

25 YEARS



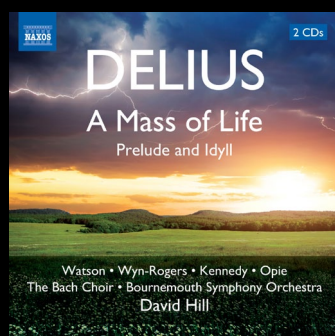
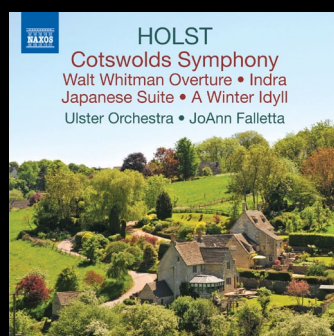
# NEW ON NAXOS

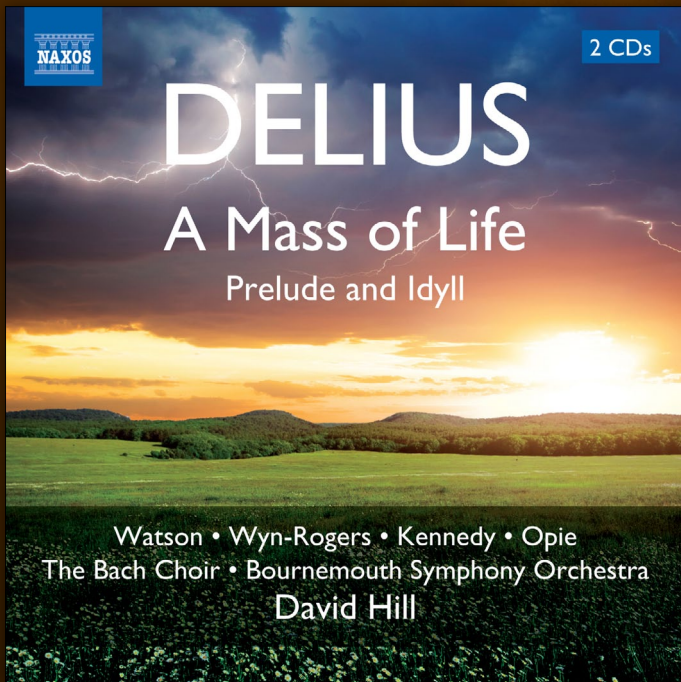
The World's Leading  
Classical Music Label

JUNE 2012



## This Month's Other Highlights





8.572861-62  
2 CDs



Playing Time: 1:58:19

### Frederick DELIUS (1862-1934)

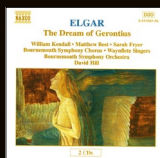
#### **A Mass of Life\* • Prelude and Idyll**

Janice Watson, soprano • Catherine Wyn-Rogers, mezzo-soprano\*  
Andrew Kennedy, tenor • Alan Opie, baritone  
The Bach Choir\* • Bournemouth Symphony Orchestra • David Hill

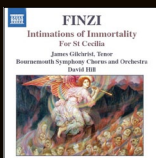
Long an admirer of Nietzsche's poetry, Frederick Delius composed *A Mass of Life* while at the height of his powers, blending passages from *Also Sprach Zarathustra* into orchestral textures of great expressive depth and striking beauty. Written in his final years, the *Prelude and Idyll* sourced music from a long discarded opera, transforming a story of lust and vengeance into one which emphasizes the transience of life and love. David Hill's previous BSO recordings include a "perfectly judged" *Dies natalis* by Gerald Finzi (*The Guardian* on 8.570417), while his Vaughan Williams *Sancta Civitas* (8.572424) was described as "thrilling... a great case for a neglected work". (*Classic FM*)

Renowned for his fine musicianship, **David Hill** is widely respected as both a choral and an orchestral conductor. He became **The Bach Choir's** ninth Musical Director in 1998; he is also Chief Conductor of the BBC Singers and Associate Guest Conductor of the **Bournemouth Symphony Orchestra**.

#### Companion Titles



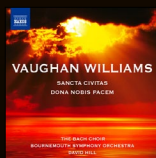
8.553885-86



8.557863



8.570417



8.572424



Janice Watson

© Mark Douet



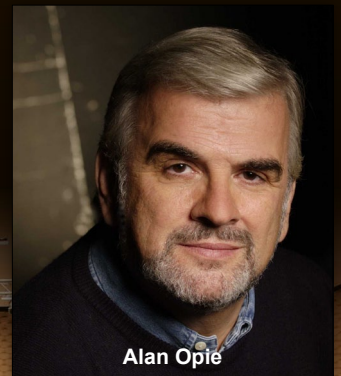
Catherine Wyn-Rogers

© Paul Foster-Williams



Andrew Kennedy

© Benjamin Ealovega



Alan Opie



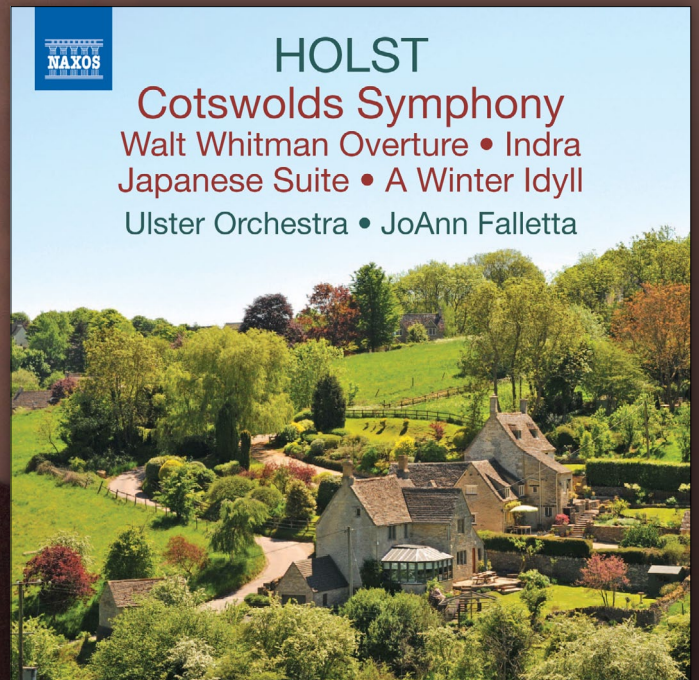
The Bach Choir

© Terry Johnson



© Mark Dallas

JoAnn Falletta



8.572914



Playing Time: 65:55

**Gustav HOLST (1874-1934)**
**Symphony in F major, Op 8, H47, 'The Cotswolds'**  
**Walt Whitman – Overture, Op 7, H42**
**Indra – Symphonic Poem, Op 13, H66**
**Japanese Suite, Op 33, H126 • A Winter Idyll, H31**
**Ulster Orchestra • JoAnn Falletta**

