



NEW ON NAXOS

The World's Leading Classical Music Label

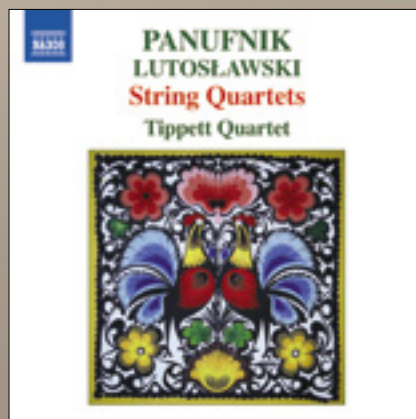
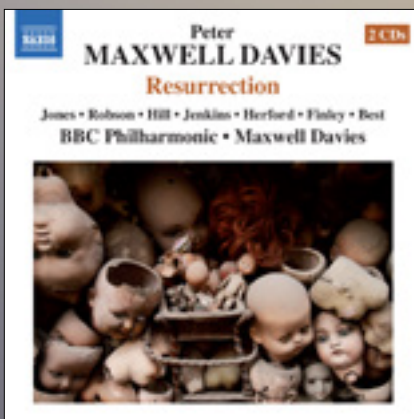
AUGUST 2014



Myroslav Skoryk



This Month's Other Highlights



At least 8 titles include world première recordings!



Myroslav Skoryk



Myroslav SKORYK (b. 1938)
Carpathian Concerto
 Diptych[†] • Violin Concerto No. 7^{†1}
 Cello Concerto^{†2} • Dytynstvo (Childhood)
 from the 'Hutsul Triptych' • Melody[†]
 Caprice No. 19 from '24 Paganini Caprices'[†]
 Spanish Dance from 'The Stone Host Suite'[†]
 Nazary Pilatyuk, Violin¹ • Valery Kazakov, Cello²
 Odessa Philharmonic Orchestra • Hobart Earle

†WORLD PREMIÈRE RECORDINGS

Myroslav Skoryk holds the title of People's Artist of Ukraine and is one of his country's outstanding composers. Both the *Cello Concerto* and the *Seventh Violin Concerto* combine bittersweet lyricism with explosive dynamic contrasts. With its swinging rhythms and folk-music pungency the *Carpathian Concerto* is one of Skoryk's most engaging and popular works. The pensive *Melody* for strings propelled him to the forefront of Ukrainian music, while the slapstick in his transcription of Paganini's *Caprice No. 19* reveals the composer's humorous side. These live recordings were made at Myroslav Skoryk's 75th anniversary concerts in Odessa.

Born in Venezuela of American parents, **Hobart Earle** has developed a reputation on several continents as a dynamic and exciting conductor. As Music Director and Principal Conductor of the **Odessa Philharmonic Orchestra**, Mr. Earle has elevated the orchestra to a position of international prominence, unprecedented in the history of the organization. In recognition of his work with the Odessa Philharmonic Orchestra, Hobart Earle was awarded the title "Distinguished Artist of Ukraine", the first and only foreigner in the history of Ukraine so honored.

8.573333

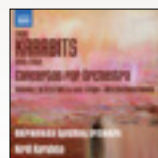


Playing Time: 76:42



Odessa Philharmonic Orchestra

Companion Titles



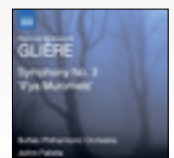
8.572633



8.572158



8.553069



8.573161



8.660359-60
2 CDs



Playing Time:
1:27:16

Sir Peter MAXWELL DAVIES (b. 1934)

Resurrection

Opera in one act with prologue

Music and Libretto by the composer

BBC Philharmonic Orchestra • Sir Peter Maxwell Davies

Sir Peter Maxwell Davies began work on his parodic opera *Resurrection* whilst studying at Princeton in the early 1960s but it wasn't until the 1980s that he resumed composition. It was finally staged in 1987. Its violent diversity – though any stylistic jolts are deliberate – takes aim at a series of targets (state, church, and media) and is expressed in a dazzling but masque-like succession of scenes, and through the blackly comic pastiche of hymn tunes, marching bands, saccharine waltzes, and banal TV advertisements.

