



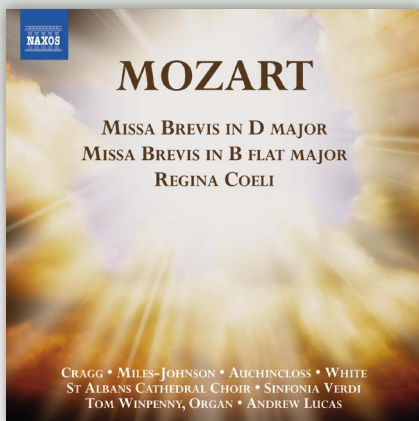
NEW ON NAXOS

The World's Leading Classical Music Label

MARCH 2013



This Month's Other Highlights





8.573151



Playing Time: 63:09

Heitor VILLA-LOBOS (1887–1959)
Symphony No. 3 'War'
Symphony No. 4 'Victory'
 São Paulo Symphony Orchestra • Isaac Karabtchevsky

Villa-Lobos' *War* and *Victory Symphonies* were commissioned by the Brazilian government following the end of the country's involvement in World War I. Using very large orchestral forces, and conveying the composer's feelings about the conflict with no sense of triumphalism, the two *Symphonies* display a confident use of unusual and evocative effects, such as the collage of fragments of the Brazilian national anthem and *La Marseillaise* in the 'Battle' movement of the *Third Symphony*. Villa-Lobos's *Symphonies Nos. 6* and *7* can be found on Naxos 8.573043 in "superb... full-blooded" performances. (*ClassicalCDReview.com*)

In 2011 **Isaac Karabtchevsky** became director of the Heliopolis Symphony, an orchestra composed of young musicians, most of them from disadvantaged communities in São Paulo, with which he has developed educational and social projects. Between 1995 and 2001 he was musical director of the La Fenice in Venice.

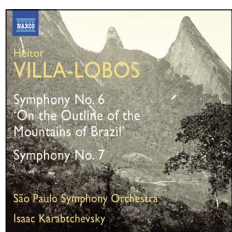


Isaac Karabtchevsky

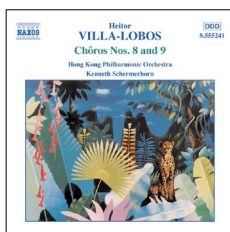


São Paulo Symphony Orchestra

Companion Titles



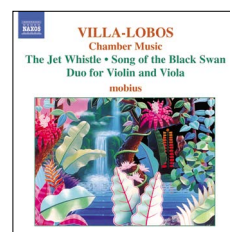
8.573043



8.555241



8.557460-62



8.557765

© Colin Innes-Hopkins



Andrew Lucas



8.573092



Playing Time: 67:34

Wolfgang Amadeus MOZART
(1756–1791)

Missa brevis in D major, K. 194

Missa brevis in B flat major, K. 275

Regina coeli in B flat major, K. 127

Elizabeth Cragg, soprano • Deborah Miles-Johnson, contralto
Daniel Auchincloss, tenor • Lawrence White, bass

St Albans Cathedral Choir • Sinfonia Verdi • Andrew Lucas

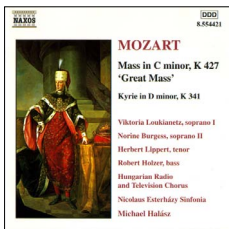
Allegro and Andante (Fantasia) in F minor, K. 608

Tom Winpenny, organ



St. Albans Cathedral Choir

Companion Titles



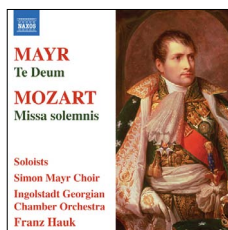
8.554421



8.557728



8.570897



8.570926

During his years in Salzburg, Mozart wrote a series of shorter mass settings, for which he drew on the models of his senior colleague Michael Haydn. *Regina coeli* reveals his supreme skill at writing for the solo voice. The *Missa brevis in D*, K. 194 is a work of great solemnity, employing a remarkable range of expressive contrasts, whilst the *Missa brevis in B flat*, K. 275 is notable for its sublime lyricism and grace. The *Allegro and Andante in F minor*, K. 608 is regarded as Mozart's finest work for the organ and has become one of the cornerstones of the organ repertory.

