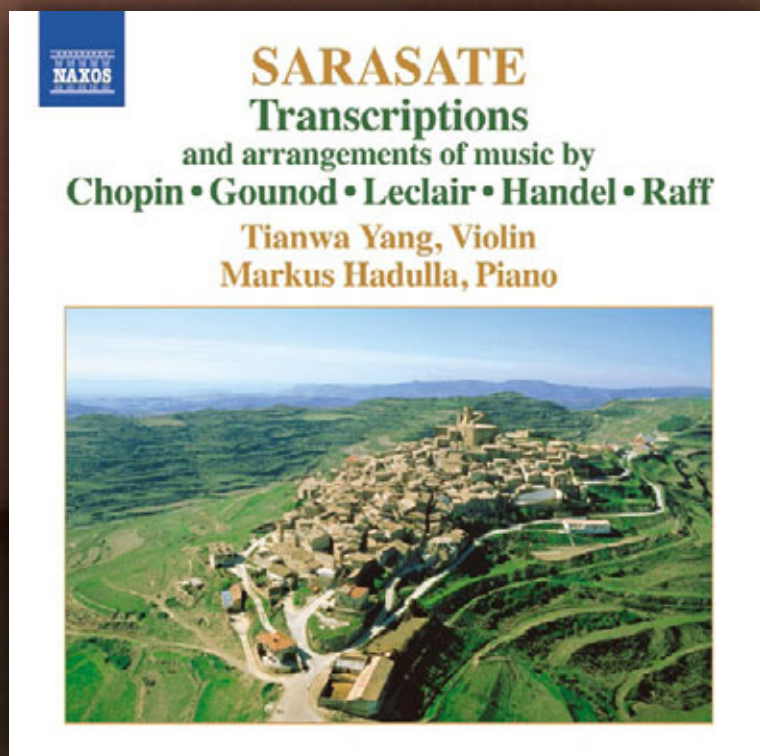




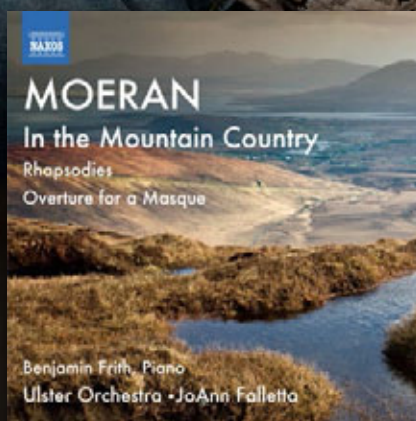
NEW ON NAXOS

The World's Leading Classical Music Label

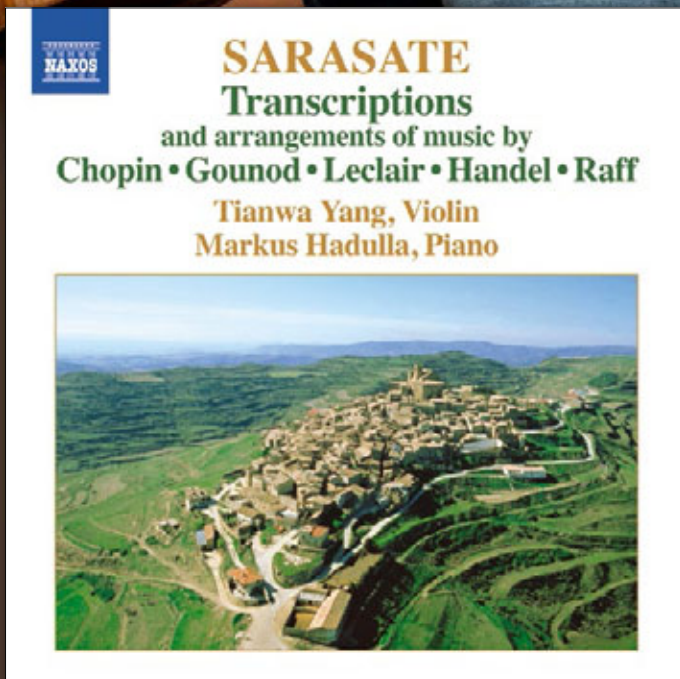
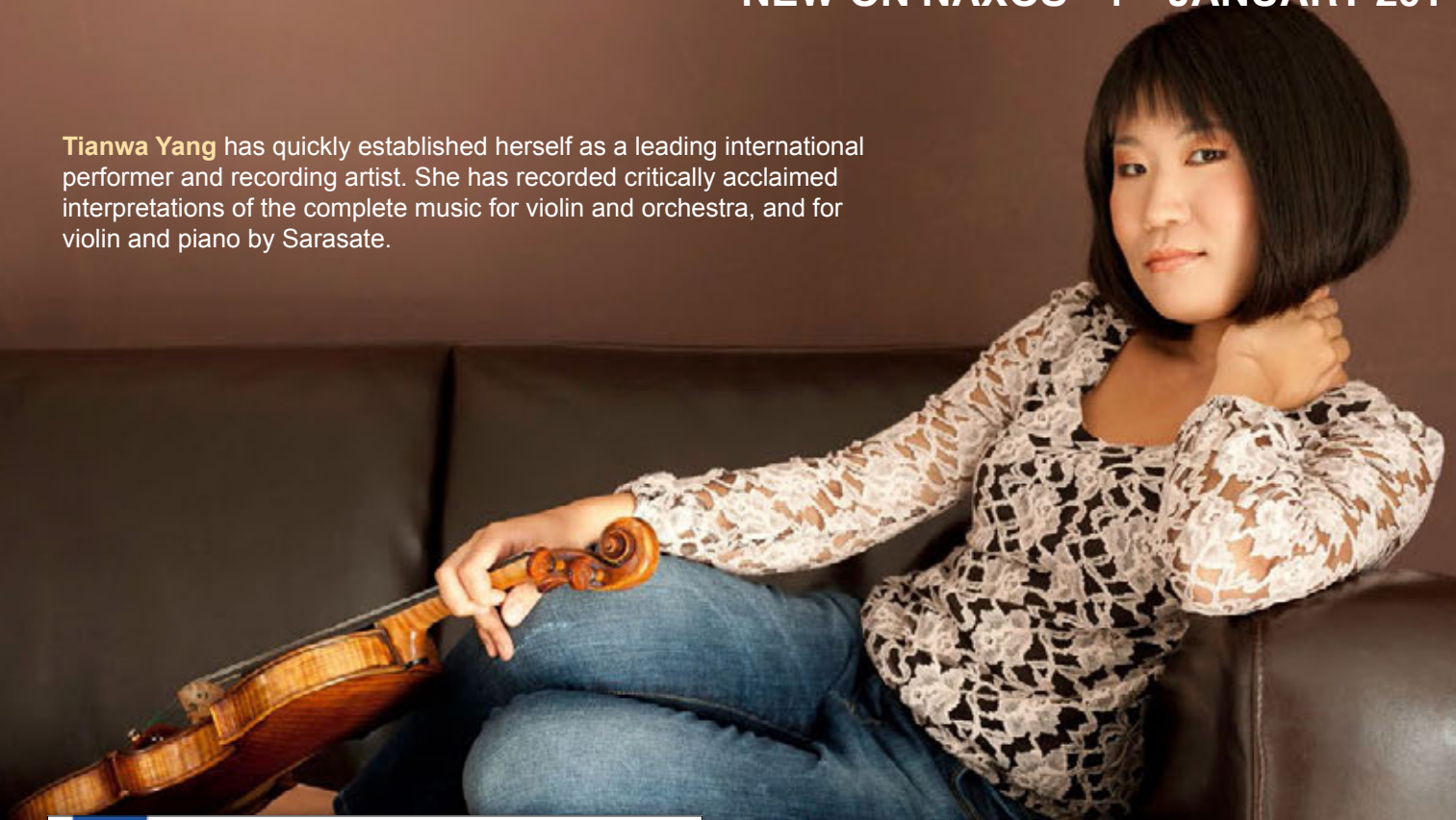
JANUARY 2014



