



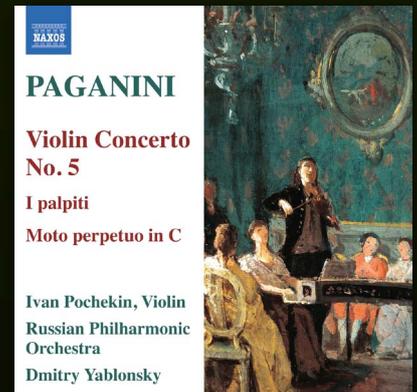
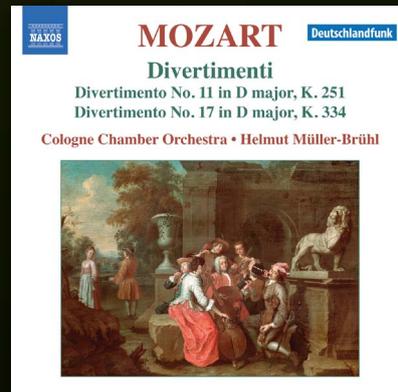
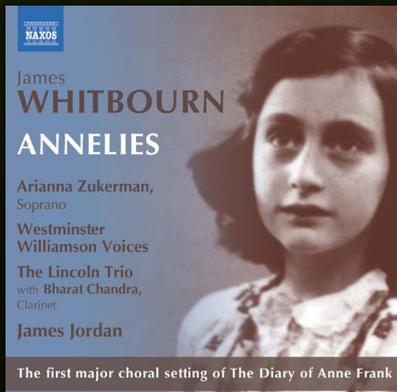
NEW ON NAXOS

The World's Leading Classical Music Label

JANUARY 2013



This Month's Other Highlights





Gerard Schwarz



8.572698



Playing Time: 77:19

Antonín DVOŘÁK (1841–1904)
Symphony No. 6 in D major, Op. 60
Leoš JANÁČEK (1854–1928)
Idyll

Seattle Symphony • Gerard Schwarz

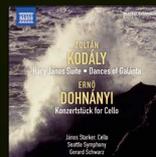
Dvořák's was a strong voice in the re-establishment of Czech musical identity, and the noble themes, open landscapes and dancing *Scherzo* of the *Symphony No. 6* bear the stamp of a genius at his height. The work can also be heard as a tribute to Brahms, who had helped him earlier in his career. Janáček's charming *Idyll* reflects his preoccupation with Moravian folk-songs and rhythms as well as the influence of his friend Dvořák, identified by Jaroslav Vogel as the work's "spiritual godfather".

Gerard Schwarz serves as Music Director of the Eastern Music Festival and Conductor Laureate of the **Seattle Symphony**.



