the modern clarinet, though his compositions have long been overlooked. The beautifully proportioned *Clarinet Quartets Nos. 1 and 2* form a complementary pair, placing lyrical ease and virtuoso refinement into 'impossible' keys as a demonstration of Müller's innovations. The remaining works often follow an Italianate *bel canto* style, while his popular *Souvenir de Dobbéran* is a prototype of the musical postcard genre.



Friederike Roth was awarded the special prize of the Wiesbaden Mozart Gesellschaft's clarinet competition and received the prize for best interpretation at the Alice Samter Chamber Music Competition with her Clarinetquartett "Blattgold".

Companion Titles
BRAHMS Clarinet Trio, Clarinet Quintet 8.550391

BEETHOVEN / RIES Clarinet Trios 8.553389

CRUSELL Clarinet Concertos 8.554144

REINECKE Music for Clarinet 8.570181


8.572890


Playing Time:
55:58

AURELIO MAGNANI (1856–1921)
Divertimento Nos. 1 and 2 • Elegia • Romanza e Valzer
Melodia romantica • Mazurka-Caprice • Solo de concert
Sergio Bosi, clarinet • Riccardo Bartoli, piano

Considered one of the foremost soloists of his day, Aurelio Magnani was the father of the modern Italian clarinet school. His pupils filled prestigious positions in orchestras worldwide. He was also a composer, having studied in Bologna, and in addition to operas wrote extensively for his own instrument. These fantasies, paraphrases and melodies embrace florid virtuosity and melting lyricism alike, and are inspired and sophisticated works revealing the best in Italian style.



Sergio Bosi



Riccardo Bartoli

Sergio Bosi is Principal Solo Clarinet in the Orchestra Regionale delle Marche and teaches at the G. Rossini Conservatory in Pesaro. As a promoter of Italian repertoire he records for Naxos, Bongiovanni, Arcam Cambridge, Mondomusica EMI, winning critical acclaim and awards.

Companion Titles
ITALIAN CLARINET SUITES 8.572399

ITALIAN CLARINET GEMS 8.572690

ALFANO Cello Sonata 8.570928



8.572877


Playing Time:
65:38

Robert SCHUMANN (1810–1856)

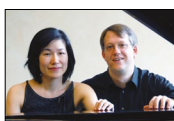
Arrangements for Piano Duet, Vol. 1

String Quartet in A major, Op. 41, No. 3 (arr. Otto Dresel)

Piano Quintet in E flat major, Op. 44 (arr. Clara Schumann)

Eckerle Piano Duo (Mariko Eckerle and Volker Eckerle)

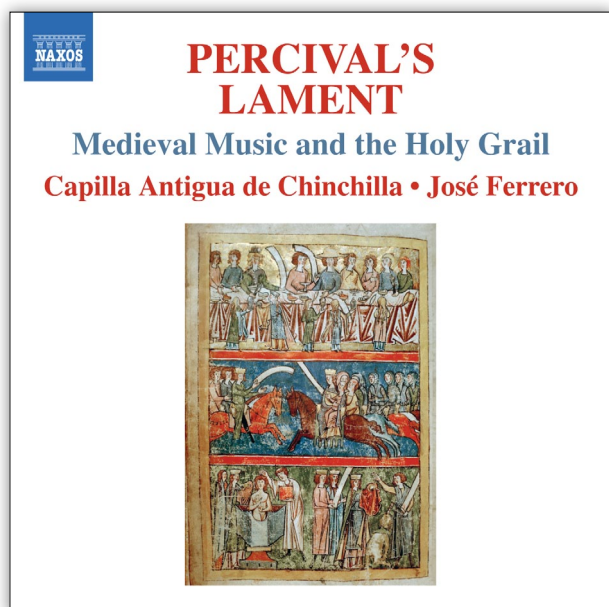
Piano arrangements were the main way for people to become acquainted with concert repertoire in Schumann's day, and publishers ensured that the huge demand for such versions was met. Otto Dresel's arrangement of the *String Quartet, Op. 41, No. 3* was approved by the composer. Clara Schumann was dedicatee and soloist for the *Piano Quintet, Op. 44*, and she was able to draw on her intimate knowledge of her husband's work to make her own highly effective arrangement. This is the first of seven volumes including Schumann's entire orchestral works arranged for piano duet.