Universally acknowledged as one of the foremost composers of our time, **Sir Peter Maxwell Davies** has made a significant contribution to musical history through his wide-ranging and prolific output. He has written across a broad range of styles, yet his music always communicates directly and powerfully, whether in his profoundly argued symphonic works, his music-theatre works or witty light orchestral works. Maxwell Davies' major dramatic works include two full-length ballets, music-theatre works *Eight Songs for a Mad King* and *Miss Donnithorne's Maggot*, and operas including *Resurrection*, *The Lighthouse*, *The Doctor of Myddfai*, *Taverner* and *Kommilitonen!* (Young Blood!). Maxwell Davies has held the position of composer/conductor with both the Royal Philharmonic and **BBC Philharmonic Orchestras**.

Companion Titles



8.660354



8.572408



8.572355



8.572356



Sir Peter Maxwell Davies



BBC Philharmonic Orchestra

© Jon Parker Lee

© Philip Taylor



Tippet Quartet



String Quartets

Tippet Quartet

Andrzej PANUFNIK (1914-1991)

String Quartet No. 1

String Quartet No. 2, 'Messages'

String Quartet No. 3, 'Wycinanki'

Witold LUTOSŁAWSKI (1913-1994)

String Quartet

2014 is the centenary year of Andrzej Panufnik and, while his orchestral music has received attention, his innovative string quartets remain neglected. Bitter-sweet harmonies characterise the *First Quartet*. The *Second Quartet*, whose subtitle 'Messages' refers to the mysterious sounds of telegraph poles vibrating in the wind, is notable for its motivic coherence and emotional intensity. The *Third Quartet*, subtitled 'Wycinanki', a reference to paper cuts familiar in Polish rustic art, ends with one of Panufnik's most moving statements. Lutosławski's dramatic and experimental *String Quartet* was written when he was at the forefront of the European avant-garde.

For over a decade and a half, the celebrated **Tippet Quartet** has delighted critics and audiences alike with its animated and virtuosic performances, and its inspired and attractive programming. They have performed at the BBC Proms and numerous festivals in the United Kingdom and abroad, including tours of Europe, Canada, Mexico and beyond. Their impressive and diverse catalogue of releases has not only topped the classical charts but has also entered the pop charts. The quartet has given premières of works by composers including John Adams, Howard Goodall and Stephen Dodgson and has collaborated with artists such as Kathryn Stott, Stephanie Gonley and Lawrence Power.

8.573164



Playing Time: 79:39

Companion Titles



8.572474



8.572903



8.570496



8.570497



© Bethany Clarke

Septura



8.573314



Playing Time: 56:51

Companion Titles



8.572193



8.559123



8.570726



8.572244

Music for Brass Septet

Septura

Felix MENDELSSOHN (1809-1847)
Organ Sonata in C minor Op. 65, No. 2

Anton BRUCKNER (1824-1896)
Four Motets
Two Aequali WAB 114 & 149

Johannes BRAHMS (1833-1897)
Geistliches Lied, Op. 30
Five Choral Preludes (from Op. 122)

Robert SCHUMANN (1810-1856)
Vier Doppelchörige Gesänge, Op. 141

What if four celebrated nineteenth-century composers – Mendelssohn, Schumann, Bruckner and Brahms – had written original works for brass septet? This disc explores that fascinating counterfactual twist, re-imagining choral and organ works by those composers. The arrangements call on the full dynamic and tonal range of the instruments – often extended with a multitude of mutes – to imitate the expressivity of the choir, the power of the organ, and the versatile sonorities of its different registrations and manuals. In dazzling and varied combinations the arrangers and performers together persuade us that this could indeed be original brass chamber music.

Septura is a brass septet specialising in the performance of music by the major classical composers. Septura's members are the leading players of the new generation of British brass musicians, holding principal positions in the London Symphony, Philharmonia, Royal Philharmonic, BBC Symphony, City of Birmingham Symphony, Scottish Opera and Aurora orchestras. They are united by their belief in the potential of the brass septet to be a uniquely powerful vessel for chamber music. The group's activities are fuelled by a desire to enhance the status of brass ensembles amongst the wider musical community, with a particular focus on developing new repertoire in the form of both transcriptions and original works.



8.573283



Playing Time:
66:48

Ernest BLOCH (1880–1959)
Orchestral Works, Vol. 4

Israel Symphony*

Lent et solennel • Allegro agitato • Moderato (andante grazioso)*

Suite for Viola and Orchestra†

Lento – Allegro – Moderato • Allegro ironico • Lento • Molto vivo

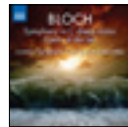
Adriana Kohutková, Soprano* • Katarína Kramolišová, Soprano
Terezia Bajaková, Mezzo-soprano • Denisa Hamarová, Contralto
Michael Mačuha, Baritone
Yuri Gandelsman, Viola†
Slovak Radio Symphony Orchestra* • Atlas Camerata Orchestra†
Dalia Atlas



