



NEW ON NAXOS

The World's Leading Classical Music Label

APRIL 2014

SHOSTAKOVICH
Symphony No. 14

Gal James, Soprano • Alexander Vinogradov, Baritone
Royal Liverpool Philharmonic Orchestra
Vasily Petrenko



This Month's Other Highlights

BRAHMS
EIN DEUTSCHES REQUIEM



Christiane Libor, Soprano • Thomas E. Bauer, Baritone
Warsaw Philharmonic Orchestra and Choir
Antoni Wit

Eugen
D'ALBERT
Aschenputtel (Cinderella) Suite

Das Seejungfräulein (The Little Mermaid) • Overtures
Viktorija Kaminskaite, Soprano
MDR Leipzig Radio Symphony Orchestra
Jun Märkl



DVOŘÁK
Piano Trios • 1
Nos. 3 and 4 'Dumky'
The Tempest Trio



CDs • DVDs • Blu-ray Audio • Books • Audiobooks and more



SHOSTAKOVICH

Symphony No. 14

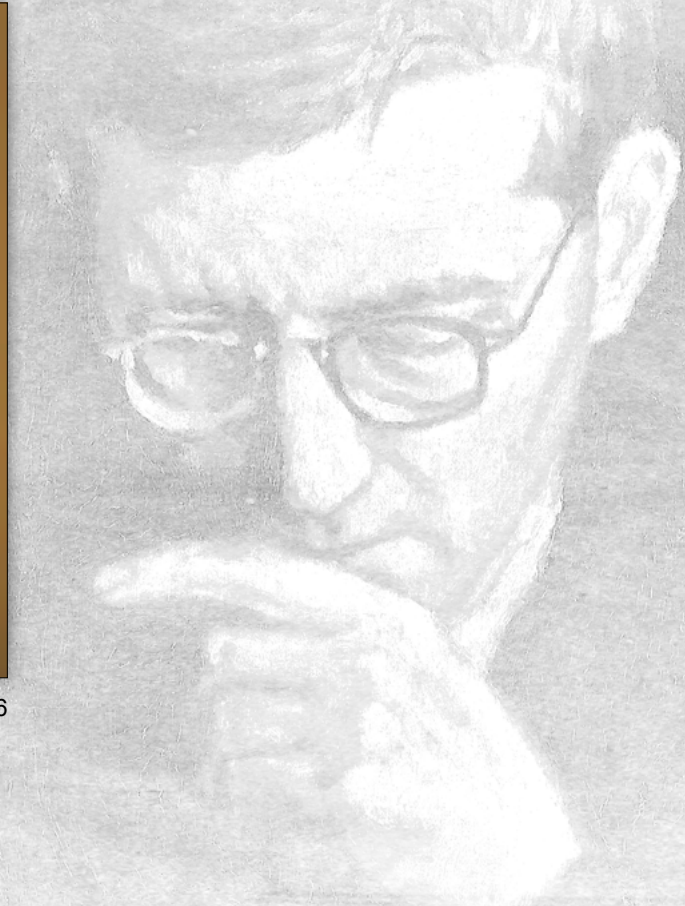
Royal Liverpool
Philharmonic Orchestra

Vasily Petrenko

8.573132



Playing Time: 49:36



Dmitry SHOSTAKOVICH (1906-1975)
Symphonies, Volume 9
Symphony No. 14, Op. 135

Gal James, Soprano • Alexander Vinogradov, Baritone
Royal Liverpool Philharmonic Orchestra • Vasily Petrenko

At its première in June 1969 Shostakovich described his *Symphony No. 14*, in effect a symphonic song cycle, as ‘a fight for the liberation of humanity... a great protest against death, a reminder to live one’s life honestly, decently, nobly...’ Originally intending to write an oratorio, Shostakovich set eleven poems on the theme of mortality, and in particular early or unjust death, for two solo singers accompanied by strings and percussion. This is the penultimate release in Vasily Petrenko’s internationally acclaimed symphonic cycle.

The award-winning [Royal Liverpool Philharmonic Orchestra](#) is the UK’s oldest continuing professional symphony orchestra, dating from 1840. The dynamic young Russian, [Vasily Petrenko](#) was appointed Principal Conductor of the orchestra in September 2006 and in September 2009 became Chief Conductor.



Royal Liverpool Philharmonic Orchestra

© Mark McNulty

PREVIOUS RELEASES IN VASILY PETRENKO'S SHOSTAKOVICH CYCLE



8.572082 | 747313208272

VOLUME 1 – Symphony No. 11 ‘The Year 1905’

‘Naxos has handed us an amazing and deeply moving performance.’ – *American Record Guide*



8.572167 | 747313216772

VOLUME 2 – Symphonies Nos. 5 & 9

‘A truly breathtaking response from Vasily Petrenko and his now world-class Liverpoolians ... superb playing all round.’ – *BBC Music Magazine*



8.572392 | 747313239276

VOLUME 3 – Symphony No. 8

‘Petrenko inspires the RLPO to a manner of playing and a level of emotional involvement of extraordinarily potent atmosphere, strength and poignancy ... the performance is gripping and has all the hallmarks of a best-seller.’ – *Classical CD of the Week, Daily Telegraph (UK)*



8.572461 | 747313246175

VOLUME 4 – Symphony No. 10

‘If there has been a finer account of the Tenth in recent years, I confess I must have missed it; and I would be surprised.’ – *Gramophone*