Mariko and Volker Eckerle founded the **Eckerle Piano Duo** in 2006. The German-Japanese duo regularly plays central works of the piano duet repertoire along with rarely-heard pieces and works, accompanied by other musicians, actors and ballet companies.

Companion Titles

SCHUMANN String Quartets Nos. 1-3 8.570151



8.572800


Playing Time:
54:25

PERCIVAL'S LAMENT

Medieval Music and the Holy Grail

Capilla Antigua de Chinchilla • José Ferrero

Repertoire

Staeter dienst, der ist guot • Wolframs goldener Ton • D'amors, qui m'a tolu a moi
Atressi com Persavaus el temps que vivia • Was sol ein keyser ône recht? • Fowles in the frith
Percival's Lament (D'amors, qui m'a tolu) • Under der linden • Caritas habundat • Palästinalied
Laus Trinitati • La Ultime Estampie Royale • Do man dem edelen sîn gezelt • Ich saz ûf eime steine

The Holy Grail has occupied a central place in Western life. It was believed by many to have been used by Christ at the Last Supper, and in the Middle Ages writers saw the Grail as a dish, or a chalice, or a precious stone. Songs and instrumental music celebrated its mystical power and were composed by some of the greatest troubadours, mystics and singer-poets of the age: Chrétien de Troyes, Walther von der Vogelweide, Wolfram von Eschenbach, and Hildegard of Bingen. This disc uniquely focuses on the common threads between Grail literature and music.



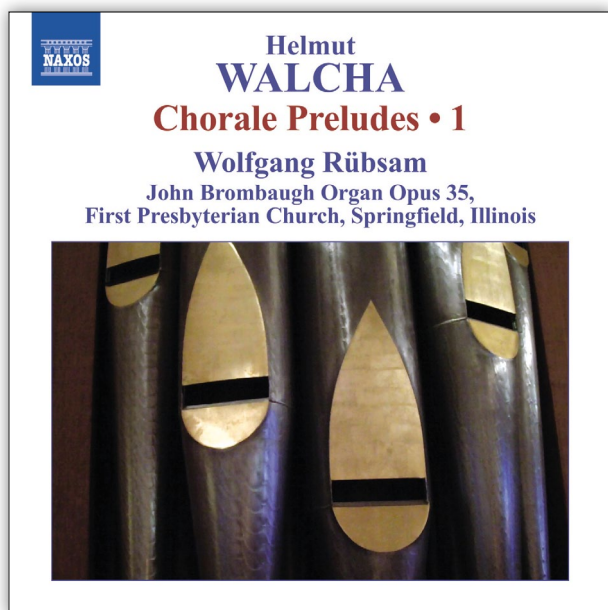
Founded in 2002 for the study and revival of early music, the **Capilla Antigua de Chinchilla** is directed by its founder, the tenor **José Ferrero**. The ensemble has participated in festivals and concerts throughout Spain, including the Hellín Early Music Festival, the 2006 and 2007 Festivals of the Early Music of Chinchilla, and the 2008 Musical October of Carthage in Tunisia.

Companion Titles

ENDECHAR: Lament for Spain 8.572443

TRISTAN'S HARP: Arthurian Medieval Music 8.572784

SEPHARDIC ROMANCES 8.553617



8.572910


Playing Time:
67:01

Helmut WALCHA (1907–1991)

Chorale Preludes, Volume 1 – Nos. 1-25

Wolfgang Rübsam, organ

A native of Leipzig and steeped in the musical tradition of J. S. Bach, Helmut Walcha was one of the most influential organists of the 20th century. Building on Baroque examples, Walcha started composing the *Chorale Preludes* during the war years and they became popular teaching pieces as well as ideal vehicles for expressing the clarity and colour of organs both historic and new. As one of Walcha's most renowned students, Wolfgang Rübsam's interpretations are uniquely authoritative. This is the first of four volumes of Walcha's complete *Chorale Preludes*.



Wolfgang Rübsam has recorded all of Bach's organ music for us and a great deal more besides, and his recordings of J.S. Bach's *Das Orgelbüchlein* (8.553031 and 8.553032) were acclaimed as "superb throughout" (*Penguin Guide*).