This Month's Other Highlights



Tianwa Yang has quickly established herself as a leading international performer and recording artist. She has recorded critically acclaimed interpretations of the complete music for violin and orchestra, and for violin and piano by Sarasate.



8.572709



Playing Time: 79:46

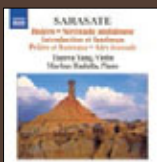
Companion Titles



8.557767



8.570192



8.570893



8.572191



8.572216



8.572275



8.572276

Pablo SARASATE (1844–1908)

Music for Violin and Piano, Volume 4

Tianwa Yang, violin • Markus Hadulla, piano

TRANSCRIPTIONS AND ARRANGEMENTS

MOSZKOWSKI	Guitarra, Op. 45, No. 2
CHOPIN	Waltzes Nos. 3, 4 and 8 • Nocturnes Nos. 2 and 8
SARASATE	Souvenirs de Faust (on themes from Gounod's opera)
GUIGNON	Allegro from Sonata No. 1
MONDONVILLE	La Chasse from Sonata No. 5
LECLAIR	Sarabande and Tambourin from Sonata Op. 9, No. 3
HANDEL	Largo from Xerxes
SENNAILLÉ	Allegro from the Sonata No. 9
J.S. BACH	Air from Suite in D major, BWV 1068
RAFF	La fée d'amour

The finale to this critically-acclaimed four-disc series contains some of Sarasate's greatest – and also some of his rarest – transcriptions and arrangements, some of which have been in the repertoire of violinists since they were published. They include a delectable Chopin sequence, arrangements inspired by the music of French Baroque violinists, an early and beautifully constructed *Souvenirs de Faust* based on Gounod, and Sarasate's own favourite concert piece, Raff's *La fée d'amour*. "Yang throws off merciless chains of double stops and finger-crippling arabesques with scintillating aplomb ... simply inimitable ... Bravo!" (*BBC Music Magazine* on Volume 3, 8.570893)

Sales Points • Many of the transcriptions and arrangements in this final volume are justly famous but some, such as the two Chopin waltzes, are rarer. Each piece is perfectly tailored to Sarasate's very personal performance aesthetic and evokes his eminence as an interpreter of genius. Most have been multiply recorded but Tianwa Yang and piano accompanist Markus Hadulla, have been much lauded in this whole series. Volume 3, the last release, was named the *American Record Guide's* Critic's Choice.