8.572396 | 747313239672

VOLUME 5 – Symphonies Nos. 1 & 3 ‘The First of May’

with *Royal Liverpool Philharmonic Choir*

‘Like all of the releases in this series so far, this is world-class. ...Buy with confidence.’ – *ClassicsToday.com*



8.572658 | 747313265879

VOLUME 6 – Symphonies Nos. 6 & 12 ‘The Year 1917’

‘Superlative standards already set by this team’s Shostakovich cycle couldn’t afford to slip in a symphony as great as the Sixth. In the first movement, at least, Vasily Petrenko and the Liverpoolians reach new heights of articulation and sonic beauty.’ – *BBC Music Magazine*



8.572708 | 747313270873

VOLUME 7 – Symphonies Nos. 2 ‘To October’ & 15

‘Vasily Petrenko and his excellent orchestra unerringly find the tempo and phrasing to illuminate this great if enigmatic work. More surprisingly, they and the Liverpoolian chorus produce a Second Symphony that nearly transcends its original propagandistic objectives.’ – *Fanfare*



8.573057 | 747313305773

VOLUME 8 – Symphony No. 7 ‘Leningrad’, Op. 60

‘Petrenko will keep you riveted from first note to last’ – *International Record Review Outstanding*

‘This is a big-boned, satisfying blast of a performance.’ – *The Arts Desk*

‘Petrenko and the RLPO’s recording of Shostakovich’s Leningrad Symphony stands apart as a treasurable, terrific affirmation of a towering masterpiece’ – *Sinfini Music* ★★★★★





Antoni Wit

© J. Mularzyński



Johannes BRAHMS (1833-1897)
Ein deutsches Requiem
(A German Requiem), Op. 45

Christiane Libor, Soprano • Thomas E. Bauer, Baritone
Warsaw Philharmonic Choir (Choirmaster: Henryk Wojnarowski)
Warsaw Philharmonic Orchestra • Antoni Wit

The longest work in Brahms's entire oeuvre, *A German Requiem* was almost certainly triggered by the death of his mother, although it also seems likely that the tragic loss of his friend Robert Schumann, some years earlier, added to its depth and eloquence. Taking inspiration from Bach's contrapuntal genius but avoiding overt religious tradition, Brahms chose the texts himself, placing an emphasis on an affirmation of life with the suggestion that he would gladly have substituted 'human' for 'German' in the title. This release joins Antoni Wit's 'richly satisfying' (*Gramophone*) recording of Brahms Choral Music [8.572694].

One of the most highly regarded Polish conductors, **Antoni Wit** is professor at the Fryderyk Chopin University of Music in Warsaw. In 2010 he won the annual award of the Karol Szymanowski Foundation for his promotion of the music of Szymanowski in his Naxos recordings.

8.573061



Playing Time: 75:15

Simultaneously
 Available on
 Blu-ray Audio



NBD0039



Warsaw Philharmonic Orchestra

© Dominik Skurzak

Companion Titles



8.570724



8.572031



8.572639



8.572694



Jun Märkl

© Christiane Höhne

Eugen D'ALBERT
Aschenputtel (Cinderella) Suite
 Das Seejungfräulein (The Little Mermaid) • Overtures
 Viktorija Kaminskaite, Soprano
 MDR Leipzig Radio Symphony Orchestra
 Jun Märkl



8.573110



Playing Time:
75:11



MDR Leipzig Radio Symphony Orchestra

Eugen D'ALBERT (1864-1932)
Aschenputtel (Cinderella) Suite
 Das Seejungfräulein (The Little Mermaid)* • Overtures
 Viktorija Kaminskaite, Soprano *
 MDR Leipzig Radio Symphony Orchestra • Jun Märkl

Eugen d'Albert was a titan of the keyboard and one of the greatest virtuosi of his age. A pupil of Liszt, who dubbed the young man 'Albertus Magnus', d'Albert was also devoted to composition. He wrote nineteen operas which reveal the breadth of his interest in wide-ranging subject matter, as well as the narrative excitement he could generate. This selection includes the overture to his first opera, *Der Rubin*, as well as the rare *Das Seejungfräulein* which reveals a Wagnerian influence. Each of the works exudes theatrical self-confidence, skilful orchestration and strong, exciting themes.

Jun Märkl was Music Director of the Orchestre National de Lyon from 2005 to 2011. In recognition of his tenure in Lyon and his very successful nine-disc Debussy cycle with the orchestra on Naxos [8.509002], in 2012 he was honoured by the French Ministry of Culture with the Chevalier de l'Ordre des Arts et des Lettres.

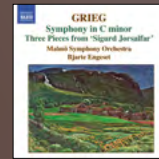
Companion Titles



8.572805



8.553728



8.557991



8.570929



The Tempest Trio

© Kopicki Photography

NAXOS

DVOŘÁK
Piano Trios • 1
Nos. 3 and 4 'Dumky'
The Tempest Trio

8.573279



Playing Time:
73:03

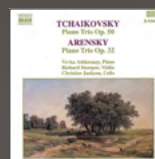
Antonín DVOŘÁK (1841-1904)
Piano Trios, Volume 1
Nos. 3 and 4 'Dumky'

The Tempest Trio
 (Ilya Kaler, Violin • Amit Peled, Cello • Alon Goldstein, Piano)

Dvořák's four surviving *Piano Trios* are cornerstones of the repertory. *No. 3* was completed early in 1883, shortly after the death of the composer's mother. Though there are inevitably moments tinged with sadness, as in the poignant third movement, there is also tender lyricism and strong nervous energy. Formed of six *dumky* (the *dumka* was in origin a Ukrainian lament), the '*Dumky*' *Trio* is one of Dvořák's most original and popular works. Offering a seemingly endless variety of mood and texture, each movement incorporates a slow and melancholy section alternating with one which is faster, dance-like and cheerful.