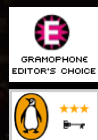
Gustav Holst's youthful enthusiasm for Wagner is reflected in his ebullient *Walt Whitman* overture written in 1899. Shortly afterwards he composed the *Cotswolds Symphony* which embraces hints of contemporary British folk music but is dominated by the slow movement, a profound elegy for the utopian socialist William Morris. Though completed at college, *A Winter Idyll* shows real orchestral assurance. *Indra* is an accomplished tone poem revealing Holst's interest in the legends of India, whilst the glittering and evocative *Japanese Suite* was written in response to a request from a Japanese dancer appearing in London.

The **Ulster Orchestra** is one of Northern Ireland's cultural cornerstones and since its foundation in 1966 has become one of the major symphony orchestras in the United Kingdom and Ireland. **JoAnn Falletta** was appointed Principal Conductor in May 2011, the orchestra's twelfth but first female and first American to be appointed to the post.

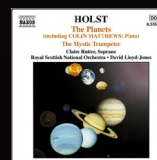
#### Companion Titles



8.553696



8.570339



8.555776



8.557117



Ulster Orchestra

Jun Märkl

© Christiane Höhne

NAXOS

## MESSIAEN

## Et exspecto resurrectionem mortuorum

Le tombeau resplendissant • Hymne

Orchestre National de Lyon • Jun Märkl



8.57214



Playing Time: 65:55

**Olivier MESSIAEN (1908-1992)**  
**Et exspecto resurrectionem mortuorum**  
**Le tombeau resplendissant • Hymne**

Orchestre National de Lyon • Jun Märkl

Olivier Messiaen's uniquely distinctive and powerfully expressive musical voice drew strength from religious faith and nature. A prestigious commission, *Et exspecto resurrectionem mortuorum* commemorates the dead of two World Wars through the transcendence of Christ's Resurrection. Scored for winds and percussion, the work is conceived for and conjures up vast spaces. *Le tombeau resplendissant* and *Hymne* are early works, but equally filled with mystery and symbolism. *Fanfare* magazine described Jun Märkl's previous volume in this series (*Poèmes pour Mi* / 8.572174) as "the best recording around of a mesmerizing masterwork".

Offspring of the Société des Grands Concerts de Lyon, founded in 1905, the **Orchestre National de Lyon** became a permanent orchestra with 102 musicians in 1969, with Louis Fremaux as its first musical director. Taking over from Louis Fremaux in 1971, Serge Baudo was in charge of the orchestra until 1986 and made it a musical force to be reckoned with far beyond its home region. **Jun Märkl** was Music Director of the orchestra from 2005 to 2011.

## Companion Titles



8.554478-79



8.572174



8.570759



8.570993



Orchestre National de Lyon



8.573029



Playing Time: 59:48

**Sergey PROKOFIEV (1891-1953)**  
**Symphony No 5 in B flat major, Op 100**  
**The Year 1941, Op 90**

*São Paulo Symphony Orchestra • Marin Alsop*

Written in 1944, Prokofiev's *Fifth Symphony* is one of his greatest and most complete symphonic statements. At its première he himself called it "a symphony of the grandeur of the human spirit". The first movement couples considerable strength with unexpected yet highly characteristic twists of melody. After a violent *scherzo* followed by a slow movement of sustained lyricism, with a fiercely dramatic middle section, the finale blazes with barely suppressed passion. *The Year 1941* is another wartime work, a symphonic suite written in response to the German invasion of the Soviet Union. This is the first volume of a complete cycle of the Prokofiev *Symphonies* with the OSESP and Marin Alsop, the orchestra's newly appointed Principal Conductor.

**Marin Alsop** made history with her appointment as the 12th Music Director of the Baltimore Symphony Orchestra. With her inaugural concerts in September 2007, she became the first woman to head a major American orchestra. Her appointment as Principal Conductor of the **São Paulo Symphony Orchestra** (OSESP), starting in 2012, marks another historic appointment for her. Having released more than fifty CDs, OSESP has become an inseparable part of São Paulo and Brazilian culture, promoting deep cultural and social transformations. In 2008 *Gramophone* magazine included OSESP in a list of three emerging orchestras to which attention should be paid.



Marin Alsop

© Kym Thomson

São Paulo Symphony Orchestra

© Alessandra Fratus



© Juliusz Mularzynski

Antoni Wit



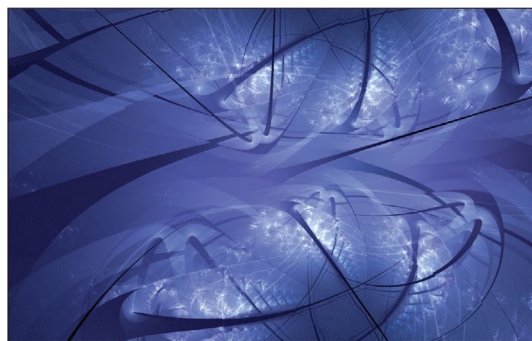
# PENDERECKI

**Fonogrammi • Horn Concerto • Partita**

*The Awakening of Jacob • Anaklasis • De natura sonoris*

Urszula Janik, Flute • Jennifer Montone, Horn  
Elżbieta Stefańska, Harpsichord

Warsaw Philharmonic Orchestra • Antoni Wit



8.572482



Playing Time: 68:52

## Krzysztof PENDERECKI (b 1933) Fonogrammi\* • Horn Concerto 'Winterreise'† • Partita#

*The Awakening of Jacob • Anaklasis • De natura sonoris I*

Urszula Janik, flute\* • Jennifer Montone, horn†

Elżbieta Stefańska, harpsichord#

Michał Pindakiewicz, electric guitar# • Konrad Kubicki, bass guitar#

Barbara Witkowska, harp# • Jerzy Cembryński, double bass#

Warsaw Philharmonic Orchestra • Antoni Wit

Each of these six orchestral works bears the imprint of Penderecki's greatness as a composer. *Fonogrammi* alternates piquant sonorities, pulsating vehemence and moments of great intimacy. Intensity accompanied by neo-Romantic elements can be heard in *The Awakening of Jacob* whilst *Anaklasis* is a stunning example of juxtaposed, multiple sound patterns. *De natura sonoris I* explores more improvisational, jazz-influenced areas, as does the richly orchestrated *Partita*. The *Horn Concerto*, composed in 2008, offers an evocative landscape, glacial, powerful, yet wistful.