Companion Titles

J.S. BACH Organ Works 8.553033

PACHELBEL Organ Works, Vol. 1 8.554380

BUXTEHUDE Organ Music, Vol. 3 8.555991

Marco Polo
8.225353

Playing Time:
65:51

STRAUSS FAMILY Favourite Dances

Vienna Johann Strauss Orchestra • Johannes Wildner

Repertoire

Johann STRAUSS II (1825–1899)

Der Zigeunerbaron: Overture • Annen-Polka, Op. 117 • Champagner-Polka, Op. 211

Maskenball-Quadrille, Op. 272 • An der schönen blauen Donau, Waltz, Op. 314

Unter Donner und Blitz, Polka, Op. 324 • Geschichten aus dem Wienerwald, Waltz, Op. 325

Josef STRAUSS (1827–1870)

Auf Ferienreisen!, Polka, Op. 133 • Dynamiden Waltz, Op. 173 • Jockey-Polka, Op. 278

Johann STRAUSS I (1804–1849) Radetzky-Marsch, Op. 228

The works by Johann Strauss II have been performed following the New Complete Edition Johann Strauss (Strauss Edition Wien)

The Strauss family was one of music's greatest dynasties. In this glittering disc, we hear such classics as the *Radetzky March* of Johann Strauss I, and his son, Johann Strauss II's overture to *Der Zigeunerbaron* (The Gypsy Baron), one of the enduring masterpieces of the Viennese concert repertoire. The irresistibly exciting *Unter Donner und Blitz* (Thunder and Lightning) offers thunderous delight, whilst *An der schönen blauen Donau* (On the Beautiful Blue Danube) is one of the most unforgettable melodies ever written. Strauss the Elder's second son, Josef, was an outstanding composer in his own right, as demonstrated by the frenzy of excitement that is the *Jockey-Polka* (Jockey-Polka).



After positions as Chief Conductor of Prague State Opera and First Permanent Conductor of Leipzig Opera, **Johannes Wildner** was the General Music Director of the New Philharmonic Orchestra of Westphalia (Germany) for ten years from 1997. His years of experience as a member of the Vienna Philharmonic and the Vienna State Opera Orchestra have given his conducting a distinctive stamp.

Companion Titles

Johann STRAUSS II Edition, Vol. 1 8.223201

Josef STRAUSS Edition, Vol. 1 8.223561

Johann STRAUSS I Edition, Vol. 1 8.225213

Johann STRAUSS I Edition, Vol. 22 8.225342


8.503264
3 CDs

Playing Time:
3:08:12

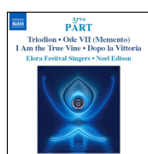
The Elora Festival Singers perform the music of: Arvo PÄRT / Morten LAURIDSEN / Eric WHITACRE

Classics Today praises these performances by the Elora Festival Singers:

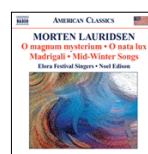
"If I were Morten Lauridsen and my work was in the artistic care of a choir like the Elora Festival Singers I would feel that my creative vision was in exceptionally good hands." – David Vernier, *Classics Today*

"Exquisite also describes the performances of the Elora Festival Singers...A truly enjoyable hour of music, essential for Pärt aficionados and choral enthusiasts." – Victor Carr Jr., *Classics Today*

"Eric Whitacre's choral works have been generously surveyed on disc...He couldn't have more luminous or illuminating interpreters than the Elora Festival Singers, a choir that I've heartily praised in the past and that deserves the same recognition here. Highly recommended..." – David Vernier, *Classics Today*



Arvo PÄRT
Music for
Unaccompanied Choir
8.570239



Morten LAURIDSEN
Choral Works
8.559304



Eric WHITACRE
Choral Music
8.559677



8.573002


Playing Time:
56:41

IN THE WORLD OF SPIRITS Christmas Classics for Wind Band

Emory Symphonic Winds • Scott A. Stewart

Repertoire

Claude T. SMITH (1932-87): Symphonic Prelude on 'Adeste Fideles'