The Tempest Trio has performed in cities throughout the US, Europe, Israel and Asia. In 2010 the ensemble presented the complete Schumann *Trios* at the renowned Seattle Chamber Music Festival and was immediately invited back the following year to play the complete Brahms *Trios*. The trio has performed Beethoven's *Triple Concerto* to critical acclaim on numerous occasions and will soon release its recording of the piece. As committed pedagogues, the members of the Tempest Trio all teach at prestigious universities and summer festivals around the world and share their knowledge, experience and joy of music-making through intensive educational residencies, which they offer during each season.

Companion Titles



8.550467



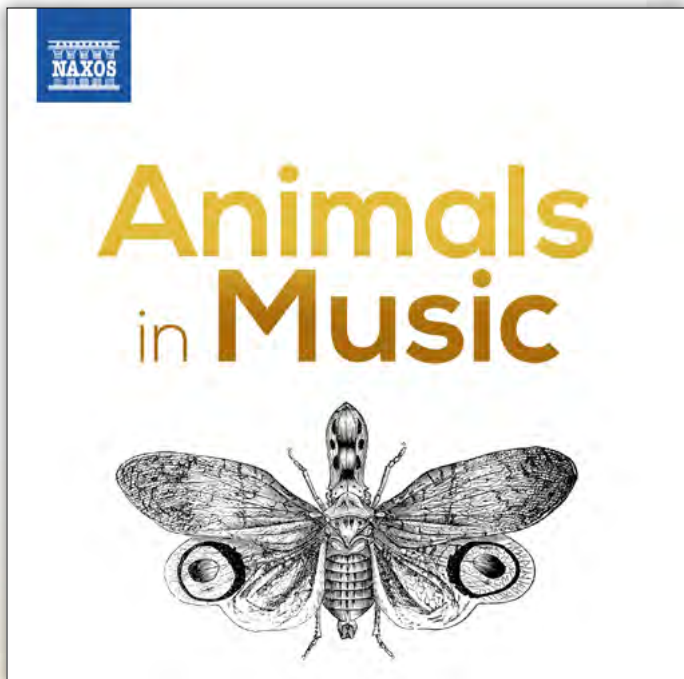
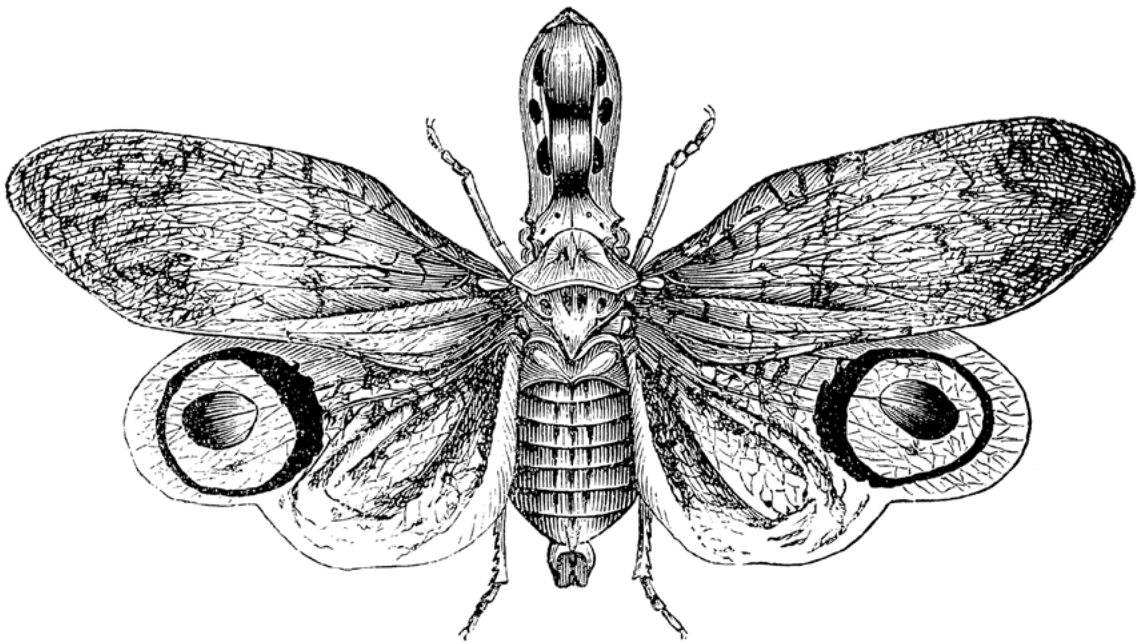
8.553415



8.553836



8.555063



8.578281-82
2 CDs



Playing Time:
2:28:09

Animals in Music

Various Artists

Through the centuries composers have brought colour and panache to bear in their depictions of animals in music. For some, such as Sibelius, animals become the central focus in their tone poems, whilst for others a symphonic unity is sought, as Beethoven showed in his 'Pastoral' Symphony. Poetic imagery, through song, offers another avenue. The rich variety of the animal kingdom – from bees to birds, from fleas to fish (and much else) – offers memorable opportunities for sonic richness.