Andrew Lucas has been Master of the Music of St Albans Cathedral and Music Director of St Albans Bach Choir since 1998 and was Artistic Director of the St Albans International Organ Festival from 1999 to 2007, directing four festivals.



8.557358-60



Playing Time:
2:47:41

George Frideric HANDEL (1685–1759)
Concerti Grossi, Op. 6

Aradia Ensemble • Kevin Mallon

Handel's *Concerti Grossi* contain some of the finest orchestral music of the eighteenth century. The Op. 6 collection brims with a wealth of variety, colour, and dance rhythms – Polish and Pastoral dances, courtly and fast ones – and Handel's customary self-borrowings and indeed borrowings from other composers. The combination of full orchestra with a concertino solo group of two violins and cello allows both breadth and intimacy, producing concertos in the fullest sense. On this recording Kevin Mallon incorporates the later oboe parts for *Concertos Nos. 1, 2, 5 and 6*, using them as a model for most of the other concertos. When the oboes are silent, flutes or recorders are added, in line with eighteenth-century practice.

Kevin Mallon founded the **Aradia Ensemble** in 1999, with which he has toured widely, and in the same year, became conductor of the Toronto Chamber Orchestra. He has made some fifty recordings for Naxos.



Kevin Mallon

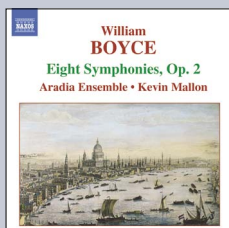
© Emily Lockhart



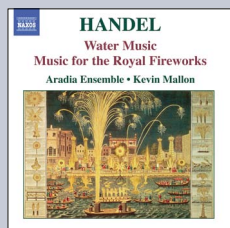
Aradia Ensemble

© Bob Davis

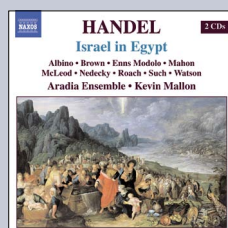
Companion Titles



8.557278



8.557764



8.570966-67



8.660165-67



Leo FALL
The Rose of Stambul

Kimberly McCord, Soprano
 Alison Kelly, Soprano
 Erich Buchholz, Tenor
 Gerald Frantzen, Tenor
 Robert Morrissey, Bass
 Chicago Folks Operetta
 John Frantzen

8.660326-27



Playing Time:
2:00:20

Leo FALL (1873–1925)
The Rose of Stambul
(operetta in three acts, sung in English)

Kimberly McCord, soprano • Alison Kelly, soprano
 Erich Buchholz, tenor • Gerald Frantzen, tenor
 Robert Morrissey, bass
 Chicago Folks Operetta • John Frantzen

Leo Fall's early career mirrored that of his famous contemporary Franz Lehár. Both were born in provinces of the Austro-Hungarian Empire, and soon moved to the Imperial capital, Vienna. There they both wrote a series of glorious operettas. Fall's *The Rose of Stambul*, set in Ottoman Turkey, is a sparkling masterpiece that ran for fifteen months, the most successful such work since Lehár's *The Merry Widow*, composed eleven years earlier. The plot offers comedy, mistaken identity, cultural misunderstandings, exoticism, and, of course, a romance that must overcome various obstacles, while Fall's melodies are exquisitely beautiful, with numerous hit songs.

Formed in Chicago, Illinois in 2006, **Chicago Folks Operetta** specializes in reviving and restoring rare Viennese and American operettas. In order to preserve the immediacy and accessibility of the shows the works are presented in new and carefully researched English translations that bring the charming and contemporary humour of these works to life for modern audiences.



