





DONIZETTI
Aristea
 (Cantata)



Brown • Hershkowitz • Adler
 Frey • Sellier • Burkhardt
 Members of the Bavarian State Opera Chorus
 Simon Mayr Chorus and Ensemble
 Franz Hauk




This Month's Other Highlights



Ernő
DOHNÁNYI
 Symphony No. 2
 Two Songs
 Evan Thomas Jones, Baritone
 Florida State University Symphony Orchestra
 Alexander Jiménez

Ernest
BLOCH
 Symphony in E flat major
 Marche • Two Interludes • Three Jewish Prayers • In Memoriam
 Royal Philharmonic Orchestra • Dalia Atlas




AMERICAN CLASSICS 

DVOŘÁK AND AMERICA
Hiawatha Melodrama
 American Suite
 Farwell • Navajo War Dance • Pawnee Horses
 Kevin Deas, Narrator • Shao-har Jone • Benjamin Paternack, Piano
 Post-Classical Ensemble • Angel Gil-Ordezar





Franz Hauk



8.573360



Playing Time: 59:15

Gaetano DONIZETTI (1797–1848)
Aristea (Cantata)

*Andrea Lauren Brown, Soprano • Sara Hershkowitz, Soprano
 Caroline Adler, Alto • Cornel Frey, Tenor • Robert Sellier, Tenor
 Andreas Burkhart, Bass*
 Members of the Bavarian State Opera Chorus
 Simon Mayr Chorus and Ensemble • Franz Hauk

Gaetano Donizetti's 'mini opera' *Aristea* follows the 19th century fashion for composing celebratory scenic works with a large cast and full orchestra, in this case to honour Ferdinand I, King of the Two Sicilies. Librettist Giovanni Schmidt recycled *Aristea* from an earlier abandoned opera set in idyllic Greek surroundings. This tells the classical story of enforced separation of a father from his daughter, their subsequent confusions and final happy reunion. Donizetti's early style was influenced by Rossini but is nevertheless independent and innovative, often hinting at his later operatic masterpieces.

Born in Neuburg an der Donau in 1955, **Franz Hauk** studied church and school music, with piano and organ, at the Munich Musikhochschule and in Salzburg. In 1988 he took his doctorate with a thesis on church music in Munich at the beginning of the nineteenth century. The **Simon Mayr Chorus and Ensemble** were established by Franz Hauk in 2003. The chorus's repertoire includes works from the sixteenth to the twentieth century. A special stress is laid on authentic historical performance and on the promotion of music by Simon Mayr at the highest cultural level.



Simon Mayr Chorus and Ensemble

Companion Titles

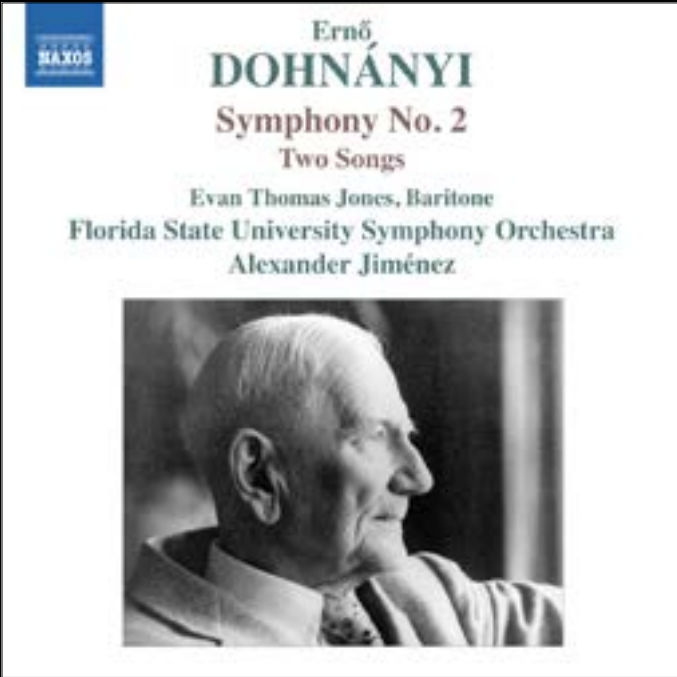


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8.573008



Playing Time: 65:44

Ernő DOHNÁNYI (1877-1960)
Symphony No. 2 in E major, Op. 40

Two Songs, Op. 22[†]