Beethoven Symphony No. 6 'Pastoral' • **Brusa Favole** • **Delius** On Hearing the First Cuckoo in Spring • **Grieg** Lyric Pieces / Norwegian Folk Songs and Dances • **Handel** Organ Concerto No. 13 'The Cuckoo and the Nightingale' • **Martinů** Procession of the Cats on Solstice Night • **Messiaen** Catalogue of Birds / Little Sketches of Birds • **Milhaud** The Ox on the Roof • **Mozart** Divertimento in F major 'A Musical Joke' • **Mussorgsky** Pictures at an Exhibition • **Poulenc** Babar the Elephant • **Prokofiev** Peter and the Wolf • **Rimsky Korsakov** Flight of the Bumble bee • **Sæverud** The Hare and the Fox • **Saint-Saëns** Carnival of the Animals • **Schubert** 'Trout' Quintet • **Sibelius** The Swan of Tuonela • **Vaughan Williams** The Wasps / The Lark Ascending • **Vivaldi** The Four Seasons 'Spring' / Flute Concerto in D major 'The Goldfinch'

Companion Title



8.578269-70



Xiaogang YE (b. 1955)
The Macau Bride – Ballet Suite*
Four Poems of Lingnan**

Shi Yijie, Tenor • *Liu Mingyan, Mezzo-soprano*
Macau Youth Choir • *Macau Orchestra* • *Lü Jia*

The recipient of numerous prestigious awards, Xiaogang Ye is regarded as one of today's leading Chinese composers. *The Macau Bride* is a colourful and evocative ballet based on a story from the 17th century in which Chinese sailor Chon Kou and Portuguese captain's daughter Maria do Mar fall in love following a chance encounter in Belém. They set sail for Macau, survive a storm and an attack by pirates, and are finally reunited and married in Macau. The *Four Poems of Lingnan* come from the classical literature of ancient Chinese dynasties, the songs adding powerful new dimensions to ancient masterpieces.



Lü Jia is currently Music Director of the Arena di Verona, and Artistic Director of the Tenerife Symphony Orchestra. He is also the Artistic Director of the Peking Opera Academy of Beijing University and Guest Professor of the Xiamen Institute of Science and Technology of Huaqiao University. Since September 2008 he has been Music Director and Principal Conductor of the **Macau Orchestra**.

Companion Titles



8.570601



8.570604



8.570608



8.570610

8.573131



Playing Time:
57:56



Christos HATZIS (b.1953)
Flute Concertos

Departures: Concerto for Flute and String Orchestra
Overscript: Concerto for Flute and Chamber Orchestra

Patrick Gallois, Flute • *Thessaloniki State Symphony Orchestra*
Alexandre Myrat



Patrick Gallois

Christos Hatzis is recognised as 'one of the most important composers writing today'. His music bears a number of influences – Christian spirituality, Byzantine music, as well as more popular idioms – and is marked by a strong identification with his source material. Two of his most prominent interpreters join forces on this recording to present two *Flute Concertos*. *Departures* is a memorial piece written at a time of personal loss and the 2011 tsunami at Fukushima, Japan and its aftermath. Its appeal is driven by the composer's unique and eclectic style, which brings in elements of traditional Japanese folk music, blues and burlesque music. *Overscript* is a commentary on Bach's *Concerto in G minor for Flute*, which is ingeniously quoted in full, but in fragmented form, within Hatzis's own composition.

8.573091



Playing Time:
72:14



8.573141



Playing Time:
58:24

Cello Sonatas

Goffredo PETRASSI (1904-2003)

Preludio, Aria e Finale for Cello and Piano

Francesco CILEA (1866-1950)

Sonata in D major for Cello and Piano, Op. 38

Sandro FUGA (1906-1994)

*Sonata No. 1 for Cello and Piano**

Massimo Macrì, Cello • Giacomo Fuga, Piano

The unifying thread that binds these three works is not simply the composers' Italian birth, but their early musical maturity. Petrassi became, with Dallapiccola, one of his country's most outstanding 20th-century musicians. His broadly neo-Classical *Preludio, Aria e Finale*, composed when he was twenty-nine, embraces a wide range of emotions, from intense lyricism to desolate introspection. Francesco Cilea's exuberant and melodic *Cello Sonata* is the work of a talented 22-year old on the brink of establishing his reputation in the operatic world, while the very approachable *Sonata* of the gifted Sandro Fuga is suffused with elegance and serenity.



Massimo Macrì



Giacomo Fuga

Massimo Macrì began his musical studies at the Santa Cecilia Conservatorio in Rome with Giuseppe Selmi and Amedeo Baldovino. **Giacomo Fuga** was awarded his diploma in piano, *summa cum laude*, at the Conservatorio Verdi in Turin when he was seventeen, followed by studies in composition and orchestral conducting.

Companion Titles



8.572074



8.570928



8.572753



8.572411



8.573073



8.572991



Playing Time:
55:21

Camillo TOGNI (1922-1993)

Complete Piano Music, Volume 2

Quarto, Quinto e Sesto Capriccio

Sei Preludi • Prima Partita Corale • Serenata No. 1

Aldo Orvieto, Piano

The Italian composer and teacher Camillo Togni forged a creative musical path that was given decisive impetus through his exposure to the Second Viennese School, a process reflected in the youthful *Serenade No. 1*. This second of four volumes devoted to his complete piano music also shows how, in the *Prima Partita Corale*, Togni successfully absorbed Busoni's ideas of Bach transcription. The result is a striking 'free re-elaboration'. The *Capriccios*, meanwhile, explore the exciting and dramatic elements in Togni's music. Volume 1 is available on Naxos 8.572990.