**Antoni Wit**, one of the most highly regarded Polish conductors, studied conducting with Henryk Czyz and composition with **Krzysztof Penderecki** at the Academy of Music in Kraków, subsequently continuing his studies with Nadia Boulanger in Paris. In 2002 he became managing and artistic director of the **Warsaw Philharmonic Orchestra**.

### Companion Titles



8.557980

8.570450

8.572211

8.572212



© Aleksandra Fratus

Warsaw Philharmonic



8.572721-22  
2 CDs



Playing Time:  
94:00

## Simon MAYR (1763-1845) Samuele (Oratorio)

Andrea Lauren Brown, soprano (*Samuele*)  
Susanne Bernhard, soprano (*Anna*) • Rainer Trost, tenor (*Elcana*)  
Jens Hamann, bass (*Eli*) • Simon Mayr Choir  
Ingolstadt Georgian Chamber Orchestra • Franz Hauk

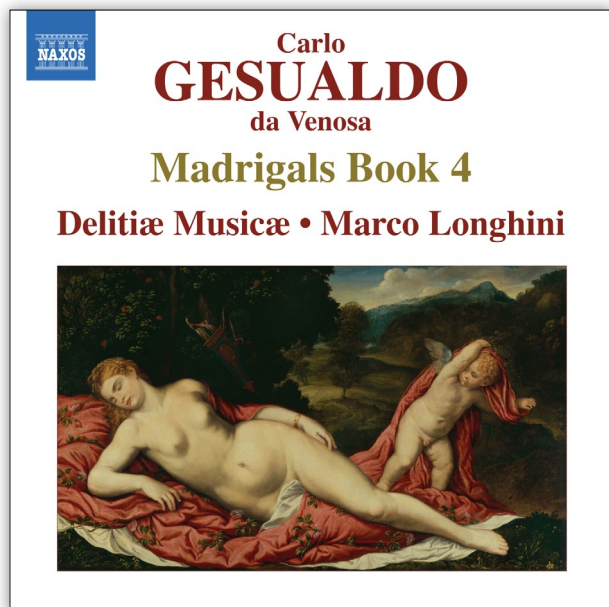
Influential, popular and prolific in his day, Bavarian born Simon Mayr left his mark in providing a bridge between Northern classicism and the *bel canto* of Italy, his adopted country of residence. The oratorio *Samuele* deals with the calling of Samuel as a prophet, and was written in 1821 for the consecration of Pietro Mola as Bishop of Bergamo. Mayr set his oratorio to the *Poesia* of one of his pupils, Bartolomeo Merelli, the collaboration resulting in a fascinating work which combines theology with dramatic innovation such as the use of 'melodrama' or spoken text.



Since 1982 **Franz Hauk** has served as organist, and since 1995 as choirmaster, at the Cathedral in Münster. Since 2002 he has taught historical performance practice and church music at the Munich State Hochschule für Musik und Theater in München. He has done much to foster a revival of interest in the composer **Simon Mayr**.

### Companion Titles

**MAYR L'Armonia, Cantata for the Death of Beethoven** 8.557958  
**MAYR David in the Cave of Engedi (Oratorio)** 8.570366-67  
**MAYR The Marriage of Tobias (Oratorio)** 8.570752-53  
**MAYR L'amor coniugale** 8.660198-99



8.572137

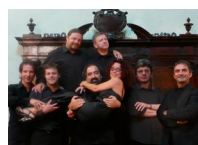


Playing Time:  
68:59

## Carlo GESUALDO da Venosa (1566-1613) Madrigals Book 4

*Delitiae Musicae* • Marco Longhini



Gesualdo's *Fourth Book of Madrigals* contains some of the most inspired and anguished vocal works in the entire madrigal repertoire, written while the composer was tormented by remorse after the murder of his wife and her lover. This collection is filled with technical innovation and extremes of expressiveness in its setting of highly dramatic texts. Unexpected dissonance, harmonic twists and elusive asymmetries all serve to dismantle the compositional rules of the period. Previous volumes in this series have been widely acclaimed. *The Guardian* described *Book 2* (8.570549) as having "great beauty and lyrical force".



The unconventional yet impassioned interpretations by **Delitiae Musicae** and **Marco Longhini** are seen as an important element in the regeneration of Italian Renaissance and Baroque music. The ensemble is under exclusive contract to Naxos for the fourteen-CD collection of the *Complete Madrigals* by Monteverdi and now for the six-CD collection of *Complete Madrigals* by **Gesualdo**.

### Companion Titles


**GESUALDO Madrigals Book 1** 8.570548  
**GESUALDO Madrigals Book 2** 8.570549  
**GESUALDO Madrigals Book 3** 8.572136  
**MONTEVERDI Madrigals Book 7 'Concerto'** 8.555314-16


AMERICAN CLASSICS


## ADOLPHUS HAILSTORK

### An American Port of Call

Kevin Deas, Baritone  
Virginia Symphony Orchestra and Chorus  
JoAnn Falletta



8.559722


Playing Time:  
59:08

### Adolphus HAILSTORK (b 1941)

#### An American Port of Call • Symphony No 1

#### Three Spirituals • Fanfare on Amazing Grace

#### Whitman's Journey: 1. Launch Out on Endless Seas\*

Kevin Deas, baritone\* • Virginia Symphony Chorus\*

Virginia Symphony Orchestra • JoAnn Falletta

Award-winning composer Adolphus Hailstork is a vibrant communicator whose music speaks directly and subtly. His *Symphony No. 1* was commissioned for festival performance and is imbued with the lyrical and vivid qualities of which he is a master. The *Three Spirituals* are richly affecting orchestral settings originally written for pipe organ. *Fanfare on Amazing Grace* is nobly conceived and *An American Port of Call* evokes the bustle inspired by Norfolk, Virginia. *Whitman's Journey* is a hymn of hope for those setting out on 'the seas of life.'



A champion of American music, **JoAnn Falletta** has presented nearly five hundred works by American composers including over one hundred world premières. Her Naxos recordings include the double GRAMMY® Award-winning disc of works by John Corigliano and GRAMMY®-nominated discs of works of Tyberg, Dohnányi, Fuchs, Schubert, and Respighi.