*Evan Thomas Jones, Baritone**

Florida State University Symphony Orchestra

Alexander Jiménez

†WORLD PREMIÈRE RECORDING

Dohnányi's powerful *Second Symphony* was composed toward the end of the Second World War but its large canvas reflects not so much his wartime experience as his own artistic credo as a Romantic composer. Of the symphony and its philosophy he wrote: "The goal is the end of the glorious fight. The goal is death; life is a struggle", and in it he crafted a passionate monument to the Romanticism he espoused, heard here in its final revised version. The two songs for baritone and orchestra have been very rarely heard, and were revived by Alexander Jiménez with the Florida State University Symphony Orchestra in 2013.

Alexander Jiménez serves as director of orchestras at the College of Music at Florida State University. Under his direction the Florida State University orchestras have solidified their position as one of the leading orchestral training programmes in the United States. He is widely sought as a clinician, adjudicator, and guest conductor throughout the United States and in Europe. He has served as an ensemble adjudicator with such prestigious events as Festival Disney and the European Music Festival for Young People in Neerpelt, Belgium.



Florida State University Symphony Orchestra

© Florida State University Photography



Alexander Jiménez

Companion Titles



8.570833



8.572303



8.559656



8.573290



Playing Time: 68:02

Ernest BLOCH (1880–1959)
Symphony in E flat major
 Macbeth – Two Interludes • Three Jewish Poems
 In Memoriam
 Royal Philharmonic Orchestra • Dalia Atlas

This program includes some of the least known masterpieces from Ernest Bloch's nearly 30 works for orchestra. *Macbeth: Two Symphonic Interludes* is an intoxicating and passionate distillation of Shakespeare's powerful drama. *In Memoriam* is a brief elegy dedicated to the pianist Ada Clement, while the *Three Jewish Poems* were written when Bloch was mourning the death of his father. Originally conceived as a third concerto grosso, Bloch's last *Symphony*, in E flat major, is an at times emotionally turbulent and deeply spiritual work containing passages of harmonic acerbity.

Dalia Atlas was born in Israel, graduated at the Music Academy of Jerusalem, and studied conducting with the most distinguished conductors abroad. She won seven prizes in prestigious international conducting competitions, the first woman to do so, and was immediately invited to conduct major orchestras. Her extensive repertoire includes about 750 scores, among them hitherto unknown music, some of her own discoveries, and also arrangements of her own. She has undertaken extensive research into the music of Ernest Bloch to reveal and revive his neglected compositions. She is president of the Ernest Bloch Society in Israel and vice president of the Ernest Bloch International Society in London.



Dalia Atlas

© Clive Barde



Royal Philharmonic Orchestra

© Robert Taylor

Companion Titles



8.573241



8.570259



8.557151

© Tom Wolff



Angel Gil-Ordóñez



8.559777



Playing Time: 76:41

Companion Titles



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8.559358

DVOŘÁK AND AMERICA

Joseph HOROWITZ (b. 1948) and Michael BECKERMAN (b. 1951) *Hiawatha Melodrama*^{1†}

William Arms FISHER (1861-1948) *Goin' Home*²

Antonín DVOŘÁK (1841-1904) *Violin Sonata: II. Larghetto*³ • *Eight Humoresques*⁴ (excerpts) • *American Suite, Op. 98B*⁵

Arthur FARWELL (1872-1952) *Navajo War Dance No. 2*⁶ • *Pawnee Horses*⁷ • *Pawnee Horses (choral version)*^{8†}

Kevin Deas, Narrator/Bass-baritone² • Zhou Qian, Violin³ • Edmund Battersby, Piano³ • Benjamin Pasternack, piano^{4,5,6,7} • University of Texas Chamber Singers⁸ • James Morrow⁸ • PostClassical Ensemble^{1,2} • Angel Gil-Ordóñez^{1,2}