Aldo Orvieto studied at the Venice Conservatory. He owes much of his musical development to Aldo Ciccolini and has recorded productions and concerts for the main European radio broadcasters, among them the BBC, RAI, Radio France, the main German Radio broadcasters, Belgian Radio, Switzerland (RTSI, DRS) and Swedish Radio. He has made more than 50 recordings of music by composers of the classical era and the twentieth century for leading record labels and has played as soloist with many major orchestras and chamber ensembles.

Companion Titles



8.572074



8.572990



8.554009



8.572642



8.573019



8.573073



8.559716



Playing Time:
77:24

Ernst TOCH (1887-1964)

Violin Sonata No. 1¹ • Cello Sonata²

Divertimento³ • String Trio⁴ • Adagio elegiaco⁵

Spectrum Concerts Berlin

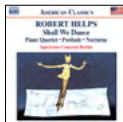
(Annette von Hehn, Violin^{1,3,4} • Hartmut Rohde, Viola⁴ • Jens Peter Maintz, Cello^{2,3,4} • Lars Wouters van den Oudenweijer, Clarinet⁵ • Katya Apekisheva, Piano^{1,5} • Jascha Nemtsov, Piano² • Frank S. Dodge, Artistic Director)



This program documents almost four decades of Ernst Toch's artistic development. Referred to by his friends as 'Brahms's Fourth', Toch's *First Violin Sonata* wears its 19th century heritage on its sleeve but marks the end of the composer's early period.

The *Divertimento* and *Cello Sonata* were written when he was at his most productive in the 1920s, while the passionate *String Trio* is the work of an exile determined not to compromise a style declared 'asphalt music' by the Nazis. The *Adagio elegiaco* commemorates the many relatives and friends Toch lost to the Holocaust. Other chamber works can be heard on Naxos 8.559282 and 8.559324, of which *ClassicsToday.com* wrote, 'Spectrum Concerts Berlin provides committed and powerfully rendered performances, all captured in first-rate sound.'

Companion Titles



8.559199



8.559696-97



8.559282



8.559324



8.559727



Playing Time:
57:27

John CAGE (1912-1992)

Works for Two Keyboards, Volume 2

Music for Two • Three Dances

Pestova/Meyer Piano Duo (Xenia Pestova • Pascal Meyer)

John Cage's practicality transformed the piano into a full percussion orchestra and a workbench for sonic experiment. *Three Dances* is one of his most ambitious works for prepared piano, often involving spectacular virtuosity and exciting wildness of texture and color reminiscent of Balinese gamelan. Striking the balance which shows Cage's mastery of form and sensitivity in instrumentation, *Music for Two* includes bowed piano techniques to create shifting tapestries of subtle expression, making for some of the most exquisite and moving chamber music of the late 20th century. This is the second of a three volume series, Volume 1 of which can be found on Naxos 8.559726.



The **Pestova/Meyer Piano Duo's** widely acclaimed 2010 recording of Stockhausen's *Mantra* (8.572398) (the first to use digital technology for the electronic processing) was hailed as "a highly accomplished presentation of one of the landmark pieces in the second half of the twentieth century" (*The Guardian*).

Companion Title



8.559726



8.573244

Playing Time:
62:55

Béla BARTÓK (1881–1945)
Piano Music, Volume 7
Fourteen Bagatelles • Nine Little Piano Pieces
Jenő Jandó, Piano



From the misery of a failed love affair came a work that Ferruccio Busoni hailed with the words: 'At last, something really new'. This was Bartók's 1908 *Fourteen Bagatelles*, unashamedly experimental, decidedly forward looking and displaying, in embryonic form, many of the qualities associated with his mature style. Buoyed by the success of his *Dance Suite* at a concert in Budapest in 1925, Bartók felt inspired to compose major works for himself to play as a concert pianist. These include the neo-classical *Nine Little Piano Pieces* (1926) which owe something to Baroque composers, especially to Italians such as Frescobaldi and Marcello, and have been described as a kind of musical scrapbook.

Companion Titles



8.555329



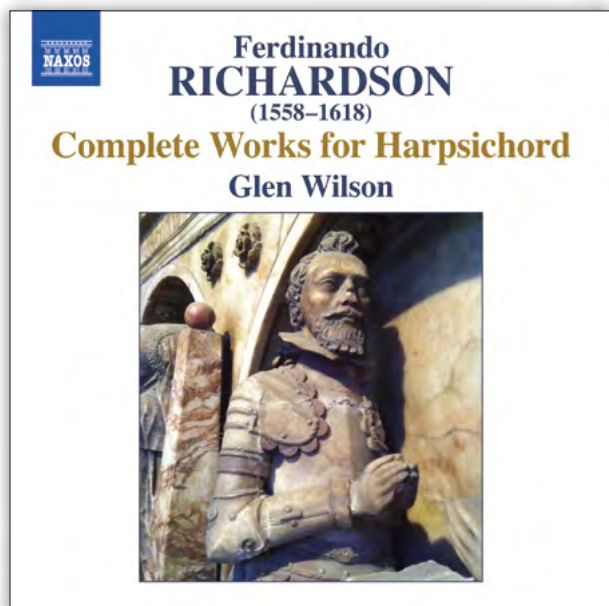
8.555998



8.557821–22



8.572376



8.572997

Playing Time:
69:10

Ferdinando RICHARDSON (1558–1618)
Complete Works for Harpsichord
Glen Wilson, Harpsichord