John Frantzen



Chicago Folks Operetta

Companion Titles



8.660216-17



8.660227-28



8.660268-69



8.660280-81



PENDERECKI
Piano Concerto 'Resurrection'
Flute Concerto
 Barry Douglas, Piano • Łukasz Długosz, Flute
 Warsaw Philharmonic Orchestra • Antoni Wit

8.572696

Playing Time:
60:30

Krzysztof PENDERECKI (b. 1933)
Piano Concerto 'Resurrection'*
Concerto for Flute and Chamber Orchestra †
 Barry Douglas, piano • Łukasz Długosz, flute†
 Warsaw Philharmonic Orchestra • Antoni Wit

Scored for a large orchestra, including triple wind and a raft of percussion, Penderecki's *Piano Concerto*, heard here in its 2007 revision first performed by Barry Douglas, renews the composer's direct involvement with the 'grand' concerto tradition that culminated in Rachmaninov and Prokofiev. Its subtitle '*Resurrection*' refers to the melody based on a chorale of a non-religious character, which gradually make its way into the foreground before emerging with striking power at the work's climax. The more modest forces used in the *Flute Concerto* place no restriction on this work's exceptional emotional range and kaleidoscopic colours.



Łukasz Długosz

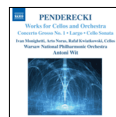
Barry Douglas

Łukasz Długosz has been the composer's flautist of choice for numerous performances of the *Flute Concerto*, and Barry Douglas was soloist in the première of the revised *Piano Concerto* in 2007. The pedigree of soloists, conductor and orchestra make these recordings a 'must-have' for all collectors.

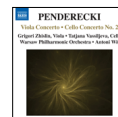
Companion Titles



8.555265



8.570509



8.572211



8.572482

WORLD PREMIÈRE RECORDINGS

HOFFMEISTER
FLUTE CONCERTOS
 Nos. 21 AND 24
 BRUNO MEIER, FLUTE • PRAGUE CHAMBER ORCHESTRA

8.572738

Playing Time:
57:16

Franz Anton HOFFMEISTER (1754–1812)
Flute Concertos, Volume 1
 Bruno Meier, flute • Prague Chamber Orchestra

Flute Concerto No. 21 in D major • Flute Concerto No. 24 in D major

As prolific a composer as Haydn, Franz Anton Hoffmeister was a formative figure in his day, also acting as a significant music publisher for Mozart and Beethoven. Meeting the tastes of the time with a perfect blend of grace and artistry, both of these flute concertos are filled with radiant elegance and catchy melodies, allied to symphonic dimensions and passages of remarkable virtuosity for the soloist.



Flautist Bruno Meier has already had great success with his *German Flute Concertos* album (8.570593), described as a "splendid performance, rich in melodic charm and brilliant display, showing off Meier's exceptional artistry" by *Classical Net*.

Companion Titles



8.570593



8.555715-16



8.554747



8.572162



8.572411

Playing Time:
76:01**Goffredo PETRASSI (1904–2003)****Partita • Divertimento** WORLD PREMIERE RECORDING**Quattro inni sacri** *† • **Coro di morti** †

Carlo Putelli, tenor • Davide Malvestio, bass *

Nuovo Coro Lirico Sinfonico Romano †

Orchestra Sinfonica di Roma • Francesco La Vecchia

Goffredo Petrassi was one of the most important Italian composers of the twentieth century. Beginning with the previously unrecorded *Divertimento in C*, this release focuses on Petrassi's compositions of the 1930s and 40s. Employing an unusual mix of styles and idioms, as well as brief quotations from Ravel and Stravinsky, the *Partita* was the first work to win him renown. The eloquent *Quattro inni sacri* (Four Sacred Hymns), described by the composer as 'music of today for the faithful of today', were intended as an antidote 'to the unctuous and conformist style in use in our churches' but, in reality, are only ever heard in the concert hall. Soon after the start of the Second World War, Petrassi wrote his meditative *madrigale drammatico*, *Coro di Morti* (Chorus of the Dead), the composer's first setting of a non-sacred text and perhaps his finest achievement in the field of vocal music.