†WORLD PREMIÈRE RECORDING

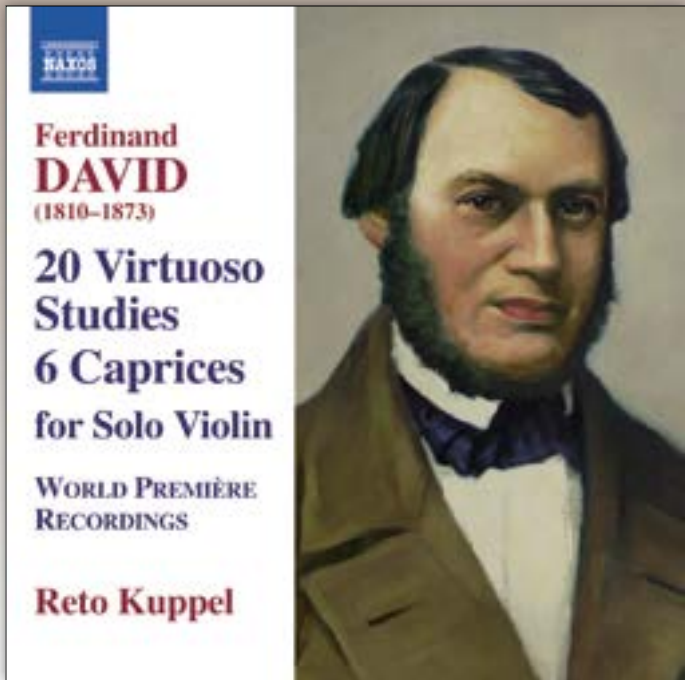
The centerpiece of this programme is the first ever recording of the *Hiawatha Melodrama*, a concert work for narrator and orchestra designed to show the kinship between Dvořák's *New World Symphony* and Longfellow's poem *The Song of Hiawatha*, which Dvořák said had inspired him in the symphony. It takes music from the symphony, as well as passages from the *American Suite* and *Violin Sonata*, and fuses them with the poem, which is recited by a bass-baritone. Also included is music by Arthur Farwell, who was influenced by Dvořák, and was a proponent of Native American music. This recording thus celebrates the crosscurrent of influences between the Czech composer and American music and culture.

The former Associate Conductor of the National Symphony Orchestra of Spain, PostClassical Ensemble Music Director **Angel Gil-Ordóñez** has conducted symphonic music, opera and ballet throughout Europe, the United States and Latin America. He has appeared with the American Composers Orchestra, Opera Colorado, the Pacific Symphony, the Hartford Symphony, the Orchestra of St. Luke's and the National Gallery Orchestra in Washington, the Munich Philharmonic, and the Solistes de Berne. In 2006, the king of Spain awarded Angel Gil-Ordóñez the country's highest civilian decoration, the Royal Order of Queen Isabella, for his work performing and teaching Spanish music in its cultural context. Gil-Ordóñez is Principal Guest Conductor of New York's Perspectives Ensemble, and Music Director of the Georgetown University Orchestra in DC.



Reto Kuppel

© www.dirkeldner.de



8.573048



Playing Time: 75:41

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Companion Titles



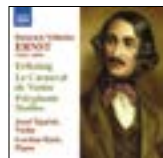
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8.572575

Ferdinand DAVID (1810-1873)
20 Virtuoso Studies for Solo Violin
(based on Moscheles, 24 Studies, Op. 70)
6 Caprices for Solo Violin, Op. 9

Reto Kuppel, Violin

A child prodigy as a violin virtuoso, Ferdinand David became concertmaster of Felix Mendelssohn's Leipzig Gewandhaus Orchestra and was renowned throughout Europe as a soloist and educator. David's *20 Virtuoso Studies*, based on those for piano by his friend, and colleague Ignaz Moscheles, are brilliant and completely idiomatic transcriptions for the violin. Melodies of great emotional depth and refined sensuality characterize the *Caprices Op. 9*, often demanding lightning speed from the soloist.

DIGITAL EXCLUSIVE RELEASE (9.70213)



(Artwork Available Soon)

Ferdinand David was a violin virtuoso whose life as a touring musician established his renown throughout Europe, and saw him become concertmaster of Felix Mendelssohn's Leipzig Gewandhaus Orchestra as well as the first soloist of his violin concerto. David was a prolific composer, and his *Suite for Violin Solo, Op. 43* possesses an ideal balance between elegant charm, lively contrasts, and, with its double stopping and sensuous melodic refinement, an effortlessly tasteful technical brilliance. David's *20 Caprices* and *Caprices, Op. 9* can be found on Naxos 8.573048.