Ferdinando Richardson was a remarkable figure in the history of English music. As Groom of the Privy Chamber he held one of the most prestigious political offices at the court of Elizabeth I and is thought to have overseen the compilation of the *Fitzwilliam Virginal Book*. The outstanding virtuosity of his few surviving works suggests not only that he himself was a supremely accomplished performer but that his music embodies the best qualities of his probable teachers, Thomas Tallis and John Bull. This recording concludes with a fascinating selection of rare works by his contemporaries.

Glen Wilson was active in Dutch musical life for twenty years (harpsichordist of the Netherlands Chamber Orchestra, Netherlands Opera, Quadro Hotteterre and duo-partner of Leonhardt, Wieland Kuyken, Alice Harnoncourt, Michael Chance, Mienieke van der Velden and many others) before moving to Bavaria as professor at the Music University of Würzburg.

Companion Titles



8.570025



8.572198



8.572433



8.572475-76



Laureate Series • Organ 

Mari Fukumoto
 First Prize, 7th International Organ Competition
 Musashino-Tokyo



**ORGAN RECITAL: BRUHNS • RADULESCU
 DE GRIGNY • BACH • BUXTEHUDE • MESSIAEN**

8.573155



Playing Time:
63:11

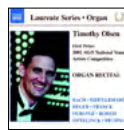
Laureate Series Mari Fukumoto Organ Recital

First Prize, 7th International Organ Competition Musashino-Tokyo

- | | |
|--------------------|--|
| Nicolaus BRUHNS | Prelude in E minor |
| Michael RADULESCU | Ricercari, Op. 28 |
| Nicolas DE GRIGNY | Premier livre d'orgue |
| J.S. BACH | Trio Sonata No. 2 in C minor |
| | Prelude and Fugue in E minor |
| Dietrich BUXTEHUDE | Gelobet seist du, Jesu Christ, BuxWV 188 |
| Olivier MESSIAEN | Communion (Les oiseaux et les sources) |

Japanese organist Mari Fukumoto has won First Prize at two of the world's leading competitions, the 7th International Organ Competition, Musashino Tokyo, and the International Organ Competition of the 62nd Organ Week in Nuremberg. She has also broadcast extensively on German radio. Her wide-ranging programme explores the connections between the works of Bruhns and Buxtehude, J.S. Bach and Grigny, and those of Messiaen and the contemporary Romanian-German composer Michael Radulescu.

Companion Titles



8.557218



8.555367

REGER
**Chorale Preludes,
 Op. 67, Nos. 1–15**
**Preludes and
 Fugues, Op. 56**

Josef Still
Johannes Klais
**Organ,
 Trier Cathedral**



8.572907



Playing Time:
77:42

Max Reger (1873–1916)
Organ Works, Volume 14
Chorale Preludes, Op. 67, Nos. 1–15
Preludes and Fugues, Op. 56

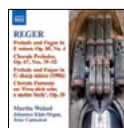
Josef Still, Organ
Johannes Klais, Organ,
Trier Cathedral

Reger's contrapuntal mastery has earned him the accolade of the greatest German composer for organ since Bach. Though a Catholic he drew on Lutheran traditions as can be heard in his *Easy Chorale Preludes, Op. 67*. Totalling 52 in number, in three volumes, the first fifteen are performed here by Josef Still, one of Reger's most critically admired contemporary champions, whose performance in Volume 9 of this series (8.555905) was dubbed 'utterly compelling' by *Gramophone*. He also performs the *Five Easily Performable Preludes and Fugues, Op. 56* which, through their demands, belie their laconic title.



Josef Still was born in 1959 in Deggendorf, and studied Catholic church music and the concert organ at the Munich Musikhochschule with Gerhard Weinberger and Franz Lehrndorfer, following this with study of the harpsichord with Hedwig Bilgram, in whose master-classes he participated until 1987. From 1983 to 1994 he served as Kantor at the Church of St John the Baptist in Neu-Ulm, and since then has been cathedral organist at Trier and organ consultant to the diocese. He enjoys a career as a concert organist and harpsichordist, with broadcasts, television appearances and recordings.

Companion Titles



8.570960



8.572466



8.572821



8.572906



Peter CORNELIUS (1824-1874)

Complete Lieder, Volume 4

Weihnachtslieder, Op. 8 ^{1, 2, 3, 4}

Neun Geistliche Lieder, Op. 2, 'Vater unser' ²

Ave Maria ² • **Marienlieder, 'Vergine'** ^{2,3}

Christina Landshamer, Soprano ¹ • *Markus Schäfer, Tenor* ²

Hans Christoph Begemann, Baritone ³

Mathias Hausmann, Baritone ⁴ • *Matthias Veit, Piano*

Alongside his creativity as a 'Poet-Musician', Peter Cornelius was a devout Christian who wrote church music throughout his life. His groundbreaking sacred songs include strokes of genius such as the *Vater unser* or *Lord's Prayer* cycle, which adapts plainsong chant into a deeply personal musical language. The *Marienlieder* mix sacred and erotic vocabulary, combining the lyrical inwardness and more passionate tones also reflected in the *Ave Maria*. Unusual for their numerous revisions, the *Weihnachtslieder* are successful contributions to the Christmas music of Cornelius's time. This is the last of a four-volume edition of Peter Cornelius's complete songs.