Markus Hadulla (piano)



8.572716



Playing Time: 79:28

Stanisław MONIUSZKO (1819–1872)

Overtures, Volume 1

Warsaw Philharmonic Orchestra • Antoni Wit

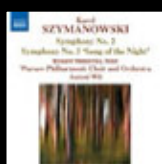
**Paria • Halka • Verbum Nobile • Flis • Hrabina • Straszny Dwór
Jawnuta • Nowy Don Kichot, czyli Sto szaleństw
Kochanka Hetmańska • Bajka**

Stanisław Moniuszko was Poland's leading opera composer in the 19th century, his work said to 'bridge the gap between Chopin and Szymanowski'. His skill as a born melodist is apparent in the 'beautiful and inspired' overture to *Paria*, while the dramatic *Halka* was the work which brought him national acclaim. An affinity with Liszt's tone poems can be heard in the substantial overture *Bajka*, while the scene for *The Haunted Manor* is set with an atmospheric *Intrada*.

Sales Points • Superbly performed by one of our most successful teams, the Warsaw Philharmonic Orchestra conducted by Antoni Wit raise the profile of one of Poland's best kept secrets in the first volume of this new complete edition. The only alternative for a selection of Moniuszko's overtures from the CPO label has been generally received as 'uninspired' (Amazon.co.uk), and our new survey will be the instant reference for this unjustly neglected repertoire. Our historic release of the premiere 1950s recording of *The Haunted Manor* (8.111391-92) has already shown a considerable appetite for Moniuszko's music, and we expect this new set to become a popular choice.

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.

Companion Titles



8.570721



8.570722



8.572335



8.572336



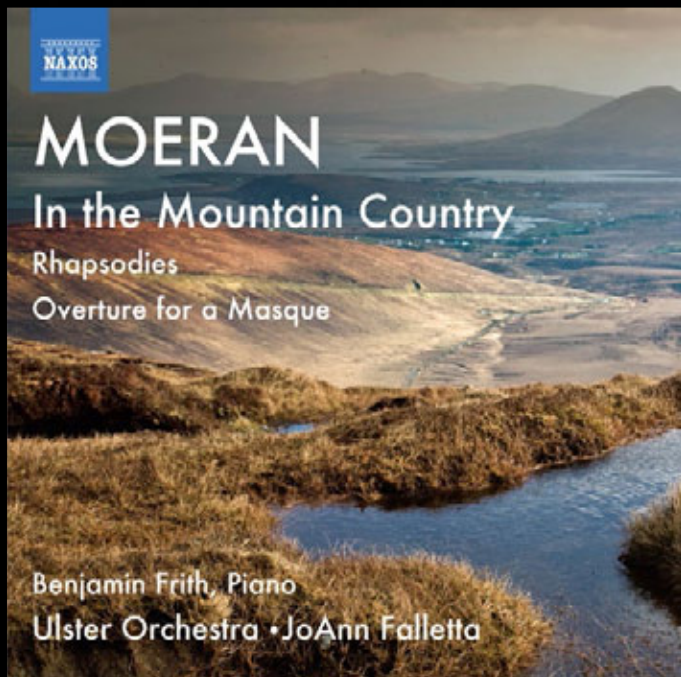
Antoni Wit

© J. Mularzynski



Warsaw Philharmonic Orchestra

JoAnn Falletta



8.573106



Playing Time: 57:06



Ulster Orchestra



Benjamin Frith

Ernest John MOERAN (1894–1950)

In the Mountain Country

Rhapsody No. 1 in F major • Rhapsody No. 2 in E major
Rhapsody in F sharp major* • Overture for a Masque

Benjamin Frith, piano* • Ulster Orchestra • JoAnn Falletta

Ernest John Moeran's *Rhapsodies* occupy a significant place among his orchestral compositions. Each is marked by melodic exuberance, inventive scoring and formal mastery. Moeran's gift for imbuing his music with folkloric tunes that are actually his own is especially evident in the *First Rhapsody* and in his first orchestral work, *In the Mountain Country*. First performed in 1943, the *Rhapsody in F sharp major* for piano and orchestra is unashamedly popular in style, with an appealing tunefulness.

Sales Points • This ongoing Moeran series conducted by JoAnn Falletta has begun to garner critical acclaim. It continues with the *Rhapsodies*, hugely approachable works often containing folk melodies either real or inventions crafted by Moeran himself. Competition comes on Chandos where Vernon Handley's *Rhapsodies Nos. 1 and 2* are coupled with other orchestral music by Moeran, and where his *Rhapsody in F sharp major* is coupled with the *Symphony*. However in our disc the *Rhapsodies* are all grouped together, uniquely, which offers a major focus for British music lovers.

JoAnn Falletta serves as Music Director of the Buffalo Philharmonic and Virginia Symphony in the United States and Principal Conductor of the **Ulster Orchestra** in Northern Ireland.

Companion Titles



8.554079



8.555837



8.572914



8.573034

Vladimir Lande



8.573085



Playing Time: 75:40



St. Petersburg State Symphony Orchestra

© Anton Lukinski

Mieczysław WEINBERG (1919–1996)
Symphony No. 12
'In memoriam D. Shostakovich'
Golden Key – Ballet Suite No. 4

St. Petersburg State Symphony Orchestra • Vladimir Lande

Weinberg's symphonies are recognized today as a substantial continuation of the Russian tradition. His *Twelfth Symphony*, written in the style and spirit of Shostakovich, is a response to the death in August 1975 of his great friend and supporter of 32 years. With its subtle stylistic allusions to Shostakovich, this is the longest and most wide-ranging of Weinberg's purely orchestral symphonies. This recording has been prepared utilising the composer's hand written materials and markings. One of only two surviving ballet scores, *The Golden Key* is a compelling satire, extending a lineage which includes Prokofiev and Stravinsky. The St Petersburg State Symphony Orchestra and Vladimir Lande have also recorded Weinberg's *Nineteenth* (8.572752) and *Sixth* symphonies (8.572779).