WORLD PREMIÈRE RECORDINGS

Maurice JACOBSON (1896 - 1976)

Theme and Variations

**The Music Room • Mosaic • The Song of Songs
Salcey Lawn • The Lord is my shepherd •
Romantic Theme and Variations • Lament • Carousal •
Theme and Variations**

*With: Jennifer Johnston, mezzo-soprano
Raphael Wallfisch, cello • Mariko Brown, piano
Julian Jacobson, piano*

Maurice Jacobson was regarded in his lifetime as a “musician extraordinary” such was his versatility as a composer, performer and music administrator. His works are fundamentally classicist, varying from the timeless austerity of *The Lord is my shepherd*, the popular accessibility of *The Music Room* and the virtuoso *Carousal*, to the concentrated and deeply felt *Lament*. The *Theme and Variations* is a rich and wide-ranging work originally written for large orchestra. These interpretations with the composer’s pianist son Julian Jacobson reap the benefits of access to original manuscripts and an unparalleled intimacy with the composer’s intentions.

Companion Titles



8.572580



8.572080



8.570415



8.557206

8.571351



Playing Time:
79:58



British Music for Cello and Piano

Raphael Wallfisch, cello • Raphael Terroni, piano

William BUSCH

Kenneth LEIGHTON

William WORDSWORTH

Arnold COOKE

Suite for Cello and Piano

Partita, Op. 35

Cello Sonata No. 2 in G minor, Op. 66

Cello Sonata No. 2

British music for the cello flourished in the first decades of the Twentieth century and created a fertile seed bed for the gifted generations of composers to come. The four composers heard on this recording never achieved widespread fame, owing to early death or a reluctance to promote their music, but their contribution to the repertoire is substantial and very personal. Two of the works – by Busch and Leighton – were composed for the well-known cellist Florence Hooton. The programme is played by one of the most admired duos of recent times, Raphael Wallfisch and Raphael Terroni.

Companion Titles



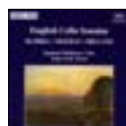
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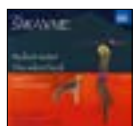
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Playing Time:
75:14



8.572621

Playing Time:
56:46

Xavier MONTSALVATGE (1912–2002)

Complete Works for Violin and Piano

Paráfrasis Concertante • Tres Policromías • Piano Trio*

Eva León, Violin • José Ramos Santana, Piano • Sibylle Johner, Cello*

One of Spain's leading composers of the second half of the twentieth century, Xavier Montsalvatge wrote some 200 works and explored almost all musical genres. His music for violin and piano, which he produced throughout most of his compositional life, occupies a significant place in his output, from a delicious miniature such as the *Spanish Sketch* to the masterly late *Tres Policromías*, and the *Paráfrasis Concertante*, a sonata in all but name. The impressive *Piano Trio* is lyrical, sensual and dance-like in turn.

Companion Titles



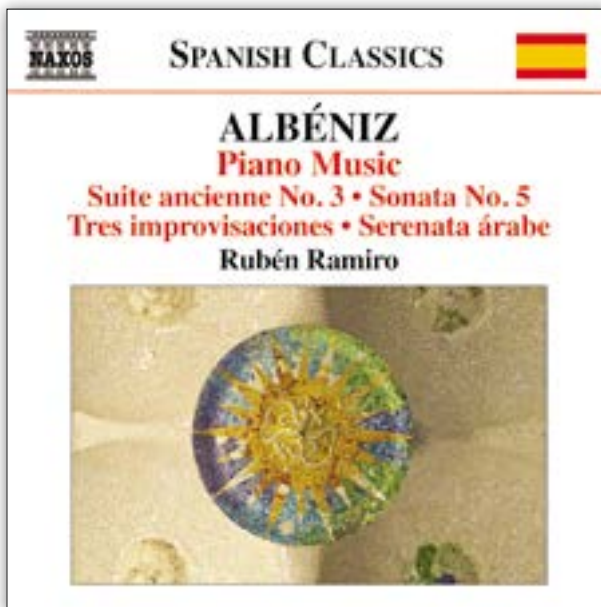
8.573101



8.572647



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Playing Time:
75:42

Isaac ALBÉNIZ (1860–1909)

Piano Music, Volume 4

Rubén Ramiro, piano

Suite Ancienne, No. 3, T.76 • Sonata No. 5 in G flat major, Op. 82, T.85
Tres improvisaciones • Serenata árabe, T.60
Diva sin par: Mazurca-Capricho, T.63†
Balbina Valverde: Polka brillante humorística, T.64†
Estudio Impromptu, T.50 • Rêves, Op. 201, T.99
Cádiz-Gaditana, T.93† • Zambra granadina, T.97

†WORLD PREMIÈRE RECORDING



Just as Albéniz did in his concert programmes, this recording alternates pieces in Spanish style with some of the entertaining salon miniatures written for Spain's aristocracy during the last two decades of the 19th century. The *Suite ancienne* reflects Albéniz's delight in creating personal versions of 18th-century dances, while echoes of Chopin and Grieg lurk behind the themes of the *Sonata No. 5*. The *Réverie* is a work of great expressive intensity, the *Serenata árabe* is more recognizably Albéniz, and the

Tres improvisaciones are a transcription of the only recording ever made by the composer.