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

Companion Titles

8.573004



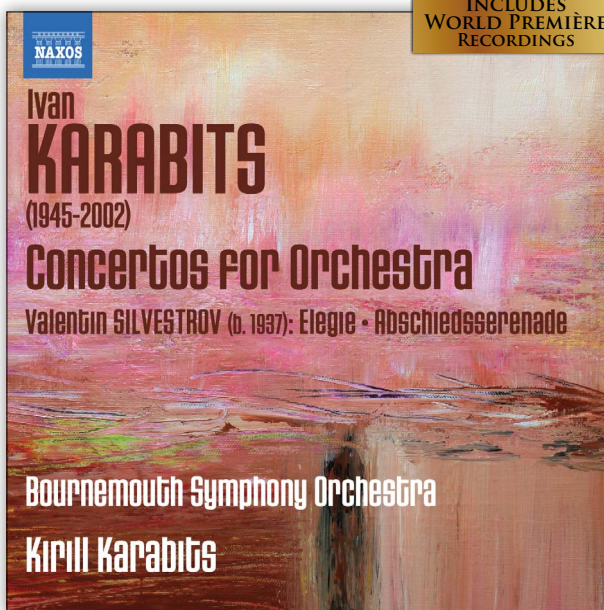
8.573005



8.572409



8.572410



8.572633

Playing Time:
59:26**Ivan KARABITS (1945–2002)****Concertos for Orchestra** WORLD PREMIERE RECORDINGS**No. 1 'Musical Gift to Kiev' • No. 2 • No. 3 'Lamentations'**Valentin SILVESTROV (b. 1937): *Elegie* • *Abschieds-serenade*

Bournemouth Symphony Orchestra • Kirill Karabits

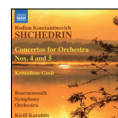
Following Ukraine's independence in 1991, Ivan Karabits became the country's leading musical figure. An inspirational composer, artistic director and teacher, he absorbed into his own music three particular traditions: Mahler, Shostakovich, and the folk-music of his native country. The colourful, virtuosic and at times theatrical *Concertos for Orchestra* reflect the influence of his friend and mentor, Rodion Shchedrin. Following Karabits' untimely death, his compatriot Valentin Silvestrov composed two heartfelt memorials. The first of these, *Elegie*, makes use of Karabits' own unfinished pencil sketches which sit side by side with Silvestrov's own ideas as the piece progresses, almost as if it were a dialogue between the two friends about their work.



Kirill Karabits was appointed Principal Conductor of the Bournemouth Symphony Orchestra in 2009, his contract extended to the end of the 2015/16 season. He is the son of the composer Ivan Karabits.

Companion Titles

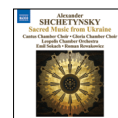
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8.572405



8.572772



8.579005



8.573095

Playing Time:
70:15

Frederico de FREITAS (1902–1980)

The Silly Girl's Dance

The Wall of Love • Medieval Suite • Ribatejo

Royal Scottish National Orchestra • Álvaro Cassuto

Frederico de Freitas was one of Portugal's most prolific composers, whose highly successful ballets are inspired by local folklore and romance. *The Silly Girl's Dance* is a work of exuberant musical vitality about a timid village girl who turns out to be the loveliest of them all. *The Wall of Love* describes innocent amorous encounters, the *Medieval Suite* conjures 'the fragrance of medieval Portuguese poetry', while dances, songs and 'fiestas' are evoked in the lively *Ribatejo*.

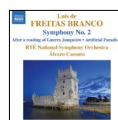


Álvaro Cassuto is Portugal's foremost conductor. He has a discography encompassing over fifty recordings, among which a highly successful ongoing series for Marco Polo and Naxos, initiated in 1997 and dedicated to Portugal's most important composers, which has met with enthusiastic and unanimous praise from the international press.