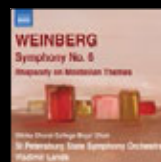
Sales Points • Our ongoing cycle of Mieczysław Weinberg's symphonies has been universally acclaimed. A "performance of searing intensity" (*BBC Music Magazine*) of the *Eighth Symphony* (8.572873) was awarded Diapason d'Or and recommended by *ClassicsToday.com* as "a very fine release of music by an elusive but tremendously sincere and worthy composer".

The **St Petersburg State Symphony Orchestra** conducted by its American principal guest conductor **Vladimir Lande** has also recorded Weinberg's *Nineteenth Symphony* (8.572752) and the *Sixth Symphony* (8.572779), with Lande's conducting considered as having "an understanding and fervour that is greatly superior" (*Gramophone*) to any of the recorded alternatives.

Companion Titles



8.572752



8.572779



8.572873



8.570333



8.572356


Playing Time:
77:01

Peter MAXWELL DAVIES (b. 1934)
Strathclyde Concerto No. 9, Op. 170*
Strathclyde Concerto No. 10, Op. 179
Carolísima, Op. 168

David Nicholson, piccolo* • Elisabeth Dooner, alto flute*
Maurice Checker, cor anglais* • Josef Pacewicz, E flat clarinet*
Ruth Ellis, bass clarinet* • Alison Green, contrabassoon*
Scottish Chamber Orchestra • Peter Maxwell Davies

Peter Maxwell Davies's *Strathclyde Concertos*, jointly commissioned by Strathclyde Regional Council and the Scottish Chamber Orchestra in 1987, have given rise to a whole family of concertos for different and unusual instruments. The *Ninth Concerto* provides an opportunity for woodwind instruments to shine as soloists, the music inspired by the infinite shades of winter light reflected from the seas of Orkney. The final *Tenth Concerto* is "a concerto for orchestra that's as bracing as a gale on the rugged Orkney cliffs" (*BBC Music Magazine*), and the delightful *Carolísima* is filled with dances and singable tunes.



Sales Points • This release welcomes the complete cycle of the *Strathclyde Concertos* – a significant musical journey which has run parallel to his symphonies – back into circulation, which will remain as eminently collectable as his *Symphonies*, other *Concertos* and the *Naxos Quartets*. When it was first released in 1997 by Collins, *BBC Music Magazine* acclaimed this recording with its "thunderous timpani [and] whooping horns... [its] many moods... [and] bonus of the delightful serenade, one of Max's Gaelic medleys, *Carolísima*."

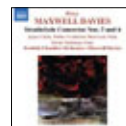
Companion Titles



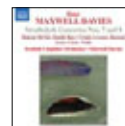
8.573017



8.572353



8.572354



8.572355



8.573157


Playing Time:
63:36

Zdeněk FIBICH (1850–1900)
Orchestral Works, Volume 2

Irvin Venyš, clarinet*
Czech National Symphony Orchestra • Marek Štílec

Symphony No. 2 in E flat major, Op. 38
At Twilight, Op. 39 • Selanka – Clarinet Idyll, Op. 16*

Zdeněk Fibich was one of the most important Czech composers of the second half of the nineteenth century, after his Czech predecessor, Smetana, and near-contemporary, Dvořák. His *Symphony No. 2 in E flat major, Op. 38* is one of his greatest orchestral works, holding in perfect balance the dual influences of the Czech Nationalist School (and particularly Dvořák) as well as Austro-German models such as Schumann, Weber and Wagner. Most of the main themes derive from some of his own piano pieces but they are integrated and developed in masterly fashion. *At Twilight* is a lusciously scored orchestral piece, whilst the *Idyll* is gently melancholic.

Sales Points • *Symphony No. 2*, Fibich's major work, can be heard largely in integral sets of the 3 symphonies, such as a 2-CD set of old recordings on Supraphon, or that on Chandos under Järvi. It was also recorded with Andrew Mogrelia for Naxos on 8.553699, coupled with *Symphony No. 1* which has since been re-recorded as part of this new Naxos series. *At Twilight* is in the Supraphon set but is often coupled with Dvořák's *Ninth Symphony* as a filler. The *Idyll* is on Classico but is otherwise very rare on disc. As *At Twilight* is also an idyll, it makes good programming sense to pair them together.



Marek Štílec works with Czech Television and Czech Radio and his recordings have also been broadcast by the BBC.

Companion Titles



8.572698



8.572323



8.572695



8.572985



8.573077


Playing Time:
61:07

Xavier MONTSALVATGE (1912–2002)

Simfonia de Rèquiem* • Manfred • Bric à brac

Marta Matheu, soprano

Barcelona Symphony Orchestra • Victor Pablo Pérez

Xavier Montsalvatge's music enriched Catalan culture throughout the second half of the twentieth-century, and he remained one of Spain's leading composers. This overview of his orchestral music begins with excerpts from his ballet *Manfred*, which reveal the important influence of Stravinsky. The ingenious *Bric à brac* is his last orchestral work, written when he was 81 and premièred by the forces who perform it on this recording. The mainly orchestral *Simfonia de Rèquiem* is one of Montsalvatge's most important and well-known works.