Companion Titles



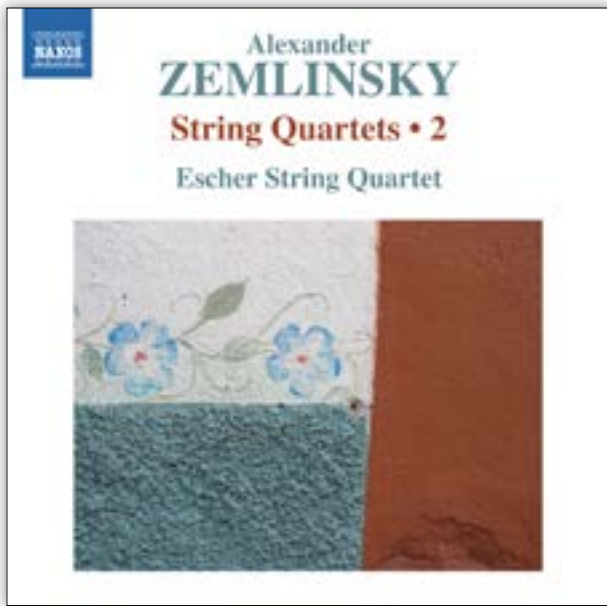
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8.570553



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Playing Time:
74:54**Alexander ZEMLINSKY (1871-1942)****String Quartets, Volume 2****String Quartet No. 1 in A Major, Op. 4 • String Quartet No. 2, Op. 15***Escher String Quartet**(Adam Barnett-Hart, Violin I • Wu Jie, Violin II**Pierre Lapointe, Viola • Dane Johansen, Cello)*

By 1896, at the age of twenty-five, Alexander Zemlinsky was one of the rising stars in the Viennese musical firmament. His first opera had been written, he had won a number of awards, and he had earned the support of Johannes Brahms. In July of the same year he began writing his *First String Quartet*, a work of sweeping lyricism, rich dance patterns, and self-confidence, couched within the bounds of a relatively conventional palette. Seventeen years later he began his *Second String Quartet*. Kaleidoscopic in effect, mood, and technical demands, and redolent of the music of the new century – led by his brother-in-law Arnold Schoenberg – it was to place Zemlinsky securely in the European avant-garde.

Companion Titles

8.572813



8.570540



8.573142

Playing Time:
68:52**Sandro FUGA (1906-1994)****Violin Sonatas****Sonata No. 1 for Violin and Piano (1938-39)*****Sonata No. 2 for Violin and Piano (1972)**†****Sonata No. 3 for Violin and Piano (1989)*****Mauro Tortorelli, Violin* • Alessandro Milani, Violin** • Sergio Lamberto, Violin***
*Giacomo Fuga, Piano***†WORLD PREMIÈRE RECORDING**

Sandro Fuga inherited a passion for art and music from a family line which includes the composer Luigi Nono. He felt himself part of a long tradition, seeing music as the expression of emotions and refusing to join in with avant-garde "musical clownery". The *First Sonata* is unusual in form, its dramatic, agitated central movement flanked by slow movements of great emotional intensity. The *Second Sonata* is more elegiac, though not without virtuoso dialogue and a spectacular conclusion. By turns melancholy and strikingly luminous, the *Third Sonata* is filled with genuinely moving impressionistic meditations.