Alfred REED (1921-2005): Greensleeves • Russian Christmas Music

Gustav HOLST (1874-1934): Christmas Day: Fantasy on Old Carols (arr. Larry Daehn)

In the Bleak Midwinter (arr. Robert W. Smith)

Philip SPARKE (b. 1951): A Winter's Tale

Bruce BROUGHTON (b. 1945): In the World of Spirits

Holst: In the Bleak Midwinter (arr. Robert W. Smith)

Jennifer HIGDON (b. 1962): Mysterium

Leroy ANDERSON (1908-75): Sleigh Ride

The Emory Symphonic Winds, comprised of members of the Emory Wind Ensemble and the Atlanta Youth Wind Symphony, are American leaders in the commissioning of new music. Bruce Broughton's *In the World of Spirits* was dedicated to the ensemble and is a work of action, dynamism and electric physicality. Christmas carols and hymns are explored by Gustav Holst while Jennifer Higdon charts the intangible beauty of music itself. Alfred Reed's *Russian Christmas Music* is a classic of symphonic band writing: rich, colorful and sonorous.



Scott A. Stewart is the director of wind studies at Emory University where he serves as music director and conductor of the Emory Wind Ensemble and the Atlanta Youth Wind Symphony. He teaches courses in wind band literature, conducting, and film music.



8.559719


Playing Time:
69:27

THE AMERICAN TRUMPET

Jeffrey Silberschlag, trumpet

Deborah Greitzer, bassoon* • Seattle Symphony • Gerard Schwarz

Repertoire

Leo EYLAR (b. 1958) Dance Suite

Steven ROUSE (b. 1953) Enigma-Release from The Avatar

Robert STARER (1924-2001) Invocation

Stephen SONDHEIM (b. 1930) Johanna • Not While I'm Around (from Sweeney Todd)

John CARBON (b. 1951) Notturmo

William Thomas MCKINLEY (b. 1938) Miniature Portraits*

David FROOM (b. 1951) Serenade

The unique qualities of the American trumpet tradition are celebrated in this wide-ranging disc. From the drama of Leo Eylar's dazzling *Dance Suite* to the wit of William McKinley's *Miniature Portraits*, virtuosity and brilliance are assured. The two songs from Sondheim's musical *Sweeney Todd*, orchestrated by McKinley with the composer's consent, convey a quality of ardent determination. Jeffrey Silberschlag is the dedicatee of a number of these works and he carries on the illustrious lineage of American trumpeters. He is partnered by Gerard Schwarz, himself one of the great trumpeters of his generation, before turning to conducting.



8.571218


Playing Time:
57:38

Richard STRAUSS (1864–1949)

Ein Heldenleben, Op. 40, TrV 190*

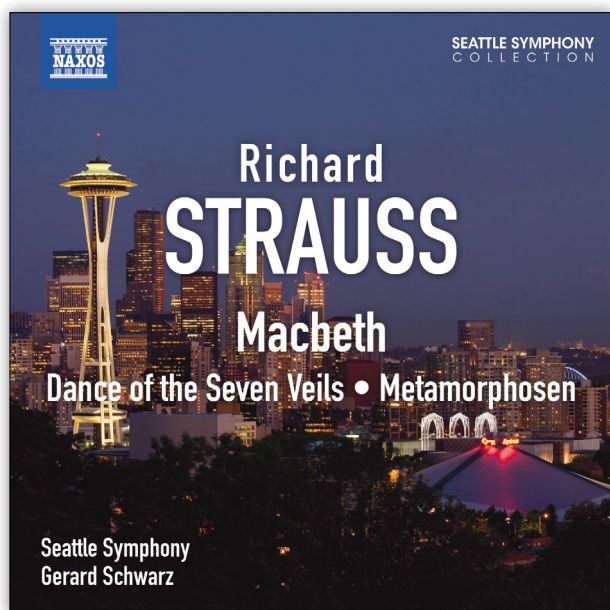
Capriccio, Op. 85, TrV 279a: Sextet

Ilkka Talvi, violin*

Seattle Symphony • Gerard Schwarz

SEATTLE SYMPHONY
COLLECTION

Autobiographical in content, Richard Strauss's *Ein Heldenleben* is one of a series of tone-poems, including *Also sprach Zarathustra* (Naxos 8.571215), in which he explored the utmost limits of extra-musical content in this form. The hero passes through love and adversity, confrontation, triumph in battle and fulfilment in a single, powerfully descriptive symphonic span. Gerard Schwarz's *Ein Heldenleben* has been acclaimed as "exciting and inspired" (*Gramophone*). The opera *Capriccio* is a romantic struggle to choose between words and music which opens with a gloriously bitter-sweet string sextet.