Seattle Symphony

Companion Titles



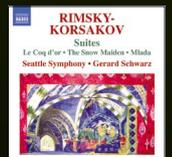
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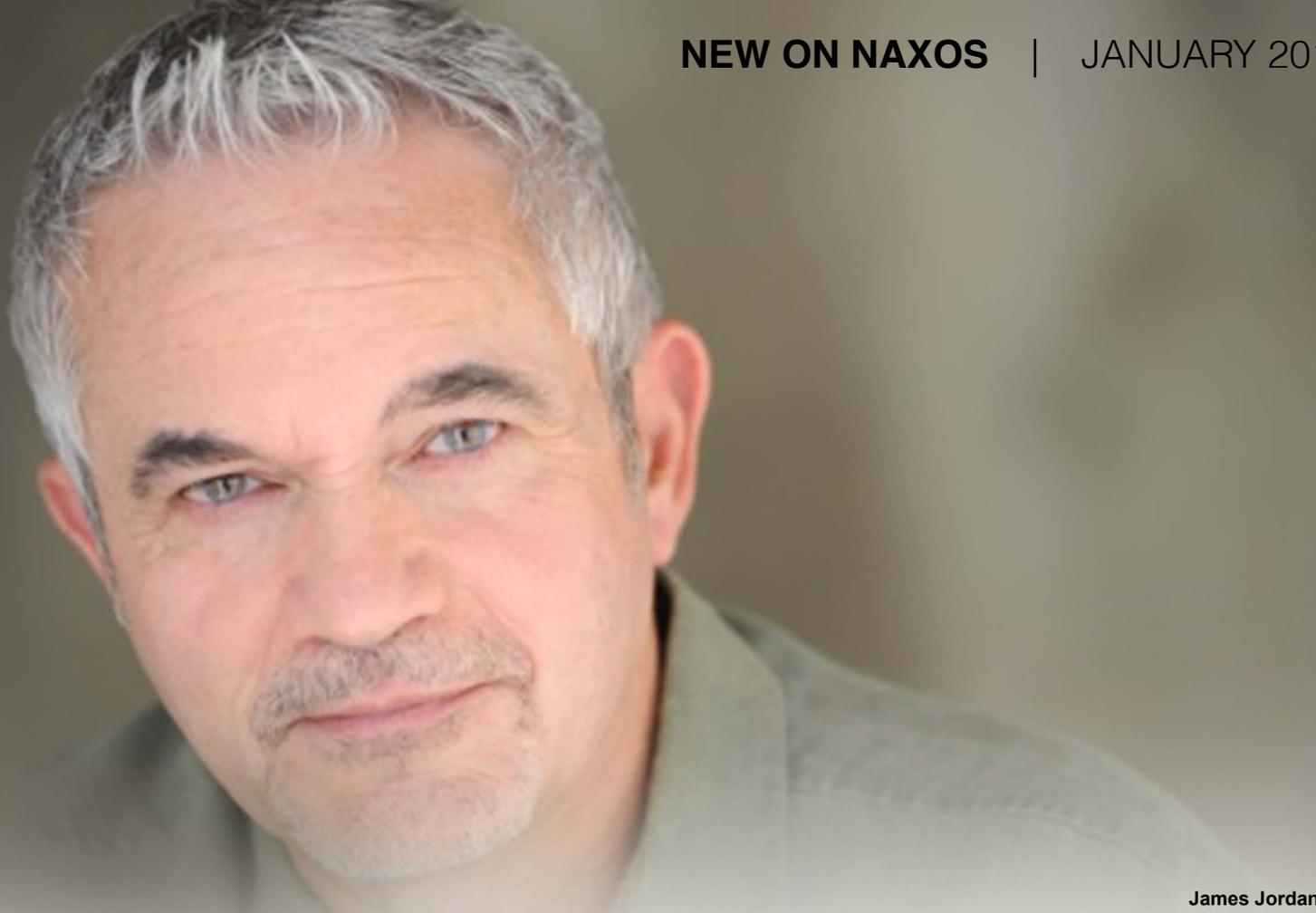
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8.572770



8.572787



James Jordan

© Paul Sirochman

WORLD PREMIÈRE RECORDING

James WHITBOURN
ANNELIES

Arianna Zukerman,
Soprano

Westminster
Williamson Voices

The Lincoln Trio
with Bharat Chandra,
Clarinet

James Jordan

The first major choral setting of The Diary of Anne Frank

James WHITBOURN (b. 1963)

Annelies (Chamber Version) *World Première Recording*

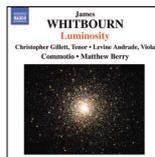
The first major choral setting of The Diary of Anne Frank
 Arianna Zukerman, soprano • Westminster Williamson Voices
 The Lincoln Trio (with Bharat Chandra, clarinet) • James Jordan

The first major choral setting of *The Diary of Anne Frank* takes the teenager's remarkable and penetrating observations, written whilst hiding in an Amsterdam attic, as the basis of its extraordinary and moving libretto. Whitbourn's music for this work has been described as "woundingly beautiful" (*The Daily Telegraph*). He reflects sounds of the Westerkerk bells and tunes heard on the radio in the Annexe, along with representations of Anne Frank's Jewish and German heritage, details that add to a score "whose respectful understatement is its greatest strength" (*The Times*).

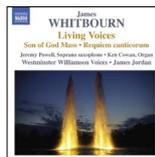


Soprano **Arianna Zukerman** is one of the most compelling vocal artists of her generation. Her extensive career includes performances with an impressive group of conductors including James Levine, Charles Dutoit, Leonard Slatkin, Lorin Maazel and Marin Alsop. **James Jordan** is recognized and praised from many quarters in the musical world as one of America's pre-eminent conductors, writers and innovators in choral music. He is currently conductor of the **Westminster Williamson Voices**.