AMERICAN CLASSICS


## Jonathan LESHNOFF

### Chamber Music

*String Quartet No. 2*  
*Seven Glances at a Mirage*  
*Cosmic Variations on a Haunted Theme*  
*...without a chance*

*Carpe Diem*  
*String Quartet*  
*Opus 3 Trio*  
Miahky • Simas  
Nemith • Dove  
Stoyanov • DePeters



8.559721


Playing Time:  
50:46

### Jonathan LESHNOFF (b 1973)

#### String Quartet No. 2 'Edelman'

Carpe Diem String Quartet

#### Seven Glances at a Mirage

Stephen Miahky, violin • Jerome Simas, clarinet • Joshua Nemith, piano

#### Cosmic Variations on a Haunted Theme

Opus 3 Trio

#### ...without a chance

Barry Dove, vibraphone • Svet Stoyanov, marimba • Dave DePeters, percussion



Jonathan Leshnoff is one of the most exciting voices in contemporary American music, and his lyricism is accompanied by vibrant expressive qualities. The *String Quartet No. 2* reflects the personal qualities of those who commissioned it with originality and vitality, Leshnoff embracing both mystery and klezmer-inspired writing. *Seven Glances at a Mirage* creates shifting perspectives and contrasted sonorities, whilst *Cosmic Variations on a Haunted Theme* alternates between hints of Bachian chorales and Bartók-inspired drama. *...without a chance* is a response to 9/11, where abrupt rhythms are movingly resolved. "Leshnoff is excitingly 'the real deal'." (*Fanfare on 8.559398*)

#### Companion Titles

LESHNOFF Violin Concerto, String Quartet No 1 8.559398

LESHNOFF Forgotten Chants and Refrains 8.559670



8.572485


Playing Time:  
75:14

## Bohuslav MARTINŮ (1890-1959)

**La revue de cuisine: Ballet du Jazz, H 161 (Complete)<sup>†</sup>**  
**Concerto for Harpsichord and Small Orchestra, H 246\***  
**Chamber Music No 1 ('Les fêtes nocturnes'), H 376**  
**Les rondes, H 200<sup>#</sup>**

Robert Hill, harpsichord\*

Holst-Sinfonietta • Klaus Simon, conductor\*\* & piano<sup>#</sup>

Ranging from 1927 to 1959, the year of Martinů's death, these four works reveal his unceasing versatility in chamber repertoire. *La revue de cuisine*, heard here in a recent reconstruction of the original complete score, is a supreme example of Martinů's jazz style. In *Les rondes* he evokes his Moravian folk heritage. The *Harpsichord Concerto* is resourcefully scored and brilliantly crafted, whilst *Chamber Music No. 1 ('Les fêtes nocturnes')*, one of his last works, sees no cessation of his invention nor of his delight in atmospheric colour.



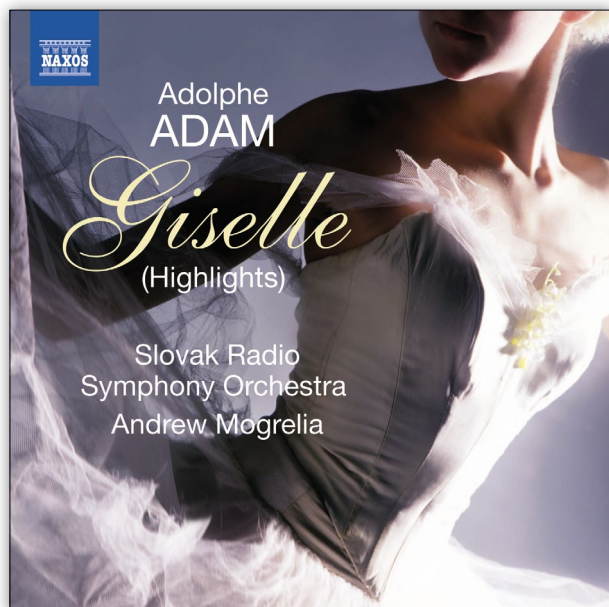
One of the most distinguished performers on early keyboard instruments, in the last decades **Robert Hill** has collaborated with Reinhard Goebel, Dmitri Sitkovetsky and the Freiburg Baroque Orchestra, among others. The pianist and conductor **Klaus Simon** founded and is the artistic director of the **Holst-Sinfonietta** and the Young Opera Company, with both of which he has dedicated himself particularly to music of the twentieth century.

### Companion Titles

**MARTINŮ Complete Piano Music, Vol 7** 8.572025

**MARTINŮ Piano Concertos Nos 1, 2 and 4** 8.572373

**MARTINŮ Chamber Music with Flute** 8.572467

**MARTINŮ Songs, Vol 1** 8.572588


8.572924


Playing Time:  
61:07

## Adolphe ADAM (1803-1856)

**Giselle ou Les Willis (Highlights)**

Slovak Radio Symphony Orchestra • Andrew Mogrelia

Of his many works for the stage, Adolphe Adam's ballet *Giselle ou Les Willis* is the best known. The story is based on a legend in which the Willis, or ghosts of unmarried girls, seek revenge on the living. Speedily written amidst a hotbed of Parisian infatuations and given a timeless parochial setting, this archetypal romantic ballet has everything from unrequited love to deceit, drama, tragedy, and conciliatory resolution. Andrew Mogrelia has been acclaimed for conducting of 'warmth, grace and vitality'. (*The Penguin Guide* on Tchaikovsky's *Sleeping Beauty* 8.550490-92)



**Andrew Mogrelia** has had a varied career of concerts, recording and work with major dance companies. He has worked with the English National, Dutch National, Finnish National, Norwegian National ballets, Netherlands Dance Theatre, Birmingham Royal Ballet, Australian Ballet, West Australian Ballet and American Ballet Theater.