Sales Points • Montsalvatge's music covers a wide range of styles and forms but he is partial to French models and to colour and rhythms, not least Caribbean ones. In this disc an overview of his orchestral music is given through three specific pieces. The spiritual but largely orchestral *Simfonia de Rèquiem*, the most well-known of these, has been recorded several times – on Marco Polo back in 1993 differently coupled and in 2012 on Chandos with several popular works of his; this provides the strongest competition.



Víctor Pablo Pérez was appointed principal conductor and artistic director of the Orchestra and Chorus of the Comunidad de Madrid from the 2013–2014 season.

Companion Titles



8.570744



8.570756



8.572636



8.573101



8.573072


Playing Time:
54:48

Alfredo CATALANI (1854–1893)

Ero e Leandro • Scherzo • Andantino* Contemplazione • Il mattino 'Sinfonia romantica'*

Orchestra Sinfonica di Roma • Francesco La Vecchia

* WORLD PREMIERE RECORDINGS

Alfredo Catalani is best known today for his opera *La Wally*, but he also experimented with a number of orchestral works, including four Symphonies. *Ero e Leandro*, Catalani's last orchestral work, evokes the dramatic tragedy of the Greek mythological lovers Hero and Leander who lived on either side of the Hellespont (the modern Dardanelles). The brief *Scherzo* is a sparkling piece while the *Andantino* is noteworthy for its fluid melodic line. The *bel canto* lyricism of *Contemplazione* contrasts with *Il mattino*, a single-movement Romantic symphony divided into several clearly distinguishable sections.



Sales Points • Francesco La Vecchia and the Orchestra Sinfonica di Roma have a well-established track record and a remarkable discography of Italian music with Naxos. With the romantic work of Catalani they move back in time from "fine recordings of music by Casella. It's great to see them branching out into the unexplored byways of modern Italian music, a terribly neglected field" (*ClassicsToday.com* on 8.572410, Franco Ferrara's *Fantasia tragica*). Catalani's opera *La Wally* is well known, not least for its inclusion in the 1981 French cinema thriller *Diva*. Fans of this and other operas by Catalani will be keen to discover orchestral works largely or entirely unknown on recordings.

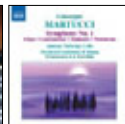
Companion Titles



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8.570929



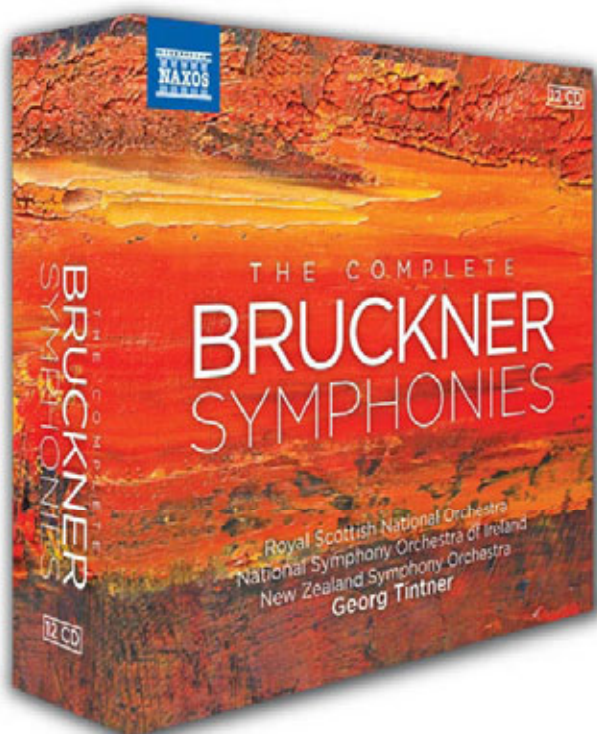
8.570930



8.570931



8.570932



8.501205



7 30099 12054 8

Anton BRUCKNER (1824–1896)

The Complete Symphonies [12-CD boxed set]

Royal Scottish National Orchestra

National Symphony Orchestra of Ireland • New Zealand Symphony Orchestra†
Georg Tintner

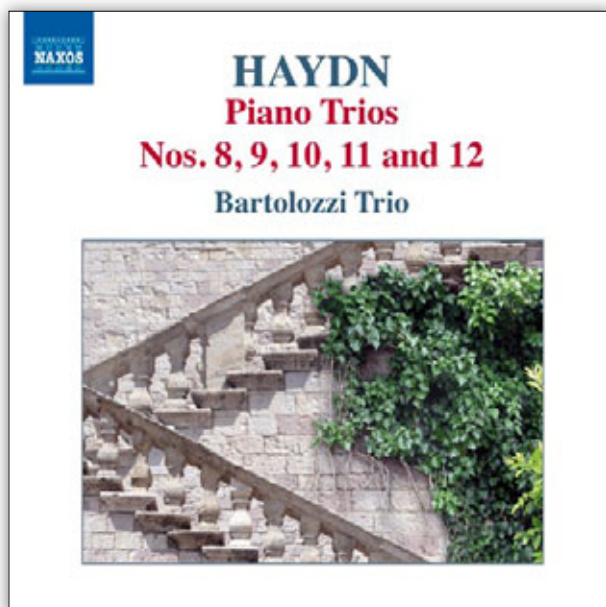
Anton Bruckner is regarded as one of the great symphonists of the nineteenth century. His symphonies broke new ground, the sheer size and scope of each work combining the passion of Beethoven and the orchestral weight of Wagner. He gained little public approval until the last ten years of his life, but this epic cycle is now regarded as one of the major summits of symphonic composition.