Companion Titles



8.572556



8.572557



8.572558



8.557079

8.572859



Playing Time:
57:16



Japanese Guitar Music, Volume 1

Toru TAKEMITSU (1930-1996)

Complete Original Solo Guitar Works

Leo BROUWER (b. 1939)

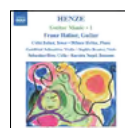
2 Homages to Toru Takemitsu

Shin-ichi Fukuda, Guitar

Toru Takemitsu is widely regarded as the greatest Japanese composer of the 20th century. After the appearance of *Folios* in 1974 he was acknowledged as a formidable master of writing for the guitar, bringing to the instrument a sensibility and imaginative flair which have seldom been equalled. *In the Woods* was his final composition. Shin-ichi Fukuda and Leo Brouwer were both close friends of Takemitsu, and this programme includes Brouwer's two heart-felt homages in his memory.

Shin-ichi Fukuda has pursued a brilliant concert career as a guitarist, performing extensively in solo recitals, concertos with orchestra, and chamber music, in major cities around the world.

Companion Titles



8.557344



8.570251



8.570948



8.573024

8.573153



Playing Time:
62:19

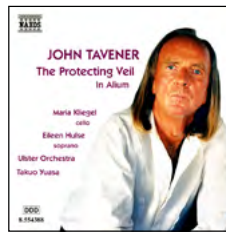


8.505239
5CDs



Playing Time:
8:21:00

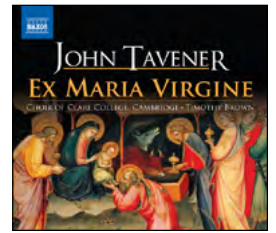
The Essential John Tavener on Naxos



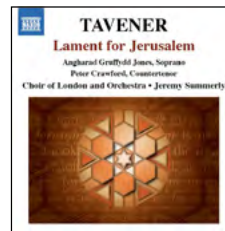
8.554388



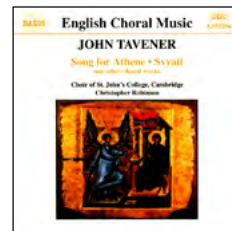
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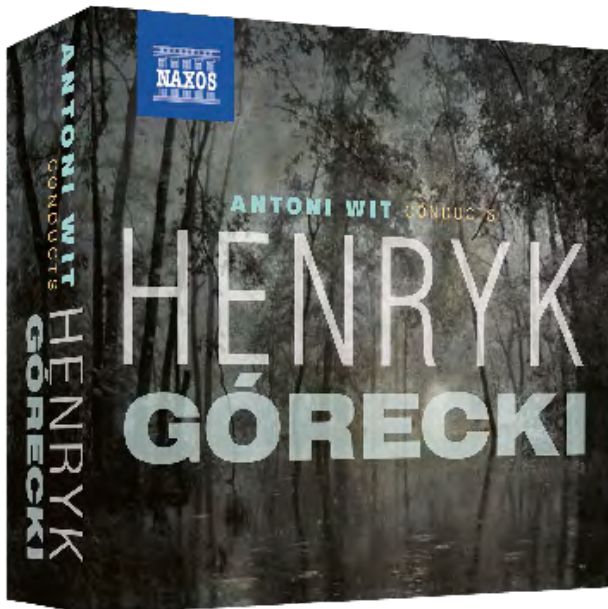
8.557826



8.555256

“John Tavener is a master of sonic masonry, constructing vast cathedrals of both solemnity and exultation within the head and heart. Religious proclivity is not a prerequisite to uncovering the ecstasies in these scores, and the magnetism of each infuses even the most vexed of minds with hope and tranquility.”

Doyle Armbrust *Time Out Chicago*



8.503268



Playing Time:
4:10:00

Antoni Wit Conducts Henry Górecki



8.550822



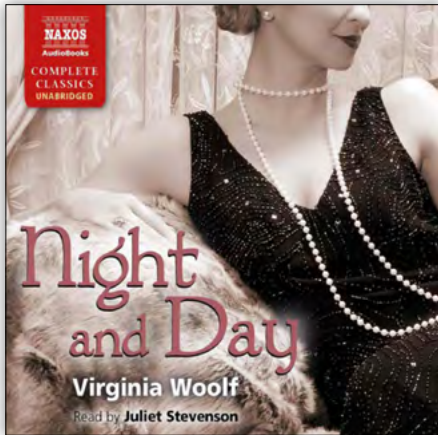
8.555375



8.572872

A leading figure of the Polish avant-garde in the slowly cooling, post-Stalin atmosphere, Henry Górecki's uncompromising early, serialist, musical language gave way to the mystic and timeless scores from the 1970s onwards, including his symphonies. The contemplative and emotionally draining Symphony No. 3 achieved unprecedented popularity years after its composition. This overview provides an essential look into one of Poland's greatest masters of that country's turbulent 20th century.

News from Naxos Audiobooks



NA0153
15CD set

Playing Time:
18:30:00

Night and Day (Unabridged)

By Virginia Woolf
Read by Juliet Stevenson



Written before she began her experiments in the writing of fiction, Virginia Woolf's second novel, *Night and Day*, is a story about a group of young people trying to discover what it means to fall in love. It asks all the big questions: What does it mean to fall in love? Does marriage grant happiness? What is happiness?