8.571219


Playing Time:
61:50

Richard STRAUSS (1864–1949)
**SEATTLE SYMPHONY
COLLECTION**
Macbeth, Op. 23, TrV 163
Dance of the Seven Veils from *Salome*, Op. 54, TrV 215
Metamorphosen, Op. 142, TrV 290
Seattle Symphony • Gerard Schwarz

The three works in this programme reflect different aspects of Strauss's compositional life. The tone-poem *Macbeth*, written between 1888 and 1891, offers a grippingly taut narrative. The *Dance of the Seven Veils* from the 1905 opera *Salome* is one of its most exciting and intoxicating moments. Towards the end of his life, facing the ruin wrought by World War II, Strauss took inspiration from Goethe and wrote *Metamorphosen*, one of the most moving of all twentieth-century works.



8.571220


Playing Time:
62:04

Richard STRAUSS (1864–1949)
**SEATTLE SYMPHONY
COLLECTION**
Symphonic Fantasy on *Die Frau ohne Schatten*, TrV 234a*
Serenade for Winds in E flat major, Op. 7
Symphonic Fragment from *Josephs-Legende*, TrV 231a
David Ritt, trumpet
Seattle Symphony • Gerard Schwarz

Richard Strauss revived some of his less well-known scores in later years, turning his richly imaginative fairytale opera *Die Frau ohne Schatten* into an attractively compact orchestral tone-poem. Strauss preserved the storyline and tuneful highlights of both this and his Diaghilev-commissioned ballet *Josephs-Legende*, which describes a biblical drama in soaring themes and splendid orchestral effects. The charming and lyrical *Serenade for Winds*, written when Strauss was only 17, drew the composer to the attention of Hans von Bülow, whose support and influence was of importance to Strauss's early career.

Companion Titles



8.571215



8.571216



8.571217



8.111393


Playing Time:
66:13

Great Conductors • Robert KAJANUS (1856–1933)

Kajanus Conducts Sibelius, Vol. 1

1930 and 1932 studio recordings

Mark Obert-Thorn, producer and audio restoration engineer

Repertoire

Symphony No. 1 in E minor, Op. 39 (with Royal Philharmonic Orchestra)

Pohjola's Daughter, Op. 49 • Tapiola, Op. 112 (with London Symphony Orchestra)

Jean Sibelius wrote that "there are none who have gone deeper and given [my symphonies] more feeling and beauty than Robert Kajanus". The nobility and affection in this première recording of the *First Symphony* makes it uniquely cherished amongst Sibelius aficionados. *Pohjola's Daughter* is a supreme masterpiece, filled with brooding atmosphere and tension, and *Tapiola* is a graphic evocation of destructive climate and landscape. This is the first of three volumes containing Robert Kajanus's complete Sibelius recordings.



8.111396


Playing Time:
77:58

Great Pianists • Arturo Benedetti MICHELANGELO

The Early Recordings, Vol. 3 (1939-1948)

Ward Marston, producer and audio restoration engineer

Repertoire

Robert SCHUMANN (1810-1856) Piano Concerto in A minor, Op. 54

Edvard GRIEG (1843-1907) Piano Concerto in A minor, Op. 16

Lyric Pieces: Erotic, Op. 43 No. 5 • Melancholy, Op. 47 No. 5

At the Cradle), Op. 68 No. 5

Claude DEBUSSY (1862-1918) Images, Book I:

No. 1: Reflets dans l'eau (Reflections in the water)

Michelangeli was a peerless aristocrat of the piano. He had made his recording début for HMV in Milan in 1939, and in 1942 went into studios in the same city to record two major concertos for German Telefunken. Schumann's *Piano Concerto* is played with a dazzling, almost improvisatory freedom, whereas the Grieg *Piano Concerto* is a forthright, poetic and virtuosic performance, albeit one of great warmth. The smaller pieces reveal his outstanding gradations of tone. Remarkably, Michelangeli never re-recorded either concerto again in the studio.