Dalia Atlas

Bloch's so-called Jewish Cycle – the *Israel Symphony*, *Schelomo*, *Trois Poèmes Juifs* and the *String Quartet* – earned the composer the kind of esteem in America that had been lacking in Europe. The *Israel Symphony*, premièred in Carnegie Hall in 1917, is the cycle's centrepiece and originally intended as a gigantic three-part work, but later reduced in size. Powerful and evocative, it also fuses pastoral and sensuous elements in a rich tapestry. The award-winning *Suite for Viola* and orchestra or piano is a rhapsodic but cyclical tour de force, a 'vision of the Far East', in Bloch's own words.

Companion Titles



8.573241



8.573290



8.570259



8.557151



8.573273



Playing Time:
58:19

Muzio CLEMENTI (1752-1832)
Piano Concerto in C major, Op. 33, No. 3
Symphony in B flat major, Op. 18, No. 1
Symphony in D major, Op. 18, No. 2
Minuetto pastorale in D major, WO36

Bruno Canino, Piano • Orchestra Sinfonica di Roma • Francesco La Vecchia



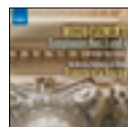
Francesco La Vecchia

These four works are among the few surviving examples of Muzio Clementi's early orchestral music. The two *Symphonies*, *Op. 18* follow Classical models but are full of the surprise modulations and dynamic contrasts to be found in his piano sonatas. The *Piano Concerto* has a dazzling solo part and some delightful orchestral touches. Clementi's *Symphonies Nos. 1-4* can be heard on Naxos 8.573071 and 8.573112.

Companion Titles



8.573071



8.573112



8.573006



8.573073



Kenneth FUCHS (b. 1956)

Falling Man

Movie House • Songs of Innocence and of Experience

Roderick Williams, Baritone

London Symphony Orchestra • JoAnn Falletta



Kenneth Fuchs, one of America's leading composers, deepens his bond with conductor JoAnn Falletta and the London Symphony Orchestra with this superb recording of vocal music featuring baritone Roderick Williams. The new works include *Falling Man*, a dramatic *scena* based on the powerful post-9/11 novel by Don DeLillo; *Movie House*, a cycle featuring settings of seven poems by John Updike; and *Songs of Innocence and of Experience*, four settings from William Blake's iconic two-part illustrated collection of poems. Fuchs's music continues to find its visual counterpart in the work of Abstract Expressionist artist Helen Frankenthaler, whose art adorns the cover of this disc.

Companion Titles



8.559224



8.559723



8.559335

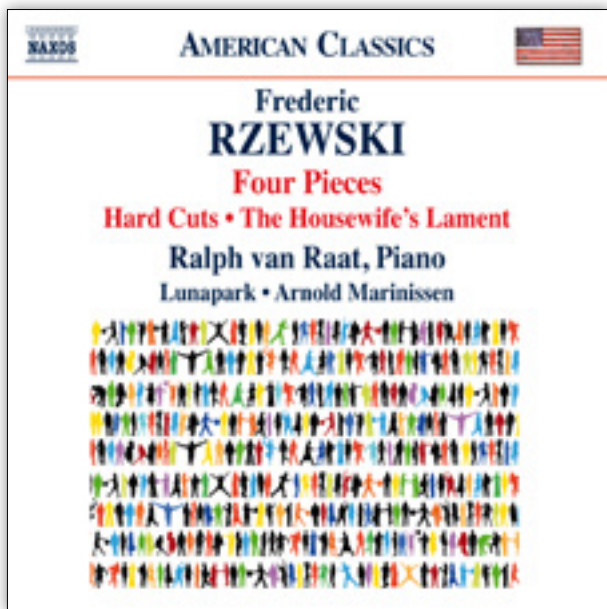


8.559733

8.559753



Playing Time:
61:33



Frederic RZEWSKI (b. 1938)

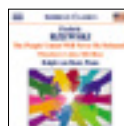
Four Pieces

Hard Cuts* • The Housewife's Lament

Ralph van Raat, Piano • Lunapark • Arnold Marinissen**

Frederic Rzewski is most celebrated for his virtuosic variations for piano, *The People United Will Never Be Defeated!* (8.559360). The *Four Pieces* began as a sequel to that breath-taking work, but whilst sharing certain similarities – Andean dance rhythms and tremendous drama – it occupies its own very distinct sound world, offering a compound of intense lyricism, shattering darkness, and hints of revolutionary fervour. *The Housewife's Lament* is a set of variations on a 19th-century tune by an anonymous composer with strong influences of Beethoven. The punning title *Hard Cuts* refers to cuts both budgetary and musical, and Rzewski's signature elements appear throughout: folk rhythms, pointillist clarity, minimalism, and unique craftsmanship.