Austrian conductor **Georg Tintner** was born in Vienna in 1917, and entered (at 13) the Vienna State Academy, where he studied conducting with Felix Weingartner and composition with Josef Marx. He led an active career in Australia and the UK, before moving to Canada at the end of 1987 to become Music Director of Symphony Nova Scotia. In 1993 he was awarded the highly prestigious honour of the Grosse Ehrenzeichen, the Officer's Cross of the Austrian Order of Merit, and also the Commemorative Medal for the 125th Anniversary of Canadian Confederation. He died in 1999.

The 12-CD boxed set contains the following works:

Symphony No. 1 (1866) • **Symphony No. 2** (1872) • **Symphony No. 3** (1873)
Adagio to Symphony No. 3 (1876) • **Symphony No. 4 'Romantic'** (1881)
Finale to Symphony No. 4 (1878) • **Symphony No. 5** • **Symphony No. 6**
Symphony No. 7 (1885) • **Symphony No. 8** (1887) • **Symphony No. 9** (1894)
Symphony No. 0 'Die Nullte' • **Symphony No. 00 'Study Symphony'**
BONUS: Tintner on Bruckner (1974 lecture recording)



8.573128



7 47313 31287 0

Playing Time:
69:13

Joseph HAYDN (1732–1809)

Piano Trios, Volume 4

Bartolozzi Trio (Matthew Truscott, violin • Richard Lester, cello
Simon Crawford-Phillips, piano)

Piano Trio in B flat major, Hob.XV:8 • **Piano Trio in A major, Hob.XV:9**
Piano Trio in E flat major, Hob.XV:10
Piano Trio in E flat major, Hob.XV:11 • **Piano Trio in E minor, Hob.XV:12**

Haydn's thirty Piano Trios were written between 1784 and 1797, reflecting both changes in keyboard instruments, as the piano replaced the harpsichord, and developments in sonata form. The Trios included here, dating from the earlier years of this period, are lively, eloquent and often innovative works. The *E flat major Trio, Hob.XV:11* won particular contemporary praise for its increased technical challenges and subtle interplay between strings and piano.

Sales Points • There are complete editions of the Haydn Trios, such as the famous old Beaux Arts Trio set, but there are not many systematic volume-by-volume editions on the market at the moment, or ones that take a chronological look at the music to trace its development. The first releases in this series received admiring reviews and the series continues with a change of trio involved.



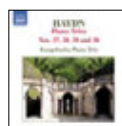
Matthew Truscott Richard Lester Simon Crawford-Phillips

The **Bartolozzi Trio** was formed to perform Haydn's extraordinary but predominantly unknown piano trios. Whilst the Bartolozzi Trio nods respectfully to the now considerable knowledge of period practice its concern is focused more on the rhetoric of the music than any specific performance paradigm.

Companion Titles



8.572040



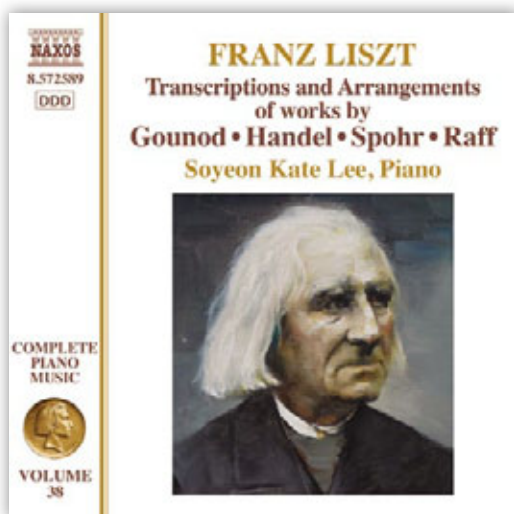
8.572062



8.572063



8.570519



8.572589

Playing Time: 68:38

Franz LISZT (1811–1886) Complete Piano Music, Volume 38

Soyeon Kate Lee, piano

Sarabande und Chaconne aus dem singspiel *Almira* von Handel, S181/R25
Hymne à Sainte Cécile de Charles Gounod, S491/R168
Andante finale und Marsch aus der Oper *König Alfred* von Joachim Raff, S421/R23
Les Adieux: Réverie sur un motif de l'opéra *Roméo et Juliette* de Charles Gounod, S409/R169
Les Sabéennes: Berceuse de l'opéra *La reine de Saba* de Charles Gounod, S408/R167
Valse de l'opéra *Faust* de Charles Gounod, S407/R166
Die Rose: Romanze aus der Oper *Zemire und Azor* von Louis Spohr, S571/R259

As one of the foremost piano virtuosos of his age, Liszt was astute in judging what repertoire he should arrange or transcribe for his particular audiences. For George IV in London he chose Handel, composing virtuoso variations on music from *Almira*: it remained his only published work based on Handel. Friendship with Gounod led to five works composed in the 1860s, four of them operatic, and each evocative of the source material whilst being elaborated with a full complement of Lisztian flourish. Raff and Spohr were colleagues of Liszt – indeed Raff was his assistant – and Liszt's transcriptions are both elaborate (Raff) and gentle (Spohr).