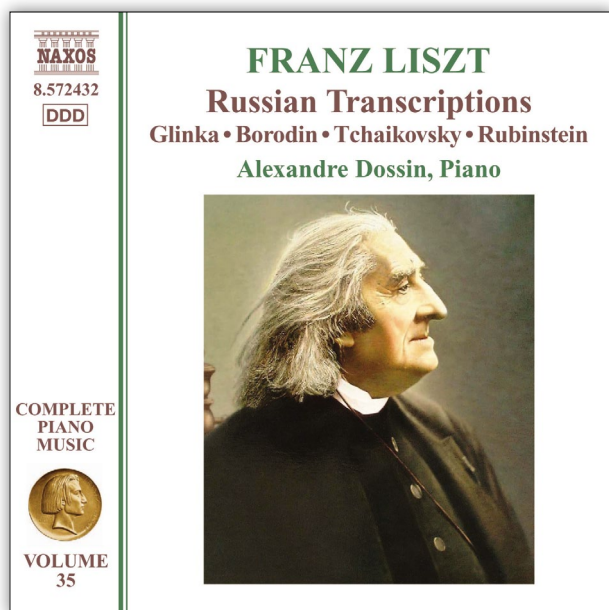
### Companion Titles

**BAYER The Fairy Doll (Complete Ballet)** 8.557098

**DELIBES Coppélia (Complete Ballet)** 8.553356-57

**PROKOFIEV Romeo and Juliet (Complete Ballet)** 8.553184-85

**TCHAIKOVSKY The Sleeping Beauty (Complete Ballet)** 8.550490-92



8.572432


Playing Time:  
66:25

## Franz LISZT (1811-1886)

### Complete Piano Music, Vol 35 – Russian Transcriptions

Alexandre Dossin, piano

Polonaise de l'opéra Eugène Onéguine de Tchaïkovski, S429/R262 • Deux Mélodies russes (Arabesques), S250/R102 • Abschied – Russisches Volkslied, S251/R104 • Mazurka pour piano composé par un amateur de St Pétersbourg, S384/R115 • Tscherkessen-Marsch aus Ruslan und Ludmilla, S406/2/R164/2 • Prélude à la Polka de Borodin, S207a/R297 • Galop russe par Konstantin Bulhakov, S478/1/R143/1 • Tarantella de César Cui, S482/R147 • Tarentelle slave de Dargomijski, transcrite et amplifiée pour le piano à deux mains, S483/R148 • O! wenn es doch immer so bliebe – Lied von Anton Rubinstein, Op 34/9, S554/1/R239/1 • Der Asra – Lied von Anton Rubinstein, Op 32/6, S554/2/R239/2 • Autrefois – Romance du Comte Mikhaïl Yourievitch Vielhorsky, S577/2/R291/2

Liszt first visited Russia in April 1842 when he travelled to St. Petersburg and was so rapturously received that he returned the following year. His last tour came in 1847, the year of his retirement as a concert artist. During these visits he wrote transcriptions of Russian music. There is a stunning transcription derived from a march from Glinka's *Ruslan and Lyudmila*, as well as from the *Polonaise* from Tchaikovsky's *Eugene Onegin*. But he ranged widely, from a César Cui *Tarantelle*, and Anton Rubinstein's lovely songs to a tender and beautiful folk song called *Abschied*.



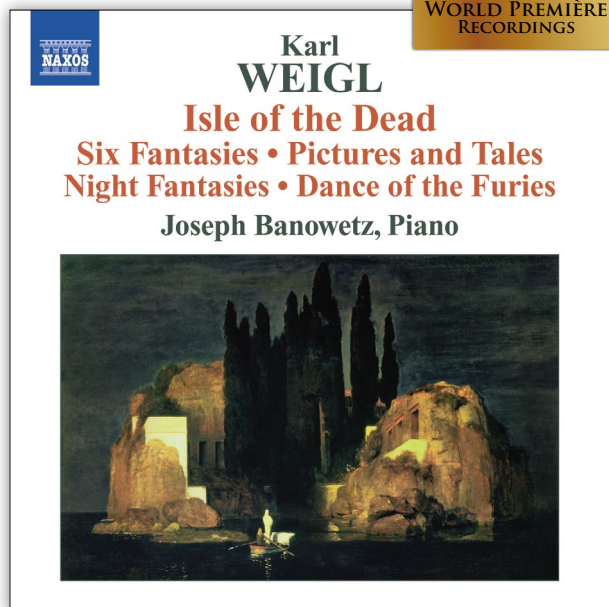
Acclaimed by international critics, the Brazilian-born **Alexandre Dossin** has already firmly established himself as a pianist of the first rank. He was awarded both the First Prize and the Special Prize at the Martha Argerich International Piano Competition in 2003 (Buenos Aires, Argentina).

#### Companion Titles

**LISZT Complete Piano Music, Vol 31** 8.572241

**LISZT Complete Piano Music, Vol 32** 8.570768

**LISZT Complete Piano Music, Vol 33** 8.570562

**LISZT Complete Piano Music, Vol 34** 8.572560


8.572423


Playing Time:  
78:49

## Karl WEIGL (1881-1949)

### Toteninsel (Isle of the Dead) • Six Fantasies Bilder und Geschichten (Pictures and Tales), Op 2 Nachtphantasien (Night Fantasies), Op 13\* Tanz der Erinnyen (Dance of the Furies)

Joseph Banowetz, piano

#### World Première Recordings Except \*

Karl Weigl was part of the rich cultural life of Vienna at the turn of the last century. One of his earliest works, *Isle of the Dead* was inspired by Böcklin's famous symbolic painting and here receives its first known performance. *Nachtphantasien* (Night Fantasies) relates to the two *Nachtmusik* movements of Mahler's *Symphony No. 7*. Folklite but deceptively demanding, the *Pictures and Tales* were popular in their day, while *Dance of the Furies* was overlooked by the composer and not publicly performed until 1970. Weigl's career was cut short by Hitler's rise to power. Written in exile in the United States, the reflective *Six Fantasies* was his last piano cycle.



Grammy® nominated American pianist **Joseph Banowetz** has been heard as recitalist and orchestral soloist on five continents. His over thirty recordings contain a significant number of world-première discs, including first recordings of Anton Rubinstein solo piano works, all eight of Rubinstein's piano and orchestra works, and compositions of Mily Balakirev, Leopold Godowsky and Paul Kletzki.