Companion Titles



8.559360



8.559760



8.572087

8.559759



Playing Time:
62:13



8.572773



Playing Time:
73:13

Bechara EL-KHOURY (b. 1957)
Violin Concerto No. 1, 'On the Borders of Nowhere'
Horn Concerto, 'The Dark Mountain'[†]
Clarinet Concerto, 'Autumn Pictures'[‡]

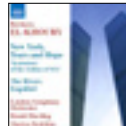
Sarah Nemtanu, Violin • *David Guerrier, Horn*[†]
Patrick Messina, Clarinet[‡]
Orchestre National de France[†] • *Orchestre de Chambre de Paris*[‡]
Kurt Masur • *Jean-Claude Casadesus*[†] • *Olari Elts*[‡]

This fifth Naxos release of the music of the Franco-Lebanese composer Bechara El-Khoury features three concertos two of which, for wind instruments, are inspired by specific associations with the natural world of the composer's native Lebanon. The *First Violin Concerto* contains allusions to Alban Berg, its outer movements divided by a virtuoso cadenza for the soloist. The composer describes his powerful *Horn Concerto* as 'mountains at night... reaching up into the sky and melting into mist and space', and the *Clarinet Concerto* as 'impressions and recollections in which poetic colours link together and disappear, like an autumnal cloud'.

Companion Titles



8.557692



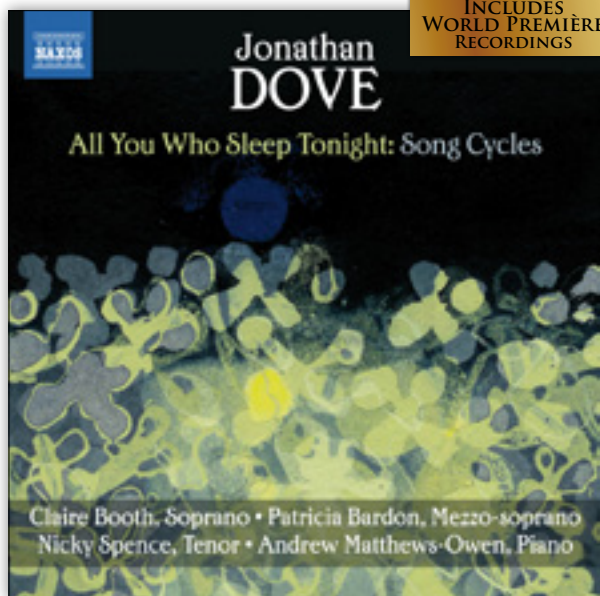
8.570134



8.557691



8.557043



8.573080



Playing Time:
71:10

Jonathan DOVE (b. 1959)
All You Who Sleep Tonight: Song Cycles
Out of Winter¹ • **Cut My Shadow**^{†2} • **Ariel**³
All You Who Sleep Tonight^{†4}

*Claire Booth, Soprano*³ • *Patricia Bardon, Mezzo-soprano*^{2,4}
*Nicky Spence, Tenor*¹ • *Andrew Matthews-Owen, Piano*^{1,2,4}

'WORLD PREMIÈRE RECORDINGS



Jonathan Dove is one of Britain's most resourceful and versatile contemporary composers, whose affinity for vocal setting is especially striking. From the operatic canvas of his acclaimed *Flight* to his song cycles, his acutely perceptive approach to texts is unmistakable. *Out of Winter*, written in collaboration with Dove, is the late Sir Robert Tear's poetic response to Thomas Hardy's *Winter Words*. *Cut My Shadow* is a powerful and harrowing setting of three Lorca texts notable for a sense of constant unease and longing for a homeland. *All You Who Sleep Tonight*, to poems by Vikram Seth, is elegant, moving, and witty whilst *Ariel* explores Shakespeare's elusive character from *The Tempest* in a rôle for unaccompanied soprano.