Sales Points • Liszt's complete piano music has been released in a 99-CDs boxed set by Hyperion, all played by Leslie Howard as the main soloist. Naxos's survey is not undertaken by a single player, so there are multiple perspectives depending on the particular repertoire.



A First prize winner of the prestigious 2010 Naumburg International Piano Competition, Korean-American pianist **Soyeon Kate Lee** has been hailed by *The New York Times* as a pianist with "a huge, richly varied sound, a lively imagination and a firm sense of style".

Companion Titles



8.572560



8.572432



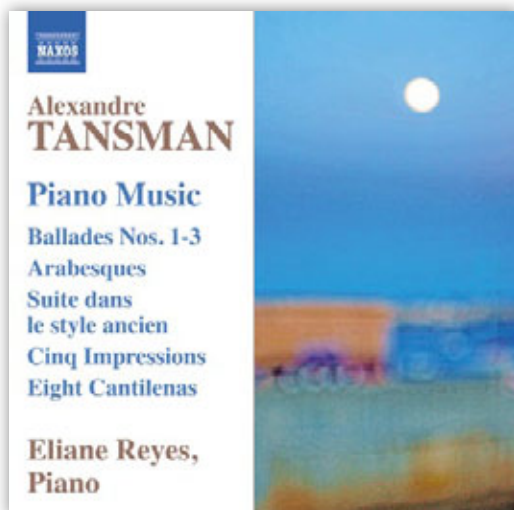
8.572895



8.572808



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8.573021

Playing Time: 74:51

Alexandre TANSMAN (1897–1986) Ballades Nos. 1-3 • Arabesques Suite dans le style ancien • Cinq Impressions Eight Cantilenas (Homage to J.S.Bach)

Eliane Reyes, piano

Of Polish origin, Alexandre Tansman arrived in Paris in 1919 where he soon joined the ranks of the most prominent composers and musicians of his time. This programme ranges from the *Suite dans le style ancien* written in the fashionable neo-baroque style of the 1920s and '30s, to the poetic *Arabesques*, the joyful *Cinq Impressions* and, with their tragic overtones, the *Ballades Nos. 1-3* which are among the composer's most personal and original works. The post-war *Eight Cantilenas* were Tansman's homage to the meditative aspects of J.S. Bach's music. Eliane Reyes's "memorably refined, dexterous and committed" (*Gramophone*) recording of Tansman's *24 Intermezzi* can be found on Naxos 8.572266.



Sales Points • Like our première recording of Tansman's *24 intermezzi* and *Petite Suite* (8.572266), which was welcomed as "one of the most satisfying of Naxos's fascinating excavations of obscure but rewarding 20th Century piano music", this follow-up release has been much anticipated. The performances of Belgian pianist **Eliane Reyes** on 8.572266 was admired for their "poetic sensitivity and deftness" by *American Record Guide*. She has received international acclaim for her playing both as soloist and chamber musician, and also wide critical recognition for her "elegant, sensitive and technically assured account" (*MusicWeb International*) of the piano music of Nicolas Bacri (8.572530).

Companion Titles



8.570235



8.572266



8.572402



8.572530



7 47313 30217 8



8.573003

Playing Time: 55:04

Antonio VIVALDI (1678–1741) Cantatas

Lungi dal vago volto, RV 680 • Allor che lo sguardo, RV 650
Che giova il sospirar, povero core, RV 679
All'ombra d'un bel faggio, RV 649 • Perché son molli, RV 681
Deirdre Moynihan, soprano • Ensemble Nota Velata

Vivaldi wrote around forty cantatas in the so-called 'Neapolitan' style with alternating arias and recitatives. Some, such as *All'ombra d'un bel faggio*, are in an Arcadian setting, while others – including *Allor che lo sguardo* – take unrequited love as their theme. Whatever the context, Vivaldi's inexhaustible reserves of expressive vocal writing, dance-like rhythms, and subtle weaving of instrumental and solo vocal lines are everywhere apparent. With text-setting of such refinement and delicacy, Vivaldi ensures that his music remains at all times balanced and elegant.

Sales Points • More modestly scaled, naturally, than his operas, Vivaldi's cantatas are less well-known than his orchestral and instrumental music; but they are an important component of his choral writing. There is a vast Vivaldi Edition on Brilliant [40 CDs] containing all the cantatas. More relevantly, most releases mix Vivaldi's cantatas with his instrumental or orchestral music (like Linn and Helios, respectively), while Signum mixes Vivaldi with Buxtehude. An all-Vivaldi cantata disc is hard to find on the market.



Specialising in Renaissance and Baroque music, soprano **Deirdre Moynihan** regularly performs as an oratorio soloist and has worked with conductors such as Christophe Rousset, Matthew Halls and Jeffery Skidmore.