Companion Titles



8.572103



8.572737

8.573070



Playing Time: 69:53



Westminster Williamson Voices



Helmut Müller-Brühl (1933–2012)

© Klaus Furdolph

Wolfgang Amadeus MOZART (1756–1791)
Divertimento No. 11 in D major, K. 251
Divertimento No. 17 in D major, K. 334
 Cologne Chamber Orchestra • Helmut Müller-Brühl

Overflowing with Mozart's characteristic melodic invention and deliciously abundant wit, these two celebratory *Divertimenti* are both associated with his time in Salzburg. K. 251 was probably written for the name-day of Mozart's sister Nannerl, and K. 334 for the university graduation of a prosperous family friend.

Helmut Müller-Brühl, who passed away in January 2012, took over the **Cologne Chamber Orchestra** in 1963 and, in collaboration with numerous international soloists, the orchestra appeared with great success throughout Europe, North and South America and Asia, receiving invitations to many international festivals.

Companion Titles



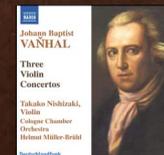
8.554244



8.557092



8.557093



8.557815

NAXOS **MOZART** **Deutschlandfunk**

Divertimenti
 Divertimento No. 11 in D major, K. 251
 Divertimento No. 17 in D major, K. 334

Cologne Chamber Orchestra • Helmut Müller-Brühl

8.570990



Playing Time: 73:49



Ivan Pochekin

© Moscow State Philharmony



PAGANINI

Violin Concerto No. 5

I palpiti

Moto perpetuo in C

Ivan Pochekin, Violin
Russian Philharmonic Orchestra
Dmitry Yablonsky



Nicolò PAGANINI (1782–1840)
Violin Concerto No. 5 in A minor
(orch. F. Mompellio)
I palpiti, Op. 13 • Moto perpetuo in C, Op. 11
Ivan Pochekin, violin
Russian Philharmonic Orchestra • Dmitry Yablonsky

Paganini defined violin bravura in the first half of the nineteenth century. As one of the greatest and certainly the most spectacular executants of the instrument, he provoked a storm of excitement with his recital and concert performances. He wrote six concertos for the violin, the *Fifth* dating from around 1830. Despite the fact that only the solo part has survived – Federico Mompellio completed the work – it contains a lexicon of brilliant gymnastics and rich melodies cut from his finest cloth. Paganini's sheer technical mastery can also be gauged from two of his most popular and dramatic pieces, the *Moto perpetuo*, *Op. 11* and *I palpiti*, *Op. 13*.

Born in Moscow in 1987, **Ivan Pochekin** was the winner of the 2005 Vaclav Hurler International Competition in Zagreb and 2005 Paganini Moscow International Violin Competition. He began his collaboration with Naxos in 2007.

Companion Titles



8.550649



8.570703



8.550717

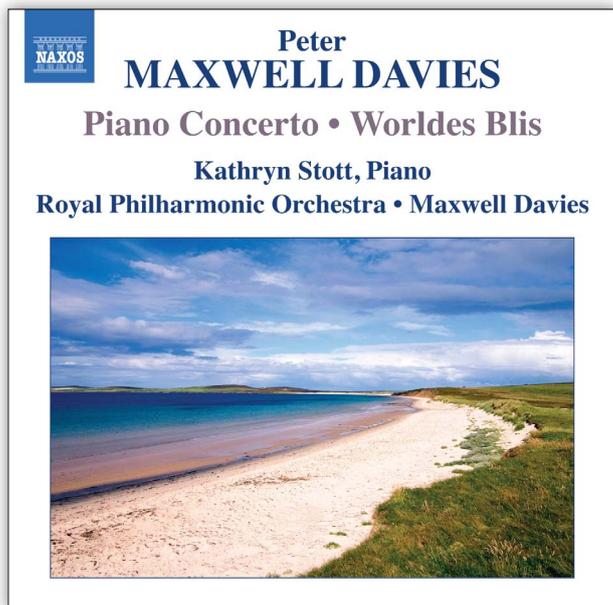


8.554396

8.570487



Playing Time: 56:13



Peter
MAXWELL DAVIES

Piano Concerto • Worldes Blis

Kathryn Stott, Piano
Royal Philharmonic Orchestra • Maxwell Davies

8.572357



Playing Time:
78:25

Peter MAXWELL DAVIES (b. 1936)
Piano Concerto* • Worldes Blis

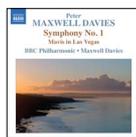
Kathryn Stott, piano*
Royal Philharmonic Orchestra • Peter Maxwell Davies

Dedicated to Kathryn Stott, Peter Maxwell Davies's *Piano Concerto* is "one of the most attractive and immediately likeable piano concertos to appear for some time. Miss Stott's performance must be regarded as definitive in its comprehensive grasp of the work's multi-faceted appeal." (*The Sunday Telegraph*) The symphonic "Motet for Orchestra" *Worldes Blis* unites medieval plainchant with the emotional impact of early 20th century expressionism, having "an organic concentration that is unsurpassed in his output" (*Gramophone*).