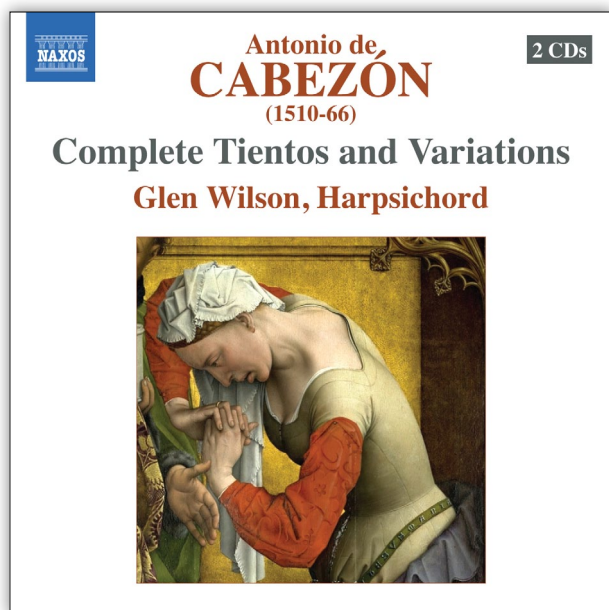
#### Companion Titles

**LISZT Complete Piano Music, Vol 6** 8.553656

**KLETZKI Piano Concerto, Three Preludes** 8.572190

**RUBINSTEIN Piano Music (1852-1894)** 8.570942

**RUBINSTEIN Piano Music (1871-1890)** 8.570941


8.572475-76  
2 CDs

Playing Time:  
2:21:23

## Antonio de CABEZÓN (1510-1566) Complete Tientos and Variations

Glen Wilson, harpsichord

*Tientos, Variations and Fugas taken from:*
*Musica Nova (1540) • Libro de Cifra Nueva (1557) • Obras de Música (1578)*

"El ciego tañedor" or "the blind keyboardist", Antonio de Cabezón was one of the most inspired masters of his day and a protégé at the court of King Philip II (whose favourite painting, reproduced on the cover of the booklet, came into his possession while Cabezón was with him in Brussels in 1555). Keyboard music was attaining a status equal to vocal polyphony at this time, and Cabezón's sophisticated *Tientos* are at the forefront of a rapid rise in a new intensity of expression. Where the *Tientos* relate to vocal styles the *Variations* can frequently be traced to popular songs and dance tunes such as the *Folia*.



**Glen Wilson** studied at The Juilliard School before moving to Holland in 1971 as a student of Gustav Leonhardt. He was active in Dutch musical life for twenty years before moving to Bavaria as professor at the Music University of Würzburg. He has since conducted his edition of Monteverdi's *Ritorno di Ulisse in patria* for the Netherlands Opera over sixty times on three continents.

### Companion Titles

**Giles FARNABY Complete Fantasias for Harpsichord** 8.570025

**Jan Pieterszoon SWEELINCK Music for Harpsichord** 8.570894

**Andrea GABRIELI Keyboard Music** 8.572198

**William BYRD Complete Fantasias for Harpsichord** 8.572433


8.573023


Playing Time:  
59:01

## Laureate Series

### Vladimir Gorbach Guitar Recital

2011 Winner, Guitar Foundation of America Competition

**Astor PIAZZOLLA (1921-92) • Estaciones porteñas (The Four Seasons)**
**Domenico SCARLATTI (1685-1757) • Sonata in B flat major, K441 • Sonata in B minor, K87**
**Sonata in B minor, K27 • Sonata in G major, K431 • Mauro GIULIANI (1781-1829) Rondoletto**
**Vicente ASENCIO (1908-79) Collectici intim**


Brilliant young guitarist Vladimir Gorbach, first prize winner of the Guitar Foundation of America's International Concert Artist Competition in 2011, has constructed a programme to showcase the variety and versatility of his instrument. Piazzolla's *Estaciones porteñas* are richly evocative seasonal portraits vested with his indelible sense of verve. Scarlatti's inexhaustible sonatas are increasingly popular in guitar transcription, the four here showing his originality and dexterity, whilst Giuliani's *Rondoletto* is full of

dazzling escapades for the guitar. Vicente Asencio's *Collectici intim* is drenched in vibrant Spanish colours and rhythms.

### Companion Titles

**Laureate Series • Nirse González Guitar Recital** 8.570446

**Laureate Series • Thomas Viloteau Guitar Recital** 8.570510

**Laureate Series • Petrit Ceku Guitar Recital** 8.572033

**Laureate Series • Rafael Aguirre Guitar Recital** 8.572064



8.111386

Playing Time:  
79:46


## Great Pianists • Emil GILELS (1916-1985) – Early Recordings, Vol 3

All tracks recorded in the USSR, 1935-1955 • Ward Marston, audio restoration engineer

Domenico SCARLATTI (1685-1757) • Sonata in A, K533/L395 • Sonata in D minor, K141/L422 • Sonata in C, K159/L104

Sonata in B minor, K27/L449 • Sonata in G, K125/L487 • Sonata in E, K380/L23 • Sonata in A, K113/L345

Franz LISZT (1811-1886) • Fantasia on themes from Mozart's Le nozze di Figaro (arr Busoni)

Grandes études de Paganini, S141: No 3 in G sharp minor, 'La Campanella' and No 5 in E, 'La Chasse'

Hungarian Rhapsodies, S244: No 6 in D flat major and No 9 in E flat major 'Pesther Carneval'

Fryderyk CHOPIN (1810-1849) • Polonaise in A, Op 40, No 1 • Polonaise in A flat, Op 53 • Ballade No 1 in G minor, Op 23

Emil Gilels played a sonata by Scarlatti at his first public concert in 1929 and included them in his tours to the West in the 1950s. These recordings present a splendid group of the composer's widely contrasting moods. Gilels was a true virtuoso in the Lisztian tradition, combining musical integrity with rarely equalled technique. The *Fantasia* was one of the works with which he won the First Soviet All-Union Competition in 1933, while his recordings of the *Hungarian Rhapsodies* and three works by Chopin are full of character and personality. A recently discovered notebook in which Gilels logged some of his recording sessions has made the dating of these recordings more accurate in this edition.

### Companion Titles

Emil GILELS Early Recordings, Vol 1 (1935-1951) 8.111350

Emil GILELS Early Recordings, Vol 2 (1937-1954) 8.112051



Marco Polo 8.225351

Playing Time:  
78:17


## SUMMER CONCERT AT HAZEL HILL, 1871

Stockholm Strauss Orchestra • Mika Eichenholz

Josef GUNG'L (1810-89) • Indianer-Polka, Op 78 • Träume auf dem Ozean. Walzer, Op 80 • Die Immortellen. Walzer, Op 82

8 Mulatten-Marsch, Op 88 • Schönbrunner Quadrille, Op 127 • Visionen. Walzer, Op 222 • Plaudermäulchen. Polka, Op 227

Gruss an Stockholm. Marsch, Op 260 (orch BORNEMARK) • Johann GUNG'L (1818-83) • En Avant! Marsch, Op 81

Béla KÉLER (1820-82) • Aufmunterungs-Polka, Op 24 • Josef LABITZKY (1802-81) • Gruss an London. Polkas, Op 134: No 3