Companion Titles



8.572733



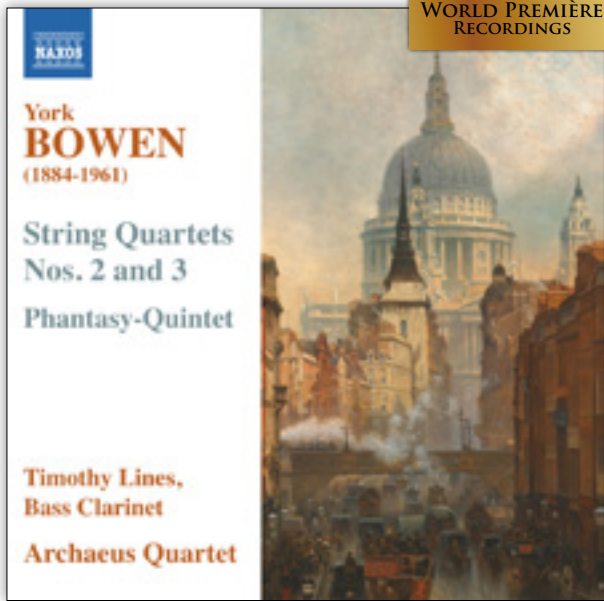
8.572600



8.572426



8.572514



8.571366



Playing Time:
70:22

York BOWEN (1884-1961)
String Quartets Nos. 2 and 3
Phantasy-Quintet*

Timothy Lines, Bass Clarinet • Archaeus Quartet*



Described by Saint-Saëns as 'the most remarkable of the young British composers', York Bowen was widely known as a pianist and as a composer, his fame reaching its zenith in the years immediately preceding the First World War. The writer and composer Thomas Dunhill described Bowen's chamber music as 'an essentially healthy and breezy phase in modern art'. This is especially

true of the 1922 Carnegie Trust Award-winning *Second Quartet*, and while both quartets are based on clear-cut classical models the *Third* is more elusive and intimate in feeling, revealing the composer's rarely displayed private side. The atmospheric *Phantasy-Quintet* provides a rare opportunity to hear the beauty of the bass clarinet in a truly eloquent and expressive soloist capacity.

Companion Titles



8.571351



8.571352



8.571362



8.572580



8.570415



8.571362



Playing Time:
67:33

Arnold COOKE (1906 - 2005)
Three String Sonatas
Sonata No. 2 for Violin and Piano¹
Sonata for Viola and Piano²
Sonata No. 2 for Cello and Piano³

Susanne Stanzeleit, Violin¹ • Morgan Goff, Viola²
Raphael Wallfisch, Cello³ • Raphael Terroni, Piano¹⁻³



Raphael Wallfisch

When Arnold Cooke died in 2005 at the age of ninety-eight, he was the last survivor of a great generation of British composers that included Michael Tippett, Alan Rawsthorne and Constant Lambert. A distinguished student of Paul Hindemith in Berlin, he slowly established a national reputation in the 1930s, writing a series of significant *Symphonies* and other orchestral works. His chamber music, however, is no less important, and the three string sonatas on this recording reveal his approachable, idiomatic, and technically eloquent writing for all three instruments.

Companion Titles



8.571351



8.571352



8.571366



8.572640



8.572595



8.573293



Playing Time:
71:03

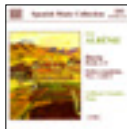
Isaac ALBÉNIZ (1860-1909)
Piano Music, Vol. 5
 Siete estudios • Les Saisons
 Rapsodia cubana • Suite antigua No. 1
 Juan José Mudarra Gámiz, Piano



Juan José Mudarra Gámiz

In the latest volume of this critically admired series, a number of rarely heard pieces from Albéniz's first compositional phase can be savoured. They were composed between 1881 and 1892 and reveal the variety and flair of which he was capable, even in the smallest of musical forms, such as the delicious mazurkas. The *Siete estudios* (Seven Studies) are no mere exercises – rather they fuse the colour of Iberian music with the rigour of Central European traditions. *Les Saisons* is an evocative portrait of the seasons and can be seen as a forerunner of the impressionistic writing that would soon appear in French music.

Companion Titles



8.554311-12



8.570553



8.572196



8.573294



8.559751



Playing Time:
76:40

Carter PANN (b. 1972)
The Piano's 12 Sides[†]
 The Bills[†] • The Cheese Grater – A Mean Two-Step[†] • Your Touch
 Joel Hastings, Piano



Joel Hastings

†WORLD PREMIÈRE RECORDINGS

Award-winning composer and pianist Carter Pann is a genuine "musician's musician", writing for and working with internationally acclaimed orchestras and ensembles. Composed especially for Joel Hastings, *The Piano's 12 Sides* is a remarkable cycle which takes us through song-like introspection, fearless virtuosity, timeless impressions of cosmic realms and dances both ebullient and macabre. *The Bills* owes its ragtime influence to Scott Joplin while acknowledging two great exponents of the genre. The composer describes *The Cheese Grater* as "an adrenaline-driven, mean two-step". Evocative of a smoky jazz club, *Your Touch* is the laid-back solo movement from Carter Pann's GRAMMY®-nominated *Piano Concerto* (Naxos 8.559043).