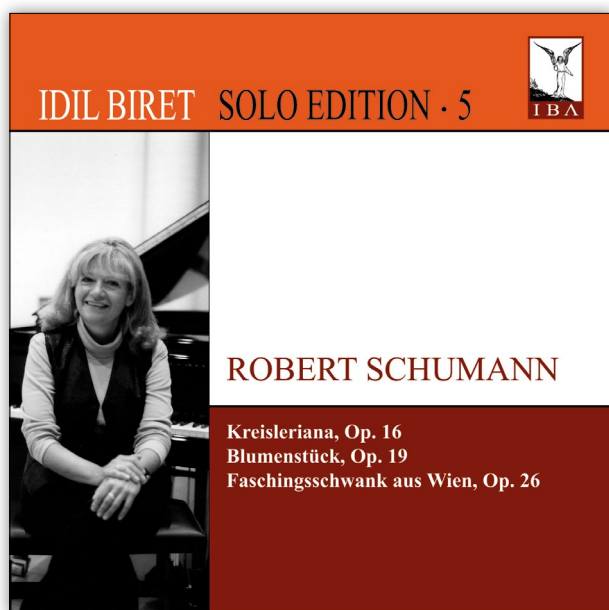
Companion Titles



8.111351



8.112052



Idil Biret Archive
8.571292



Playing Time:
64:26

IDIL BIRET SOLO EDITION, VOL. 5

Robert SCHUMANN (1810–1856)

Kreisleriana, Op. 16 • Blumenstück, Op. 19

Faschingsschwank aus Wien, Op. 26

Idil Biret, piano

"The most exciting young pianist to come to Montreal in years. She has a personal magnetism that belongs only to a certain type of virtuoso performer, one who succeeds in hypnotizing you no matter how what he or she is playing... Miss Biret is one of the finest natural Schumann players I have ever come across. In fact I cannot recall ever hearing a better all round performance of Schumann's *Fantasiestücke* in any concert hall in this city."

– *The Montreal Star* (Canada)

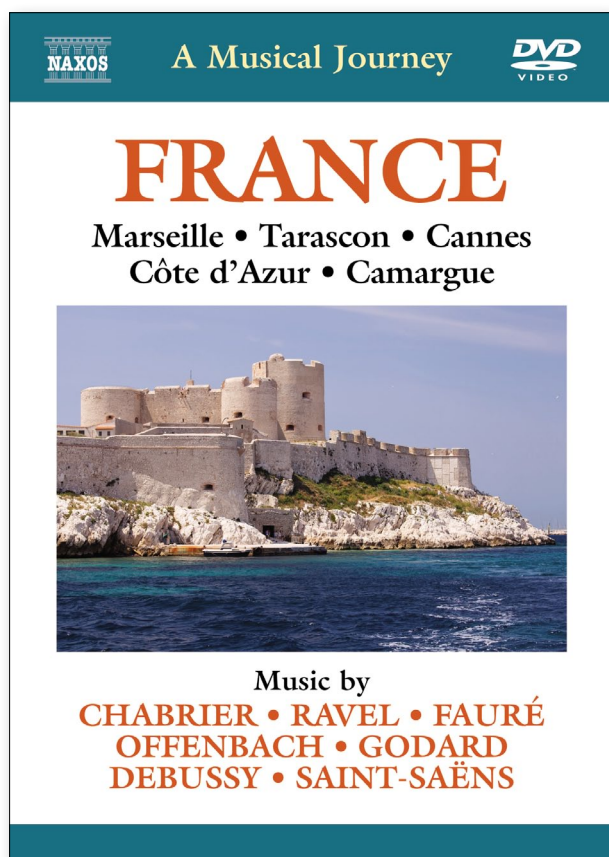
"A recital program of Beethoven's *Sonata, Op. 28*, Schumann's *Fantasiestücke, Op. 12*, Schubert's *Impromptus* and finally, to conclude, Prokofiev's *Sonata No. 7*. Having at her disposal gentleness and force as well as the wide range of colour palette such a programme requires, it is easy to explain the acclamation of the excited public at Idil Biret's recital."