Joseph LANNER (1801-43) • 7 Hexentanz. Walzer, Op 203 • Hans Christian LUMBYE (1810-74) • 6 Sølvbryllups-Polka (1854)

Johann STRAUSS II (1825-99) • Niko Polka, Op 228

From one of the most famous 19th-century families of musicians and known as "The Strauss of Berlin", Hungarian-born Josef Gung'l toured widely with his orchestras, and the series of 61 concerts they gave at Hasselbacken, Stockholm in 1871 became one of the greatest events in the history of music in Sweden. This programme recreates such an evening at Hazel Hill, with waltzes such as Gung'l's memorial to Johann Strauss I, *Die Immortellen*, dances by celebrated contemporaries, and nephew Johann's famous march *En Avant!*



Mika Eichenholz is frequently engaged as guest conductor with Swedish and Finnish orchestras, in addition to return engagements with orchestras in Eastern Europe, Austria and South America. He has a steady relationship with the Kazan State Opera, with which he has toured in Europe on a regular basis with singers from the Bolshoy and Mariinsky Theatres.



Marco Polo 8.225342

Playing Time:  
78:09


## Johann STRAUSS I (1804-1849) Edition, Vol 22

Slovak Sinfonietta Žilina • Christian Pollack

Die Schwalben, Walzer, Op 208 • Oesterreichischer Defilir-Marsch, Op 209 • Beliebte Kathinka-Polka, Op 210

Beliebte Quadrille nach Motiven aus Auber's Oper "Des Teufels Antheil", Op 211 • Marien-Walzer, Op 212

Feldbleame'n, Walzer (im Ländlerstyle), Op 213 • Nádor Kör, Palatinal-Tanz, Op 214 • Martha-Quadrille, Op 215

Die Adepten, Walzer, Op 216 • Schäfer-Quadrille, Op 217 • Tanz-Signale, Walzer, Op 218

The year 1847 witnessed a rich variety of scores from Johann Strauss (the Elder). In May he wrote *The Swallows*, sparkling avian waltzes, soon after which he unveiled his dramatic *Austrian March-Past* to great acclaim. His quadrille on themes from Auber's opera *The Devil's Due* is an ingenious composition, whilst *The Meadow Flowers* drew from him fragrant lyricism in the *Ländler* style. As the New Year dawned he revealed the luscious *Dance-Signals*, a waltz fit for the Carnival season.



Since September 2002 Christian Pollack has been principal guest conductor of the Slovak Sinfonietta Žilina. For the Naxos and Marco Polo labels he has made a number of recordings of classical Viennese music, notably the work of the Strauss family, Ziehrer, Suppé and Komzák.

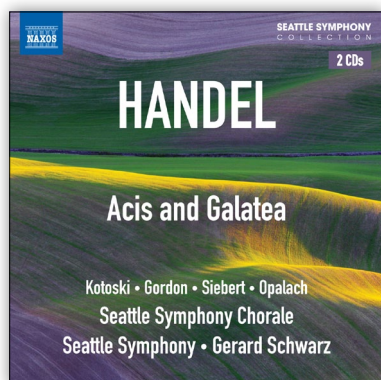
### Companion Titles

J STRAUSS I Edition, Vol 18 Marco Polo 8.225338

J STRAUSS I Edition, Vol 19 Marco Polo 8.225339

J STRAUSS I Edition, Vol 20 Marco Polo 8.225340

J STRAUSS I Edition, Vol 21 Marco Polo 8.225341



8.572745-46 • 2 CDs Playing Time: 1:41:40

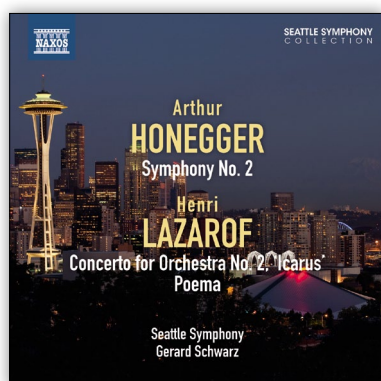


## George Frideric HANDEL (1685-1759) Acis and Galatea, HWV 49

*Dawn Kotoski, soprano (Galatea) • David Gordon, tenor (Acis)  
Glenn Siebert, tenor (Damon) • Jan Opalach, bass (Polyphemus)  
Seattle Symphony Chorale • Seattle Symphony • Gerard Schwarz*

*Acis and Galatea*, variously described as a pastoral, a 'little opera' and a masque, is one of Handel's most popular works. It is a delectable succession of pastoral airs, love-lorn lyrics, and sprightly or mourning choruses, spiced by the pungent and unforgettable interjection of the one-eyed giant Polyphemus, who destroys the idyll of the shepherd Acis and the nymph Galatea. Handel had first turned to the subject in a cantata written in Naples in 1708. His English work, formally a masque, went through several stages until this two-act version of 1739, written principally by John Gay and graced by Handel's exquisite music.

SEATTLE SYMPHONY  
COLLECTION



8.572748 Playing Time: 61:32



## Arthur HONEGGER (1892-1955)

### Symphony No. 2

### Henri LAZAROF (b 1932)

### Concerto for Orchestra No. 2, 'Icarus' • Poema

*Jeffrey Silberschlag, trumpet • Seattle Symphony • Gerard Schwarz*

Completed during World War II, Honegger's *Symphony No. 2* gives voice to the composer's horror of mankind's barbarity and inhumanity perpetrated during the conflict. Its power derives from the seamless construction and the intensity of its expression. The work's dark, brooding mood comes to a profoundly moving climax in the finale's elegiac chorale tune, played on first violins accompanied by trumpet, thus ending the symphony on a more optimistic note than might be expected. Henri Lazarof's *Concerto for Orchestra No. 2, 'Icarus'* is a volatile, richly coloured score, and *Poema*, composed as a wedding gift for Gerard Schwarz and his wife, is both romantic and brilliant.