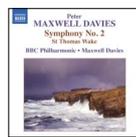


Kathryn Stott is recognised internationally as one of Britain's most versatile and imaginative musicians and among today's most engaging pianists. She is in demand for a wide variety of chamber music alliances, playing with some of the world's leading instrumentalists, as well as appearing on major international concert platforms in recitals and concerto performances.

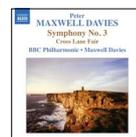
Companion Titles



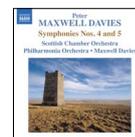
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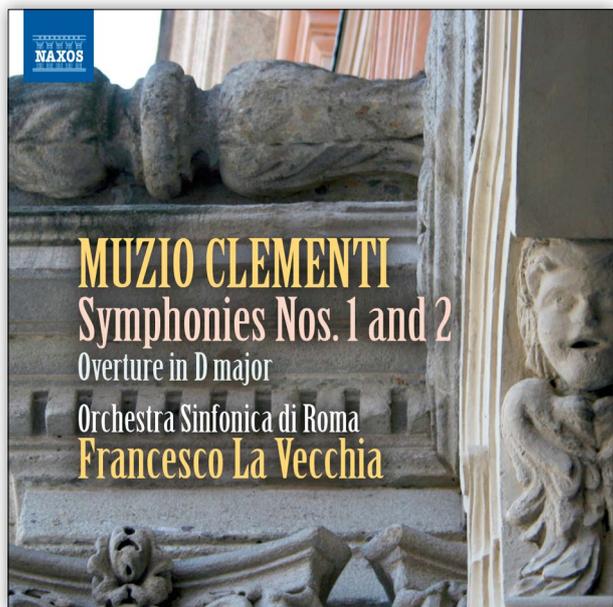
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8.572350



8.572351



MUZIO CLEMENTI
Symphonies Nos. 1 and 2
Overture in D major
Orchestra Sinfonica di Roma
Francesco La Vecchia

8.573071



Playing Time:
60:10

Muzio CLEMENTI (1752–1832)
Symphony No. 1 in C major, WO 32
Symphony No. 2 in D major, WO 33
Overture in D major

Orchestra Sinfonica di Roma • Francesco La Vecchia

Muzio Clementi was 'The Father of the pianoforte', a performer, teacher, publisher and manufacturer of pioneering importance. But in addition to the works for piano, he also wrote a series of symphonies which, along with Cherubini's *D major Symphony* (Naxos 8.557908), are the only works by an Italian composer to stand comparison with the great Viennese symphonies of the time. Colourful, characterful and atmospheric, these important works show the influence of Haydn, but also, in their orchestral richness, of Beethoven and Schubert.



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

Companion Titles



8.570929



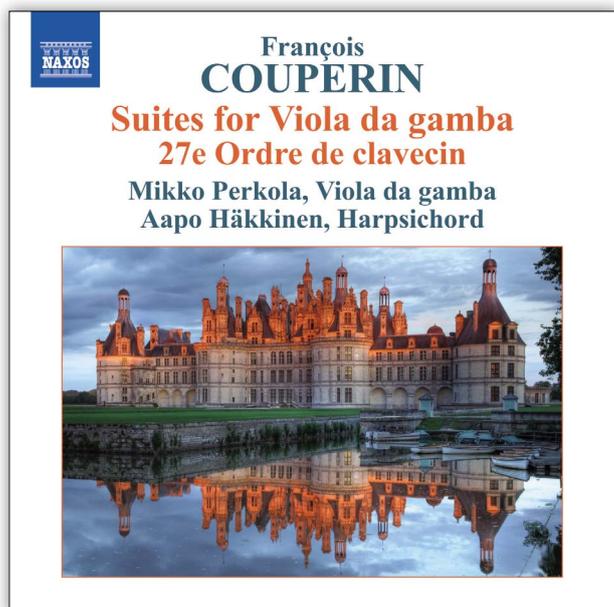
8.570930



8.570931



8.570932



8.570944

Playing Time:
60:03

François COUPERIN (1668–1733)
1re Suite de viole en mi mineur*
2e Suite de viole en la majeur*
27e Ordre de clavecin en si mineur