Companion Titles

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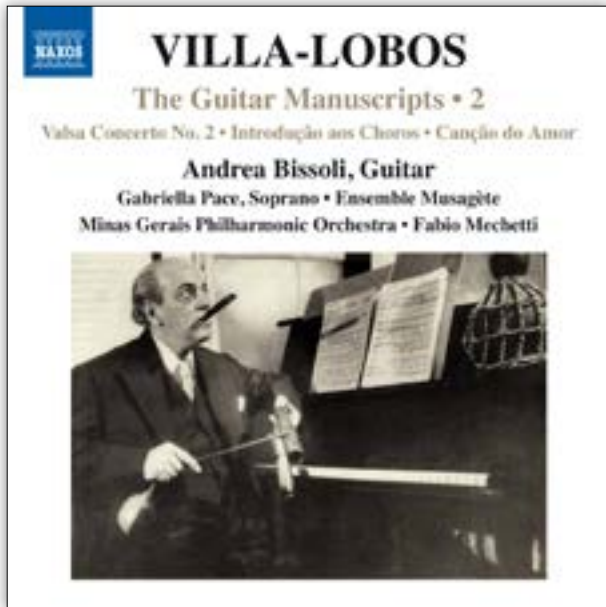
8.572753



8.572828



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Playing Time:
62:31

Heitor VILLA-LOBOS (1887-1959)
The Guitar Manuscripts:
Masterpieces and Lost Works, Volume 2
Dime perché[†] • Valsa Concerto No. 2² • Sexteto místico³
Introdução aos Choros⁴ • Choros No. 1⁵
Choros No. 6⁶ • Canção do Amor⁷

With: Gabriella Pace, Soprano⁷ • Ensemble Musagète³
Minas Gerais Philharmonic Orchestra^{4,6,7} • Fabio Mechetti^{4,6,7}
Andrea Bissoli, Guitar^{1-5,7}

†WORLD PREMIÈRE RECORDING



Heitor Villa-Lobos's mother dismissed the guitar as "an instrument played by scoundrels", but his earliest surviving work, *Dime perché*, comes from a time when he was composing almost exclusively on this instrument. By completing his unfinished *Valsa Concerto No. 2*, Andrea Bissoli brings to life the subject of a notorious anecdote between Segovia and Miguel Llobet, and the *Sexteto místico* echoes Brazilian street band sounds, anticipating Villa-Lobos's "new form" of the mystical

Choros. The intimate serenade *Canção do Amor* is from his soundtrack for the film *Green Mansions*.

Companion Titles



8.573115



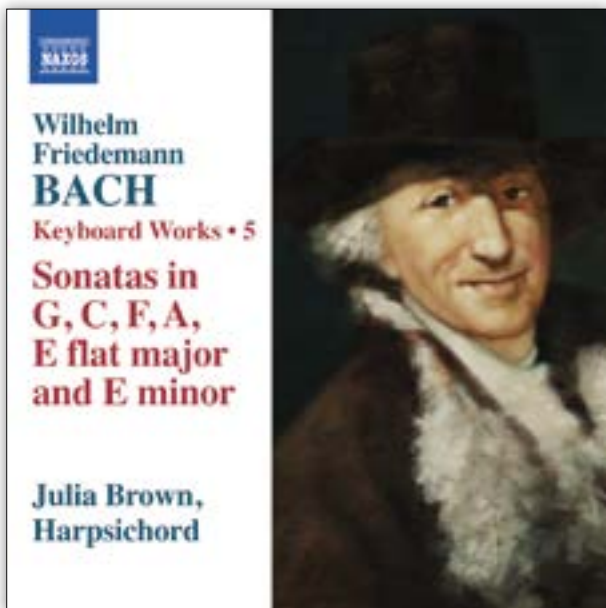
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8.573177



Playing Time:
67:18

Wilhelm Friedemann BACH (1710-1784)
Keyboard Works, Volume 5
Sonata in G major, F.7/BR A 14 • Sonata in E minor, BR A 9
Sonata in C major, BR A 1
Sonata in F major, F.6a/BR A 11c • Sonata in A major, F.8/BR A 15
Sonata in E flat major, BR A 8

Julia Brown, Harpsichord



Johann Sebastian Bach's second child, Wilhelm Friedemann, composed at a time of changing tastes as the baroque period moved into the classical. His innovative sonatas are characterised by harmonic boldness, romantic expressiveness and virtuosity. The *Sonata in G major* in particular reveals his commanding imagination in its contrasts, improvisatory character, and highly refined language. Julia Brown has been dubbed a 'strong and sensitive interpreter of this intricate music' (*American Record Guide*, Volume 4, Naxos 8.573027).