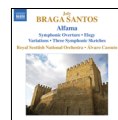
Companion Titles



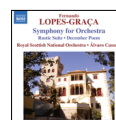
8.570765



8.572059



8.572815



8.572892



8.572719-20

Playing Time:
111:10

Simon MAYR (1763–1845)

Il sacrificio di Jefe (Sacred Oratorio)

Hrachuhi Bassénz, soprano • Stefanie Irányi, mezzo-soprano
Robert Sellier, tenor • Jochen Kupfer, bass
Simon Mayr Chorus and Ensemble
Directed from the harpsichord by Franz Hauk

It is only in the last few years, largely as a result of the pioneering performances of the Simon Mayr Chorus and Ensemble conducted by Franz Hauk, that Mayr has come to be valued as one of the most significant composers of operatic and sacred music of his time. *Il sacrificio di Jefe* (The Sacrifice of Jephtha), first performed in 1795, is a dramatic oratorio with a wealth of variety in both the vocal and instrumental writing, which foreshadows the operas to come.



The **Simon Mayr Chorus** was established by **Franz Hauk** in 2003. The repertoire of the chorus includes works from the sixteenth to the twentieth century. A special emphasis is laid on authentic historical performance and on the promotion of music by Simon Mayr at the highest cultural level.

Companion Titles



8.572492



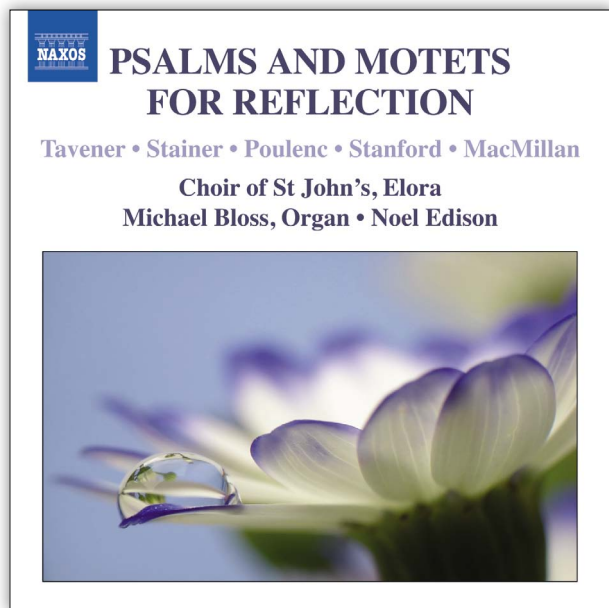
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8.572721-22



8.573065



8.572540

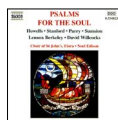
Playing Time:
73:18**PSALMS AND MOTETS FOR REFLECTION***Choir of St John's, Elora • Michael Bloss, organ • Noel Edison*

Ivor ATKINS Psalm 2, 96 & 107 • George COOPER Psalm 19 • William CROTCH Psalm 47
 C. CUTLER Psalm 27 • Johannes ECCARD When to the Temple Mary Went
 Paul HALLEY Christ, Whose Glory fills the Skies • Thomas HANFORTH Psalm 145
 Jonathan HARVEY Remember, O Lord • James MACMILLAN A New Song (Words from Psalm 96)
 Stephen PAULUS Pilgrims' Hymn • Francis POULENC Vinea mea electa • Timor et Tremor
 Barry ROSE Psalm 121 • John TAVENER The Lamb
 Charles Villiers STANFORD Te Deum laudamus • John STAINER God So Loved the World

Choral elements from Protestant, Catholic, Eastern Orthodox and medieval traditions are included in this anthology of anthems and motets, many drawing inspiration from the Psalms. They range from sixteenth-century Germany (Eccard), through the nineteenth-century Anglican tradition of Hanforth, Stainer and Stanford and the twentieth-century Catholicism of Poulenc, to contemporary England (Rose, Tavener, Harvey), Scotland (MacMillan), Australia (Halley) and the USA (Paulus). Previous recordings from the Choir of St John's, Elora have been described as "a real joy" (*Gramophone* on 8.557037, *Faire is the Heaven*), and "world-class... sensational" (*ClassicsToday.com* on 8.554823, *Psalms for the Soul*).