Mikko Perkola, viola da gamba • Aapo Häkkinen, harpsichord*

François Couperin wrote some of France's greatest music in the classical style. The *Suites for Viola da gamba and Harpsichord* are late works, published in 1728, and are perfect examples of his richly expressive style which here draws upon Italian models as well as, perhaps, celebrating another genius of the French school, Marin Marais, who had died in the year the *Suites* were published. Intense and passionate, the suites offer lyricism and virtuosity, Italian bravura and French richness. The last of Couperin's harpsichord *ordres* (or suites) consists of four varied pieces, including *Les Chinois*, an early example of interest in China in Western music.

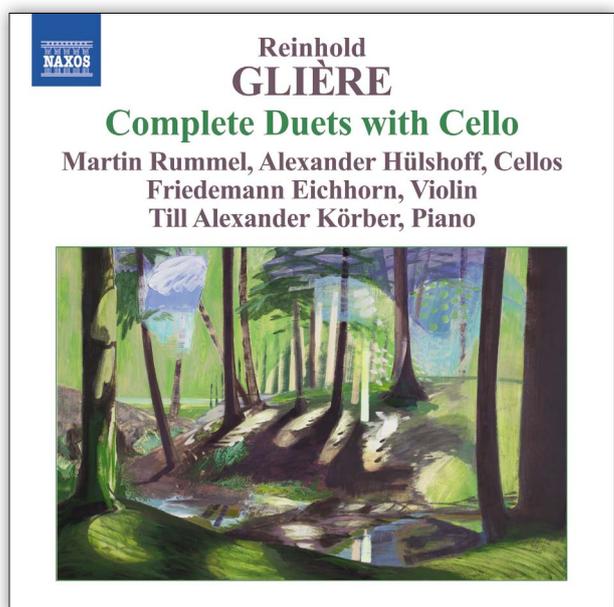


Mikko Perkola (left)
Aapo Häkkinen (right)

Mikko Perkola studied viola and viola da gamba at the Sibelius Academy and at the Royal Conservatory in The Hague, and has given concerts and recorded chamber music in Europe together with the viol quartet Phantasm. In 1998 **Aapo Häkkinen** won second prize at the Bruges Harpsichord Competition. He was also awarded the NDR special prize for his interpretations of Italian music.

Companion Titles

J.S. BACH Sonatas for Viola da Gamba and Harpsichord 8.570210
RICHTER Sonatas for Flute, Harpsichord and Cello, Vol. 1 8.572029
RICHTER Sonatas for Flute, Harpsichord and Cello, Vol. 2 8.572030
DUSSEK Four Symphonies 8.572683



8.572713

Playing Time:
72:03

Reinhold GLIÈRE (1875–1956)
Complete Duets with Cello

Martin Rummel and Alexander Hülshoff, cellos
Friedemann Eichhorn, violin • Till Alexander Körber, piano

Eight Duets for Violin and Cello, Op. 39
Ballade for Cello and Piano, Op. 4 • Ten Duets for Two Cellos, Op. 53
Twelve Album Leaves for Cello and Piano, Op. 51

A highly decorated composer in Soviet Russia, Reinhold Glière maintained a low political profile and a conservative but astonishingly inventive melodic style. His interest in national harmonies and folk-music emerges in the *Twelve Album Leaves*, and his remarkably important contribution to cello repertoire is demonstrated both in his mastery of small forms in the *Duets Op. 39*, and a unique ability to create orchestral sonorities in the *Duets Op. 53*, a rare example of an original cycle for the delightful combination of two cellos.



Martin Rummel Alexander Hülshoff

Martin Rummel is based in Vienna and is a highly active soloist and chamber musician. He has collaborated with composers including Alfred Schnittke, Howard Blake and Sofia Gubaidulina. **Alexander Hülshoff** has appeared as guest soloist with major international orchestras. His chamber music performances include appearances with the Bamberg Trio and fellow musicians of the highest distinction.