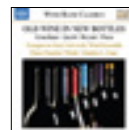
Companion Titles



8.559043



8.570074



8.572762



Laureate Series Emanuele Buono Guitar Recital
 2013 Michele Pittaluga Guitar Competition Winner

Francesco Canova DA MILANO

Mon per si ma marie
 Fantasia 33
 Ricercar 34 'La Compagne'

Dionisi AGUADO
 Mario CASTELNUOVO-TEDESCO
 Joaquín RODRIGO
 Antonio JOSÉ

No. 2. Andante – Rondo moderato
 Sonata, Op. 77, 'Omaggio a Boccherini'
 Invocación y Danza (Homenaje a Manuel de Falla)
 Sonata

Emanuele Buono has established himself as one of the most highly regarded and active guitarists of his generation. His numerous achievements include winning the prestigious Pittaluga competition in 2013. This fascinating programme brings together music from Renaissance Italy, the golden age of the guitar in early 19th century Europe, and modern classical sounds from 20th century Spain.

Companion Titles



8.573306



8.573226



8.573225

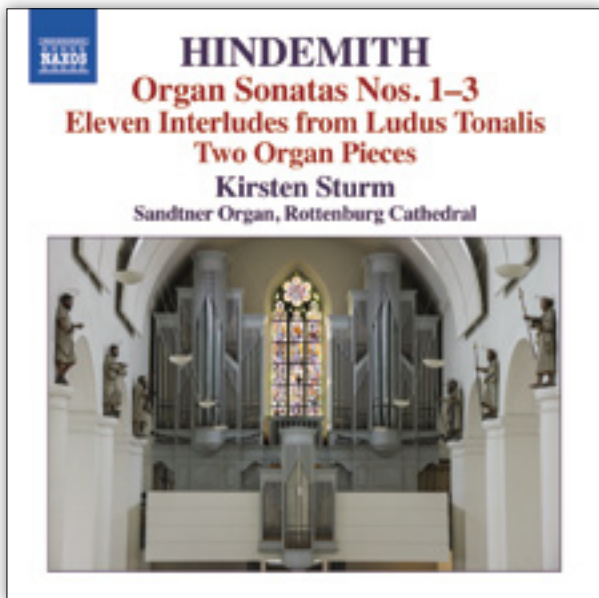


8.573179

8.573362



Playing Time:
63:22



Paul HINDEMITH (1895-1963)
Organ Sonatas Nos. 1-3
Eleven Interludes from Ludus Tonalis
Two Organ Pieces
 Kirsten Sturm



Although Hindemith was not an organ music specialist, his three *Sonatas*, with their mastery of counterpoint, clarity of form, bold harmonic language and deeply expressive treatment of melody, are recognized as among the great works of modern organ literature. The *Two Organ Pieces* are Hindemith's earliest works for the instrument, and the *Interludien* from his piano cycle *Ludus Tonalis*, here arranged for organ, form a sequence of beautiful and colourful fantasia-like character pieces.

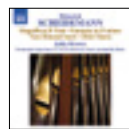
Companion Titles



8.572907



8.572908



8.573119



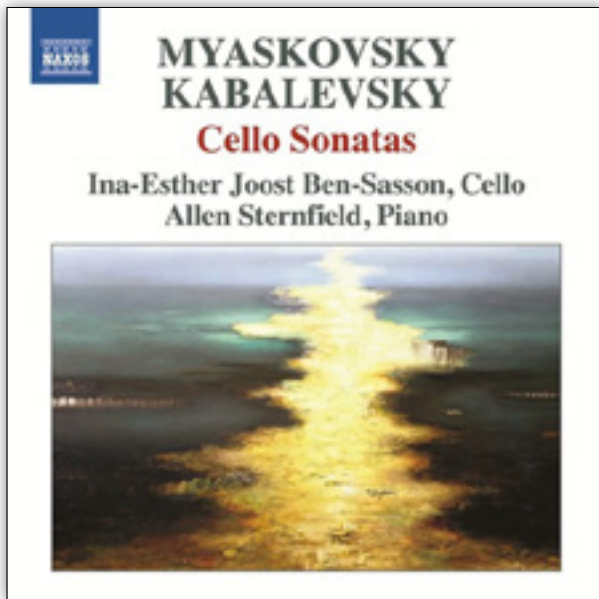
8.572912

8.573194



Playing Time:
72:03

New Releases - Digital Exclusives



Cello Sonatas*

Ina-Esther Joost Ben-Sasson, Cello • Allan Sternfield, Piano

Nikolay MYASKOVSKY (1881-1950)

Cello Sonata No. 1 in D major, Op. 12

Cello Sonata No. 2 in A minor, Op. 81

Dmitry Borisovich KABALEVSKY (1904-1987)

Cello Sonata in B-flat major, Op. 71

*Physical CDs for this release are available by request on a one-off basis.