– *Nouvelles Littéraires* (France)

"Idil Biret deservedly belongs among the most important leading musicians on the Naxos label. Her Chopin can be recognised blindfold after a few notes... I regard her Schumann-Debussy-Tchaikovsky disc (8.550885) as a real jewel. Schumann's *Childhood Dreams* are seen through the eyes of an adult. Biret's Debussy is full of sensitivity and intimate feeling."

– *Klassik Forum* (Germany)

Born in Ankara, **Idil Biret** was a pupil of Alfred Cortot and Nadia Boulanger, and a lifelong disciple of Wilhelm Kempff. Her more than eighty records since the 1960s include the complete piano works of Brahms, Chopin, Rachmaninov, the three Sonatas of Boulez, the *Etudes* of Ligeti and the complete *Firebird* piano transcriptions by Stravinsky. Her Chopin recordings received a Grand Prix du Disque Frédéric Chopin award in Poland and the Boulez recording the Golden Diapason of the year award in France.



A Musical Journey: FRANCE

Marseille • Tarascon • Cannes

Côte d'Azur • Camargue

*Music by Chabrier, Ravel, Fauré, Offenbach, Godard,
Debussy & Saint-Saëns*

The Places • The places visited are on the coast of Southern France, from Fréjus and Cannes to Marseille. They include the Château of King René in Tarascon and the famous island Château d'If, where the fictional Edmond Dantès was held prisoner in *The Count of Monte Cristo*. There is particular attention given to the flat marshland of the Camargue, with its wild horses and its associated festivities in Arles.

The Music • The music that accompanies the tour is all by French composers, from Saint-Saëns and Offenbach to Debussy and Ravel. Included are Gabriel Fauré's evocative *Berceuse*, *Sicilienne* and *Pavane*, and Ravel's nostalgic *Pavane sur une infante défunte*. The tour starts in cheerful mood with Chabrier's *Marche Joyeuse*.

Video Format • NTSC / Colour / 4:3

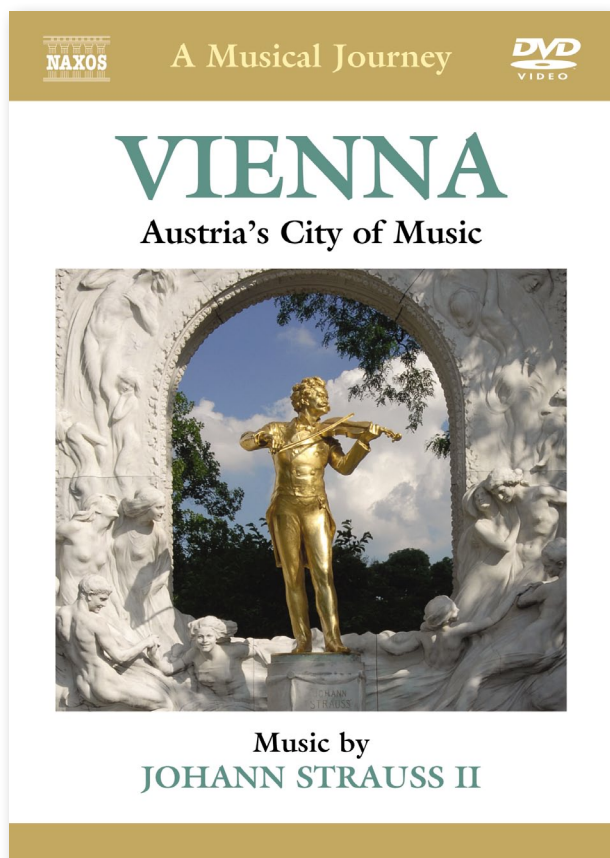
Audio Format • DTS 5.1 / Dolby Digital 5.1 / PCM Stereo 2.0

Region Coding • No Region Coding

2.110312

Playing Time: 55:08





A Musical Journey: VIENNA – Austria's City of Music

Music by Johann Strauss II

The Places • Vienna was already an ancient Celtic town called Vindobona when around 15 BC the Romans fortified it with a military camp. The town prospered and grew, undergoing considerable further development under the Emperor Marcus Aurelius, who died there in AD 180. In later times Vienna assumed the greatest importance as the capital of the Habsburg Empire and as a bulwark defending Western Europe from invasion from the East, although it failed to repel Napoleon, who occupied the city twice in the first decade of the 19th century.