Companion Titles

GLIÈRE Symphony No. 3 'Il'ya Muromets' 8.550858
GLIÈRE Symphony No. 1, The Sirens 8.550898
GLIÈRE Symphony No. 2, The Zaporozhy Cossacks 8.550899
GLIÈRE The Red Poppy (Complete Ballet) 8.553496-97



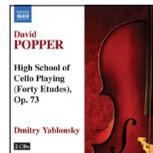
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Playing Time:
75:51**Joseph MERK (1795–1852)****Fleurs d'Italie****Air suisse varié et Rondeau • Valses brillantes***Martin Rummel, cello • Roland Krüger, piano*

Joseph Merk was the most outstanding cellist in Vienna in the first half of the nineteenth century. Although Beethoven's *Triple Concerto* was not originally written for him, Merk's performances established it as an important work, and he was the dedicatee of Chopin's *Introduction et Polonaise brillante*. He was also a formidable composer for his own instrument, creating a dazzling series of instrumental episodes in his *Fleurs d'Italie*, based on operatic motifs by Donizetti and Verdi. The *Valses brillantes* bridge the gap, in classic virtuoso fashion, between Schubert's piano dances and Johann Strauss the Elder's grand gestures.



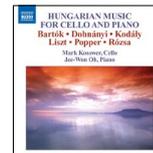
Born in 1974, **Martin Rummel** is based in Vienna and is a highly active soloist and chamber musician. He teaches cello at the University of Auckland (New Zealand) and has received worldwide recognition for his editions of all the major cello études, with accompanying CDs, published between 2004 and 2008 by Bärenreiter-Verlag.

Companion Titles

8.557718-19



8.557943



8.570570



8.572491

Playing Time:
67:20**VALENTINA LISITSA PIANO RECITAL***Valentina Lisitsa, piano***Ludwig van BEETHOVEN (1770–1827)****Piano Sonata No. 23 in F minor, Op. 57, 'Appassionata'****Robert SCHUMANN (1810–1856)****Kinderszenen (Scenes of Childhood), Op. 15****Sigismund THALBERG (1812–1871)****Grande fantaisie sur des motifs de Il barbiere di Siviglia, Op. 63****Franz LISZT (1811–1886)****Totentanz, S525/R188**

Described by critics as a 'bona fide angel playing' and an 'electrifying pianist', the young Ukrainian-born, North Carolina-based Valentina Lisitsa has been receiving rave reviews ever since her début in Avery Fisher Hall for the Mostly Mozart Festival. It would be hard to conceive of a more thoroughly Romantic or demanding programme than she presents here: Beethoven's radical *'Appassionata' Sonata*, via Schumann's musical expression of an adult's memories of childhood and Thalberg's fantastic transformation of themes from Rossini's most popular opera to Liszt's pianistic *danse macabre*, inspired by a fresco by the medieval Italian artist Francesco Traini.



Valentina Lisitsa's performances have been greeted by enthusiastic audiences in the world's most prestigious concert venues; her recital début in Vienna's Musikverein Golden Hall (2008) received multiple standing ovations from Viennese listeners, known to be the toughest to please. She has a cult-like internet following, attracting millions of views on her YouTube channel.



8.572626-27
Playing Time:
2:06:48



Mozart Camargo GUARNIERI (1907–1993)
Piano Music, Vol. 1

Max Barros, piano

Dança Negra • Dança Brasileira • Dança Selvagem • Ponteios: Books I-V • Suite Mirim • Sonata

Mozart Camargo Guarnieri was the most important Brazilian composer next to Villa-Lobos. Guarnieri's piano music embodies his most distinctive stylistic features. One of his most beloved works, the *Dança Negra* shares folk-music inspiration with the *Suite Mirim*. The *Ponteios* are characterized by an enormous variety of Brazilian music styles and moods, and the *Sonata* can be seen as a summary of Guarnieri's musical personality. Max Barros's "unfaltering brio and a complete command of the idiom" (*Gramophone*) can also be heard in Guarnieri's *Piano Concertos* (8.557666 and 8.557667).



Max Barros was selected as Soloist of the Year in 1985 by the São Paulo Art Critics Association for his performance of Brahms's *Piano Concerto* with the São Paulo Symphony. A dedicated champion of Brazilian music, he has given premières and recorded several works by some of Brazil's foremost composers, including the North American première of Ronaldo Miranda's *Concertino for Piano and Strings*.