SEATTLE SYMPHONY  
COLLECTION



8.571208 Playing Time: 79:16



## George Frideric HANDEL • Three Concerti Grossi

*Scott Goff, flute • Simon James, violin 1 • Michael Miropolsky, violin 2  
Theresa Benshoof, cello • Kimberly Russ, harpsichord  
Seattle Symphony • Gerard Schwarz*

**GF HANDEL (1685-1759)** • Concerti Grossi, Op. 6: No 1 in G major HWV 319, No 6 in G minor HWV 324 and No 9 in F major HWV 327  
**A VIVALDI (1678-1741)** • Flute Concerto in D major, Op. 10 No 3, RV 428, 'Il gardellino'  
**CPE BACH (1714-1788)** • Flute Concerto in D minor, H 425

Handel's *Concerti Grossi*, Op. 6 are written for small solo string ensemble and orchestra, a combination which invites elegant interplay between like-sounding but distinctive groups. Nicknamed *Il gardellino*, or 'The Goldfinch', Vivaldi's *Flute Concerto* is as filled with charming melody and sounds from nature as anything in *The Four Seasons*. Possibly written for King Frederick the Great, the easy grace of C.P.E. Bach's *Flute Concerto in D minor* has a surprisingly dramatic and virtuosic finale. This recording brings together leading soloists of the Seattle Symphony in a feast of 18th century refinement.

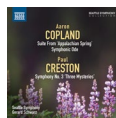
### Companion Titles



8.571201



8.571202



8.571203



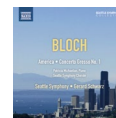
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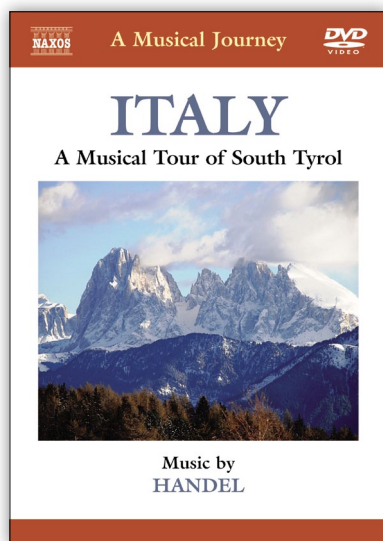
8.571205



8.571206



8.572743



## A Musical Journey: ITALY A Musical Tour of South Tyrol

Music by Handel

**The Places** • South Tyrol, in Northern Italy, has had a varied history, for many years as part of Austrian territory. The region remains largely German-speaking, although both German and Italian are used. Looming over the territory are the mountains, the Dolomites, with their strange shapes, and the Alps, while the valleys provide fertile ground for the production of wine.

**The Music** • Music for the tour is taken from four *Concerti grossi* by Handel. Born in Halle in 1685, Handel had his first musical employment there and then in Hamburg, before moving in 1706 to Italy, where he remained until 1710, when he was appointed *Kapellmeister* to the Elector of Hanover. He travelled almost at once to London, where he had been engaged to compose an Italian opera, and from 1712 until his death in 1759 settled in England, winning fame first as a composer of Italian opera and then as the creator of English oratorio.

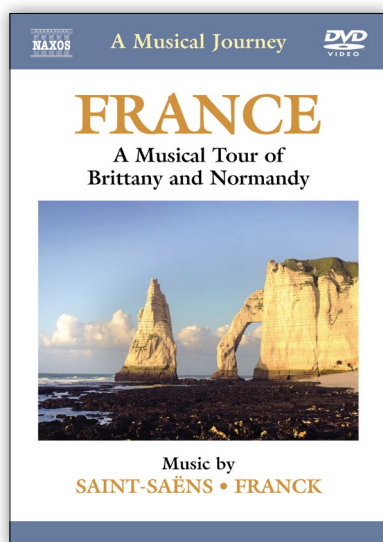
**Video Format** • NTSC / Colour / 4:3

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

**Region Coding** • No Region Coding

Cat. No.: 2.110297

Playing Time: 56:29



## A Musical Journey: FRANCE A Musical Tour of Brittany and Normandy

Music by Saint-Saëns and Franck

**The Places** • Brittany and Normandy, in Northern France, have a character all their own, preserving, as they do, ancient Celtic traditions in a countryside bounded on one side by a rocky coast-line. The great Abbey of Mont St-Michel remains a centre of pilgrimage and secular interest, and in Normandy we catch glimpses of the Bayeux Tapestry, with its near contemporary record of William of Normandy's successful expedition in 1066 to conquer England.

**The Music** • The music chosen for this tour of Northern France is the *Organ Symphony* of Camille Saint-Saëns, a work written in memory of Franz Liszt that takes its name from the use of the organ in its grandiose final movement. The other music to be heard is an orchestral version of the Belgian-born composer César Franck's *Prelude and Chorale*, written two years earlier, in 1884, and the *Romance in C major, Op. 48*, of Saint-Saëns.

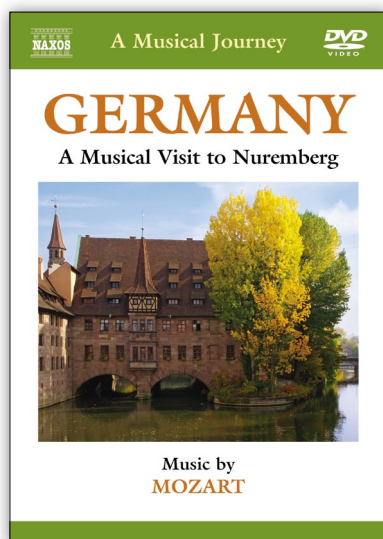
**Video Format** • NTSC / Colour / 4:3

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

**Region Coding** • No Region Coding

Cat. No.: 2.110300

Playing Time: 55:57



## A Musical Journey: GERMANY A Musical Visit to Nuremberg

Music by Mozart

**The Places** • The city of Nuremberg owes its importance partly to its geographical position, which made it a significant centre for trade. In spite of considerable war damage, its old medieval city, now restored, remains as a monument to its importance in the late Middle Ages. By the 16th century Nuremberg had become a centre of trade and of artistic activity. In art it could boast the presence of Albrecht Dürer and in poetry Hans Sachs and the Guild of Mastersingers, later to be celebrated by Wagner.

**The Music** • The son of Leopold Mozart, the Deputy Kapellmeister at the court of the Prince-Archbishop of Salzburg, Wolfgang Amadeus Mozart had grown up at the archiepiscopal court, to be employed there, like his father, in a childhood and early adolescence interrupted by long concert tours as an infant prodigy. He excelled as a pianist, but was also a proficient violinist, and two of the three *Violin Sonatas* included here date from years in which he tried briefly to escape from Salzburg and find employment elsewhere, with the third written in 1781, when he was first establishing himself in independence in Vienna, where he was to die ten years later.

**Video Format** • NTSC / Colour / 4:3

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

**Region Coding** • No Region Coding

Cat. No.: 2.110307

Playing Time: 53:57