The Music • The eldest son of Johann Strauss I, the younger Johann Strauss was born in 1825, the year in which his father established his popular dance orchestra. The father intended other professions for his sons, but in 1844, two years after his father had abandoned his wife in favour of his mistress, the younger Strauss set up his own orchestra, an enterprise in which he later compelled his younger brothers, Joseph and Eduard, to share. In 1863 Strauss was appointed Imperial Music Director for the balls held at court, a position he held until 1871, when he was succeeded by his brother Eduard. He then began writing a series of operettas, including in 1874 the best known of all, *Die Fledermaus*. He died in 1899 after a busy and successful career, having composed some five hundred pieces of music – waltzes, polkas, marches, quadrilles and stage works.

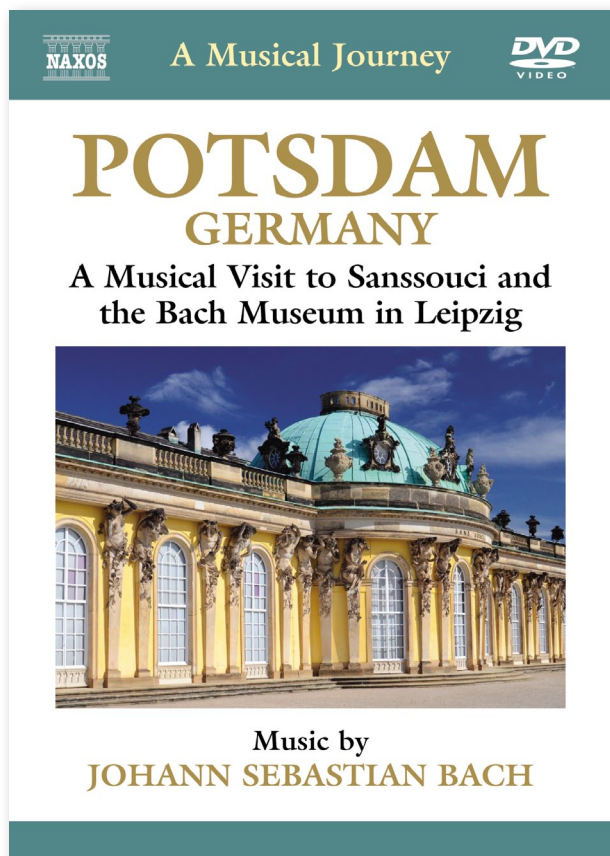
Video Format • NTSC / Colour / 4:3

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

Region Coding • No Region Coding

2.110331

Playing Time: 52:27



A Musical Journey: POTSDAM / GERMANY

A Musical Visit to Sanssouci and the Bach Museum in Leipzig

Music by Johann Sebastian Bach

The Places • Potsdam owes its development as a garrison town to the soldier king of Prussia, Frederick William I. The park and palaces of Sanssouci, however, largely reflect the very different taste of his son, Frederick the Great, who reigned from 1740 to 1786. The park of Sanssouci, established first in 1725, includes later changes in a number of distinct horticultural styles, with lay-out in Dutch, French and English taste.

The Music • Bach's set of six concertos known as the *Brandenburg Concertos* was completed in 1721 at Cöthen, where Bach was director of court music, possibly using some compositions written during earlier years at the court of Weimar. Bach presented the set to the Margrave of Brandenburg, prefaced by a dedication in French, from which it seems that the prince had asked Bach for something of his at a meeting some two years earlier in Berlin. There is no indication that the works were performed, and at the Margrave's death in 1734 the manuscripts were sold, apparently in a lot of 77 concertos 'by different masters'. The fame and wide popularity of the *Brandenburg Concertos* was to come later. Included here are the first three concertos and a *Siciliano*.

Video Format • NTSC / Colour / 4:3

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

Region Coding • No Region Coding

2.110339

Playing Time: 53:02