Nicolay Myaskovsky was one of the most prolific and influential composers in 20th-century Russian musical life. These two works come from the beginning and end of his distinguished career: the warmly expressive *First Cello Sonata* recalling the style of Rachmaninov, and the equally romantic *Second Cello Sonata* revealing the subtle influence of folk music typical of Myaskovsky's later years. Dmitry Kabalevsky was a pupil of Myaskovsky at the Moscow Conservatoire. His *Cello Sonata* was premièred by Rostropovich and stands amongst his greatest post-war successes. The Joost Ben-Sasson/Sternfield duo's recording of Fauré's *Cello Sonatas* (8.570545) has been described as "masterful... very expressive, but direct and unaffected, without fuss or exaggeration." (*Strings Magazine*)

Companion Titles



8.557722



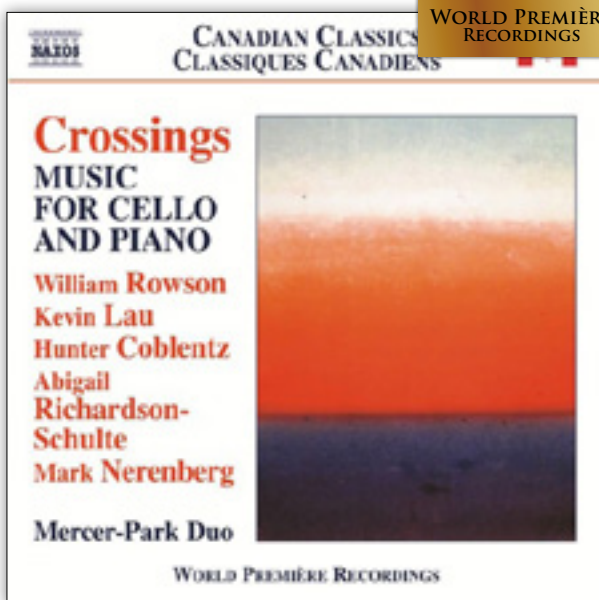
8.570996



8.553136



8.570333



Crossings: Works for Cello and Piano

Mercer-Park Duo

Hunter COBLENTZ

Ex-Animo for 2 celli (2010)

Kevin LAU

Starsail (2008)

Mark NERENBERG

I Thirst (2008)

Abigail RICHARDSON-SCHULTE

Crossings for cello and piano (2011)

William ROWSON

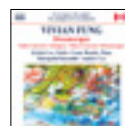
Sonata (2012)

This exciting programme consists of world-première recordings of new works by young Canadian composers. William Rowson's *Sonata* is an expressive look at traditional forms, while Kevin Lau's *Starsail* is a musical metaphor for a journey into the great unknown. Hunter Coblentz's *Ex Animo* embraces the richness of tone offered by two cellos, Abigail Richardson-Schulte reshapes classical modes of musical interaction through all kinds of *Crossings*, and with a quote from *The Seven Last Words*, Mark Nerenberg's "*I Thirst*" follows a journey through suffering, loss, perseverance and hope. This recording has been made in close collaboration with all these composers, and Rachel Mercer plays here on the 1696 Bonjour Stradivarius Cello.