Also Available

GUARNIERI Piano Concertos Nos. 1, 2 and 3 8.557666
GUARNIERI Piano Concertos Nos. 4, 5 and 6 8.557667

Companion Titles

VILLA-LOBOS Piano Music, Vol. 5 8.570008
VILLA-LOBOS Piano Music, Vol. 6 8.557735
VILLA-LOBOS Piano Music, Vol. 7 8.570503
VILLA-LOBOS Piano Music, Vol. 8 8.570504



8.571295
Playing Time:



Idil Biret Archive Edition, Vol. 13
Johannes BRAHMS (1834–1897)

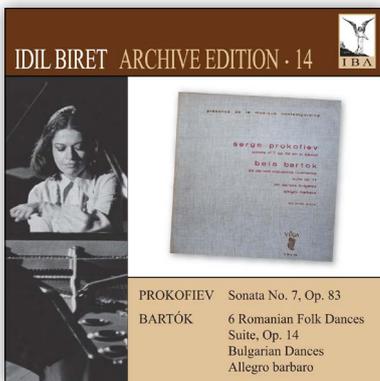
Variations and Fugue on a Theme by Handel, Op. 24
Variations on a Theme by Paganini, Op. 35

Idil Biret, piano

"The young Turkish pianist Idil Biret, who only turned twenty yesterday, reveals a masterly touch in the Handel Variations on this album. Here we are very clearly in the presence of what is known as a "natural", a supremely talented musician. Taught by Jean Doyen and Jacques Février, she seems in this recording to have the innate elegance of the former and the clear authority of the latter. I make no bones about it: Idil Biret's youthful prowess leaves me speechless... a virtuosity that overcomes every technical difficulty and flows so effortlessly that it puts certain, more "considered", rival performances in the shade... I unreservedly applaud this album of excellent piano playing, a recording made with the emphasis perhaps just a touch less on charm than on brilliance.

When it comes to the *Variations on a Theme by Paganini*, I shall quote Remy Stricker: "Only an exceptional pianistic genius could deliver the ideal version of such an inhuman work"... Idil Biret's version is of such high quality that I have to speak in terms of this young pianist's genius... I have nothing but admiration for the stunning brio with which she approaches the fast passages (starting with the first two variations of each Book!), indeed I confess to being captivated by it. Similarly, I was frequently enchanted by her poetic readings of some of the slow variations, which she plays with simplicity, avoiding effusive excess. All in all, this is an album to compete with Katchen's."

– José Bruyr, *Disques (France)* 1962



8.571296
Playing Time:



Idil Biret Archive Edition, Vol. 14
Sergey PROKOFIEV (1891–1953)

Piano Sonata No. 7, Op. 83
Béla BARTÓK (1881–1945)
Romanian Folk Dances Nos. 1-6, Sz. 56
Suite, Op. 14, Sz. 62
Mikrokosmos, Book VI: Six Dances in Bulgarian Rhythm
Allegro barbaro, Sz. 49

Idil Biret, piano

"All the works [on this LP] require a pianist of true class, because each of them presents challenges demanding something quite different from traditional technique. It has to be said that the young Idil Biret exceeds all expectations. This Turkish artist appeared in Brussels (1959) at the tender age of eighteen. Her virtuosity is astonishing, encompassing clarity, rhythmical rigour, precision and strength or delicacy, as required. She can play at great speed and maintain runs of impeccable luminosity. Her flexible touch conjures a thousand surprising effects; some notes and chords explode like whip-cracks, while others caress the keys, and there is an extraordinary purity to her polyphonic playing. In the hands of an artist of such superior qualities, the very particular characteristics of both Bartók's and Prokofiev's piano writing are brought out to the full. Taking into account her passionate vitality and lively musical intelligence as well, I believe her talent offers more than enough to be met not simply with satisfaction but with genuine enthusiasm."

– Jacques Stehman, *La Revue des Disques (Belgium)* 1962



8.111394
Playing Time:
61:52



Great Conductors • Robert KAJANUS (1856-1933)
Kajanus Conducts Sibelius, Volume 2

Mark Obert-Thorn, producer and audio restoration engineer

Jean SIBELIUS (1865–1957)

Symphony No. 2 in D major, Op. 43* • Belshazzar's Feast, Op. 51† • Karelia Suite, Op. 11*
Royal Philharmonic Orchestra • London Symphony Orchestra† • Robert Kajanus*

Offered a grant in 1930 to broaden international interest in Finnish music through recordings made in London, Jean Sibelius did not hesitate in his choice of a conductor, writing that "there are none who have gone deeper and given [my symphonies] more feeling and beauty than Robert Kajanus". These thrilling recordings remain a critical reference today, with Kajanus seen as "Sibelius's most eloquent and perceptive champion... listening to the *Second Symphony* one senses the extraordinary feeling Kajanus had for the organic nature of Sibelius's symphonic thought" (*The Gramophone*). Including the exotic and enticing *Belshazzar's Feast* and patriotic *Karelia* suites, this is the second of three volumes containing Robert Kajanus's complete Sibelius recordings.