Companion Titles



8.557445



8.557852



8.570445



8.660211-13



7 47313 30037 2



8.572558

Playing Time: 57:13

Peter CORNELIUS (1824–1874) Complete Lieder, Volume 3

Christina Landshamer, soprano¹ • Markus Schäfer, tenor²
Hans Christoph Begemann, baritone³ • Mathias Hausmann, baritone⁴
Matthias Veit, piano

Drei Lieder¹²³ • Schäfers Nachtlid³ • In der Mondnacht⁴
Preziosas Sprüchlein gegen Kopfweh¹ • Du kleine Biene, verfolg mich nicht²
Frühling im Sommer¹ • Mir ist, als zögen Arme¹ • Hirschlein ging im Wald spazieren¹
Drei Duette, Op. 6¹³ • Vier Duette, Op. 16¹³ • Komm herbei, Tod!¹²
Scheiden und Meiden¹² • In Sternennacht¹² • Verratene Liebe¹² • Ich und du¹³ • Am Meer¹³
Zu den Bergen hebet sich ein Augenpaar¹³ • Der Tod des Verräters²³⁴

The 'Poet-Musician' Peter Cornelius was an artist able to create distinguished works in both word and sound. Drawn from various categories of Cornelius's songs, this programme contains the first modern, complete recording of his rarely performed but melodically attractive duets. These focus on the subject of love, as well as themes of parting and death in the Op. 16 collection. His response to the poems of Emil Kuh resulted in warm-hearted, twinkling humour, while *Der Tod des Verräters* is a flawless parody of Italian Romantic Opera. Volumes 1 and 2 of this complete edition can be found on Naxos 8.572556 and 8.572557.

Sales Points • The third volume is a key release in this premiere series of Cornelius's complete lieder, concluding our survey of the 'secular' solo songs as

well as containing the first complete recording of his almost entirely unknown duets. The variety in our very strong team of singers is reflected in the contrasts within this programme, from traditional genre songs, the dramas inherent in some of the duets, and Cornelius's always surprising twists of harmony and humor, all of which enhance the vivacious feel of this unique series.

Companion Titles



8.572556

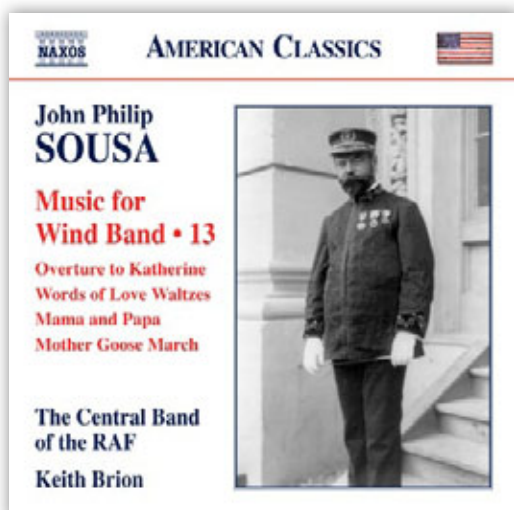
8.572557

8.557078

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7 47313 25587 0



8.559729

Playing Time: 60:22

John Philip SOUSA (1854–1932) Music for Wind Band, Volume 13

The Central Band of the RAF • Keith Brion

Occidental March • Mother Goose March • Katherine – Overture^{*}
Chris and the Wonderful Lamp – Mama and Papa • President Garfield's Inaugural March
President Garfield's Funeral March 'In Memoriam' • Resumption March
Gallagher and Shean – Humoresque • Paroles D'Amour – Waltzes^{*}
Camera Studies – Suite • While Navy Ships are Coaling • White Plume March

^{*} WORLD PREMIERE RECORDINGS

John Philip Sousa was a legend in his lifetime and the personification of turn-of-the-century America's energy and ambition. His band was therefore the automatic choice for great national events such as the presidential inauguration of James Garfield in 1881. With tragic irony, the same band was to perform *President Garfield's Funeral March 'In Memoriam'* just four months later. Works in lighter vein include the *Humoresque* for comedy duo Gallagher and Shaun, and the delightful *Mama and Papa* from his operetta based on the Aladdin legend. With its long history and international reputation, the Central Band of the RAF is one of the foremost military bands in the United Kingdom, and the first outside the USA to be awarded the 'John Philip Sousa Citation for Musical Excellence'.

Sales Points • Keith Brion is a specialist in Sousa's period style and has published numerous performing editions of his music. His leadership in our acclaimed series of Sousa's Music for Wind Band 'imbues each work with vitality, excitement, and full-throated military flair' according to *Classical Candor* in Volume 11 (8.559690), which was also described as 'another desirable addition to a very desirable series' by *MusicWeb International*.

Companion Titles



8.559396

8.559397

8.559690

8.559691



6 36943 97292 2



8.573206

Playing Time: 57:02

Jan VAN DER ROOST (b. 1956) Sinfonia Hungarica • From Ancient Times

Philharmonic Winds OSAKAN • Jan Van der Roost

The music of Belgian-born Jan Van der Roost has been performed all over the world, gaining popular acclaim wherever it is heard. *From Ancient Times* pays tribute to the golden age of the Franco-Flemish School of the 15th and 16th centuries represented by composers such as Dufay, Ockeghem, Josquin Desprez and Lassus. Van der Roost's *Sinfonia Hungarica* evokes the dramatic events of the reigns of Attila the Hun, Árpád, the first ruler of Hungary, and István (Stephen I) who introduced Christianity into Hungary.



Sales Points • Jan van der Roost's spectacular scores have been performed all over the world and recorded on labels such as EMI Classics, achieving remarkable popularity amongst performers and audiences alike. We are delighted to be able to welcome him to our roster of leading contemporary composers, and the incredible sonorities on this recording – for instance adding the powerful Izumi Hall organ to an already exceptionally rich spectrum of sounds in *From Ancient Times* – will provide a striking introduction for those as yet unfamiliar with the directness of expression and sheer excitement generated by Jan van der Roost's works.



7 47313 32067 7

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