Companion Titles



8.572812



8.573009



8.573091



8.572765

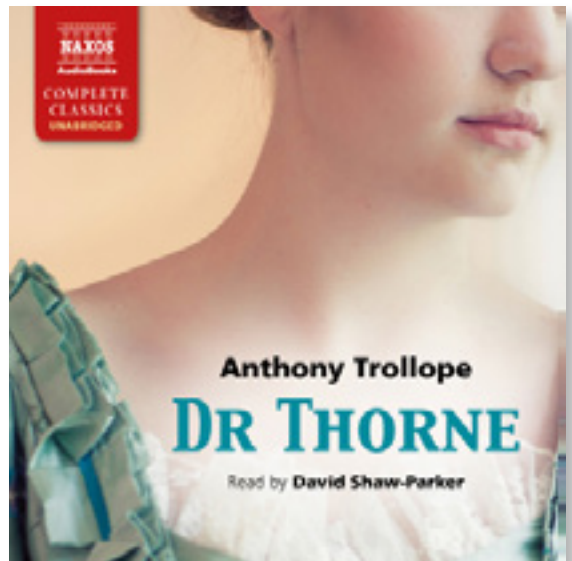


New from Naxos Audiobooks



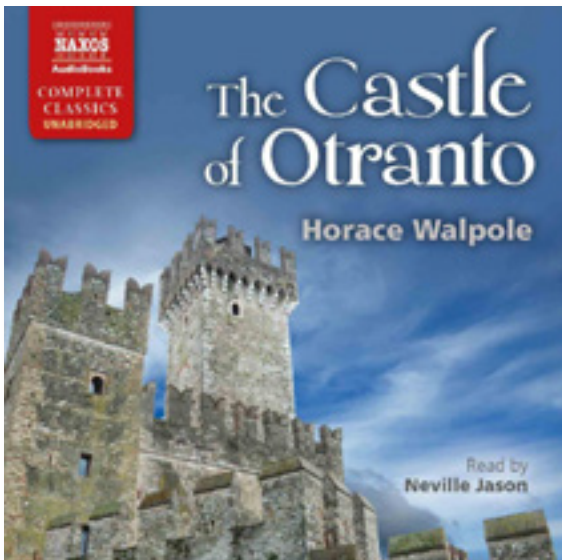
Faro's Daughter
 By Georgette Heyer
 Unabridged
 Read by Laura Paton

NA0184 | 10 hours | 7 CD set



Dr Thorne
 By Anthony Trollope
 Unabridged
 Read by David Shaw-Parker

NA0158 | 22.5 hours | 18 CD set



The Castle of Otranto
 By Horace Walpole
 Unabridged
 Read by Neville Jason

NA0186 | 5 hours | 4 CD set

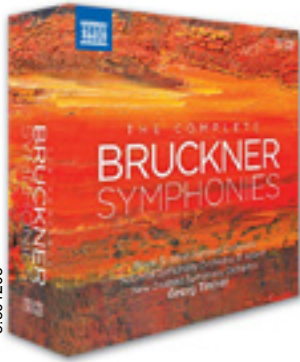


Shirley
 By Charlotte Brontë
 Unabridged
 Read by Georgina Sutton

NA0171 | 24 hours | 19 CD set



Naxos Highlights, Spring 2014



8.501205

"an essential purchase for anyone who loves Bruckner"
– *ClassicsToday.com*

"a rare opportunity to traverse the symphonies more or less as Bruckner originally conceived of them."
– *Classical Net*



8.573106

"...Falletta brings a vivacity and enthusiasm to these works which is infectious."
– *Gramophone*

"excellent performances, colourfully and vividly recorded"
– *International Record Review*



8.573021

"steel-edged, brilliantly articulated fingerwork"
– *ClassicsToday.com*

"what you hear on this magnificent CD is a brilliant recital!"
– *Pizzicato*



8.573161

"...Falletta's... account is...spectacularly recorded and presents a fine case for a neglected symphony."
– *International Record Review*

"the performance is a splendid one, full of color and energy. I can't imagine that any other conductor today could make a better case for this music than Falletta does."
– *Fanfare*



8.573061

"Wit conducts with considerable insight and interpretative command and the recording quality is equally first-rate."
– *International Record Review*

"Violinist Tianwa Yang has been in tremendous form throughout the series, and displays the same warmth, dazzling technique and interpretative skills that marked the earlier volumes."
– *The WholeNote*

8.573132



"The frenzy and the dances bite deep under Petrenko."
– *BBC Music Magazine*

"This is a sensational performance, the first that truly vies with the classic Rostropovich/Vishnevskaya/Reshetin for supremacy."
– *ClassicsToday.com*



8.572709

"Tianwa Yang continues to delight us with her magnificent musicianship."
– *MusicWeb International*

"Violinist Tianwa Yang has been in tremendous form throughout the series, and displays the same warmth, dazzling technique and interpretative skills that marked the earlier volumes."
– *The WholeNote*



8.573076

"This is a most entertaining collection...and, as expected, the orchestra really enters into the spirit of this music.... great fun."
– *MusicWeb International*

"Michał Nesterowicz leads a fine interpretation of this highly specialized music."
– *ConcertoNet.com*