8.111398
Playing Time:
78:07



Great Violinists • Fritz KREISLER (1875–1962)
The Complete Recordings, Volume 5

Ward Marston, producer and audio restoration producer

BRAHMS Waltz, Op. 39/15 • **CHOPIN** Mazurka, Op. 33/2 • **DAWES** Melody in A • **DRDLA** Souvenir • **DVOŘÁK** Humoresque, Op. 101/7
GRIEG To Spring, Op. 43/6 • **HEUBERGER** Midnight Bells • **HIRSCH** Mary: The Love Nest • **HORN** Cherry Ripe • **JACOBI** On Miami Shore
KOSCHAT Forsaken • **KRAMER** Entr'acte, Op. 46/2 • **KREISLER** Who Can Tell? • **Aucassin and Nicolette** • Toy Soldier's March
LOGAN Pale Moon (Indian Love Song) • **OPENSHAW** Love Sends a Little Gift of Roses • **PADEREWSKI** Mélodie, Op. 16/2
RIMSKY-KORSAKOV Song of the Hindu Merchant • Hymn to the Sun • Chanson arabe • Danse orientale
SCOTT Lotus Land, Op. 47/1 • **SEITZ** The World Is Waiting for the Sunrise • **WHITE** Nobody Knows de Trouble I've Seen

The years 1919-24 saw Fritz Kreisler re-establish himself after the First World War. Initial hostility to him in America was eventually overcome, and the resumption of his recording schedule saw a steady stream of inimitable offerings from the most beloved violinist of the time. There are rarities in this sequence of acoustic sides, not least his recording of black American Clarence Cameron White's spiritual setting and an elusive 1921 recording of Charles Dawes's *Melody in A*. Additionally, Kreisler never rerecorded his beautiful performance of his own *Aucassin and Nicolette*.

Companion Titles

Great Violinists • Fritz Kreisler Complete Recordings, Vol. 2 8.112055

Great Violinists • Fritz Kreisler Complete Recordings, Vol. 3 8.112064

Great Violinists • Fritz Kreisler Complete Recordings, Vol. 4 8.111384



8.559731
Playing Time:
58:37



BETWEEN THE BLISS AND ME...: Songs to Poems of Emily Dickinson

Julia Faulkner, soprano • Martha Fischer, piano • Lee Hoiby, piano

A. COPLAND Nature, the gentlest mother • When they come back • Sleep is supposed to be • Heart, we will forget him
The world feels dusty • I felt a funeral in my brain • The Chariot • Why do they shut me out of heaven? • Going to Heaven!
J. DUKE Bee! I'm expecting you! • **A. FARWELL** The Butterfly • Aristocracy • I'm nobody! Who are you? • Wild Nights! • The Sabbath
E. BACON To make a prairie • It's all I have to bring • And this of all my hopes • **L. LAITMAN** I gained it so
R. PEARSON-THOMAS I never saw a moor • **S. GENDEL** Forgotten Light: Bring me the sunset / Wild Nights! • **L. HOIBY** The Shining Place

The poetry of Emily Dickinson (1830-1886), now considered to be one of the greatest American writers, expresses a profound depth of feeling which has long been an inspiration to composers of art songs. Eight of the finest in this genre explore Dickinson's universal themes of love, death, immortality, and man's relationship with nature, from Aaron Copland's famous evocative settings, to songs from Scott Gendel's ASCAP/Lehmann prizewinning cycle *Forgotten Light*. Lee Hoiby's profoundly moving contributions are his last recording as a pianist.



Soprano **Julia Faulkner** has had a distinguished international career with performances on many of the world's great opera and concert stages. She made her Metropolitan Opera debut in the title rôle of Strauss's *Arabella* in 1994 and sang major rôles for many years at the Bavarian and Vienna State Operas.

Companion Title

HOIBY A Pocket of Time: 21 Songs and a Duet 8.559375