Night and Day is a conventional novel; however, it maps out for us the world of Virginia Woolf in its wondrous prose: for her it was the beginning, leading on to a prolonged engagement with her search for the means to express the 'inner life'.

Companion Titles



NA613312



NAX15812



NA0167
7CD set

Playing Time:
9:00:00

Silas Marner (Unabridged)

By George Eliot
Read by Anna Bentinck



Here is a tale straight from the fireside. We are compelled to follow the humble and mysterious figure of the linen weaver Silas Marner, on his journey from solitude and exile to the warmth and joy of family life. His path is a strange one; when he loses his hoard of hard-earned coins all seems to be lost, but in place of the golden guineas come the golden curls of a child – and from desolate misery comes triumphant joy.

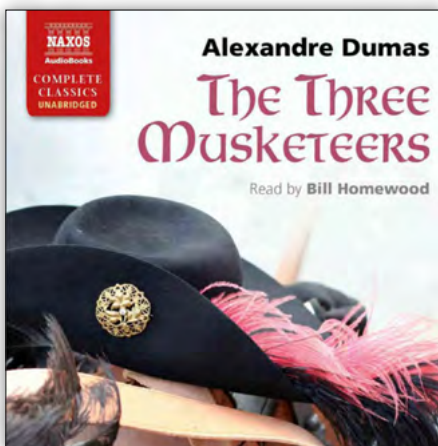
Companion Titles



NA0021



NA0095



NA0149
20 CD set

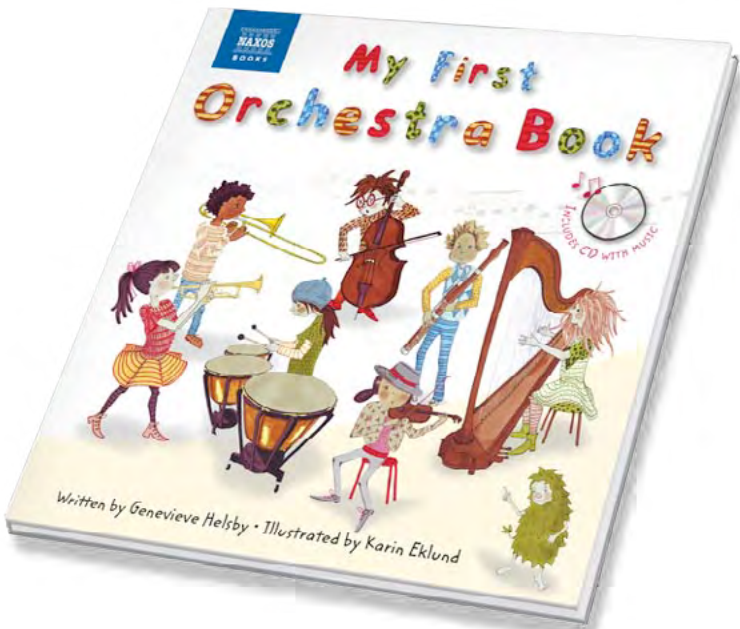
Playing Time:
25:00:00

The Three Musketeers (Unabridged)

By Alexandre Dumas
Read by Bill Homewood



In *The Three Musketeers*, one of the greatest adventure stories ever written, we follow the fortunes of the dashing young swordsman D'Artagnan and his daredevil companions Athos, Aramis and Porthos. As the thrilling story unfolds, 'The Four' find themselves embroiled in duels, love-tangles and sinister intrigues which threaten the future King, Queen and France herself.



My First Orchestra Book

Written by Genevieve Helsby and illustrated by Karin Eklund

A delightfully colourful introduction to the orchestra, aimed to fire the imagination of children aged 4–9 years. There is a special guide in the book: a little green creature called Tormod. He is a troll who has come all the way from the top of a mountain in Norway to discover music. As he searches for the music that will help him to find his way home, readers learn about the different instruments – what they look and sound like, and how they belong in different families. Throughout the book children are referred to the accompanying CD so that they can hear examples as they read. There is a musical quiz at the end, with multiple choice answers.

37 classical music tracks on the CD include: Sarasate's *Carmen Fantasy*, Mozart's Overture to *The Magic Flute*, Tchaikovsky's 'Russian Dance' from *The Nutcracker*, Copland's Clarinet Concerto, Wagner's Overture to *Tannhäuser*, Grieg's 'In the Hall of the Mountain King' from *Peer Gynt* – and many more.

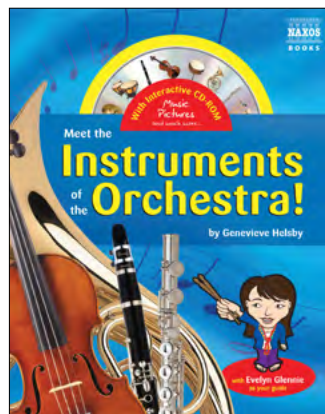
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Book + CD



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978-1-84379-112-6

- An original, colourful and lively approach to learning about music.
- Follows the huge success of *My First Classical Music Book* and *Meet the Instruments of the Orchestra!* from Naxos.
- 37 classical music tracks on the CD.
- Every instrument is featured, with clear audio examples.
- 60 beautifully illustrated pages that children will love.