Companion Titles



8.557966



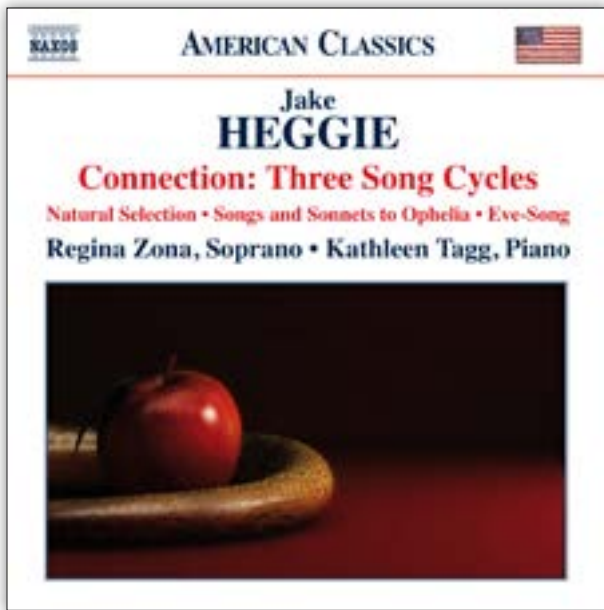
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Jake HEGGIE (b. 1961)

Connection: Three Song Cycles

Natural Selection • Songs and Sonnets to Ophelia • Eve-Song
FIRST COMPLETE RECORDING OF THE CYCLE

Regina Zona, Soprano • Kathleen Tagg, Piano

Famed for his operatic music, Jake Heggie has always been a devoted and prolific songwriter. Three early song cycles for soprano and piano feature in this release, each cycle exploring the many varied facets of the three women depicted, who include Ophelia and Eve. Each was written for a specific singer and they all reflect Heggie's very personal and exciting lexicon of musical influences, which range from folk and jazz to art song and music theater.

Companion Titles



8.559770



8.559379

8.559764



Playing Time:
58:40



John Philip SOUSA (1854-1932)

Music for Wind Band, Volume 14

The Glass Blowers Overture[†] • Esprit de Corps

The International Congress

March of the Royal Trumpets • The Triton Medley – March

Listen to My Tale of Woe – Humoresque[†]

The Lambs – March • El Capitan and His Friends – Suite[†]

The Circumnavigators Club – March • The Loyal Legion – March

The Central Band of the Royal Air Force • Keith Brion

[†]WORLD PREMIÈRE RECORDING



The unprecedented popularity enjoyed by John Philip Sousa was garnered through constant national and international touring with a band that included some of the very best American instrumentalists. Volume 14 of this series includes brilliant show overtures, such as *The Glass Blowers*, theatrical marches such as *The Lambs*, the suite *El Capitan and His Friends*, from three of Sousa's remarkably successful operettas and, last but not least, the 22 year-old composer's extraordinary collection of patriotic songs of many countries, *The International Congress*, which ends with *The Star Spangled Banner* set against the violin obbligato from Wagner's *Tannhauser*.

Companion Titles



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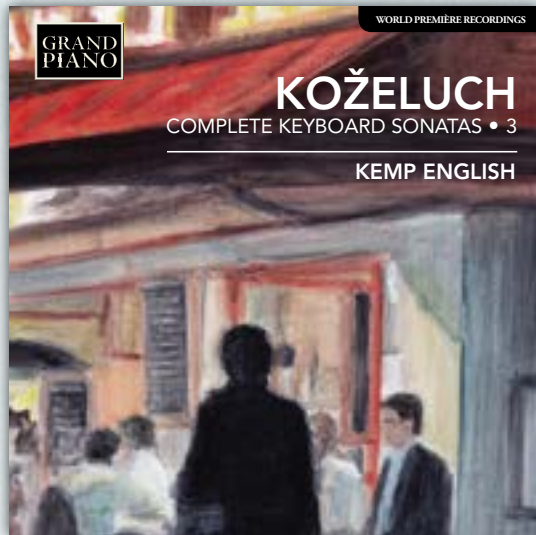
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Playing Time:
64:54

NEW FROM GRAND PIANO JUNE 2014



GP644



GP658



GP664

On L. Koželuch Complete Keyboard Sonatas, Vol. 1:

"The music is dramatic and engaging...this is interesting and satisfying music—both charming and penetrating."
— *American Record Guide*

On A. Tcherepnin Complete Piano Music, Vol. 4:

"This is another adorable disc of scintillating music brilliantly played and cannot be praised highly enough."
— *MusicWeb International*