Noel Edison serves as Organist and Choirmaster of St John's Anglican Church in Elora, one of the few fully professional church choirs in Canada. He is conductor and artistic director of two world-class Canadian ensembles, the large-scale Toronto Mendelssohn Choir and the chamber-sized Elora Festival Singers.

Companion Titles

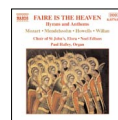
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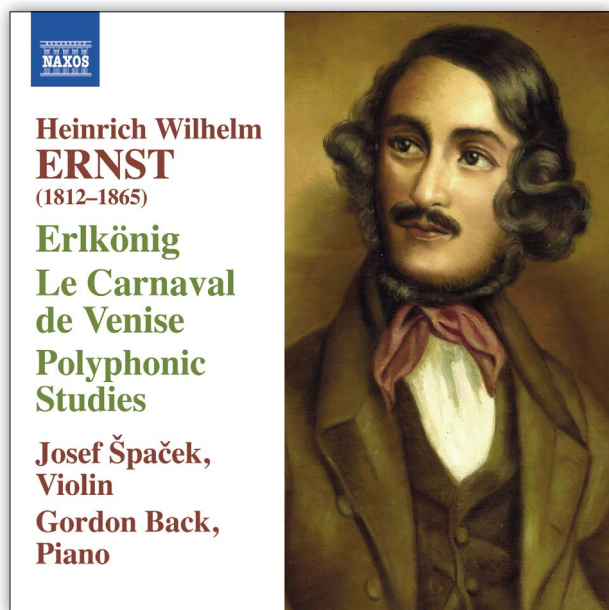
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8.572575

Playing Time:
73:49

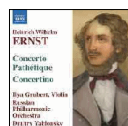
Heinrich Wilhelm ERNST (1812–1865)
Erlkönig, Op. 26 • Le Carnaval de Venise, Op. 18 *
Etudes pour le violon à plusieurs reprises
Variations brillantes sur un Thème de Rossini, Op. 4 *
Feuillet d'album • Élégie sur la mort d'un objet chéri *
Trio pour un violon

Josef Špaček, violin • Gordon Back, piano

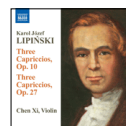
The Moravian Heinrich Wilhelm Ernst is a dazzling example of the nineteenth-century violinist-composer, of whom the greatest was Ernst's sometime rival, Paganini. Indeed it was the Italian who persuaded Ernst to follow the life of a touring virtuoso, in which rôle he was to perform with the greatest musicians in Europe, earning the admiration of men such as Chopin and Mendelssohn. The *Élégie sur la mort d'un objet chéri*, mentioned by Tolstoy in *The Kreutzer Sonata*, was one of the best-known violin works of the century, and the *Polyphonic Studies* offer a compendium of violin technique on a par with the works of Paganini himself.



Czech violinist **Josef Špaček** is fast emerging as one of the most talented virtuosos of his generation. He combines a flourishing solo career with the position of concert-master of the Czech Philharmonic Orchestra.

Companion Titles

8.557565



8.572665



BEETHOVEN
'Archduke' Piano Trio
Kakadu Variations
 Tichman • Bieler • Kliegel

8.572343

Playing Time:
75:09

Ludwig van BEETHOVEN (1770–1827)
Piano Trios, Volume 5

Xyryon Trio (Nina Tichman, piano • Ida Bieler, violin • Maria Kliegel, cello)

Piano Trio No. 7 in B flat major, Op. 97 'Archduke' (Erzherzog-Trio)
Kakadu Variations, Op. 121a (Piano Trio No. 11)
Piano Trio in E flat major, WoO 38

Dedicated to his friend and pupil Archduke Rudolf, Beethoven's expansive *Archduke Trio* is his greatest work in the genre, though increasing deafness meant it also signalled his final appearances as a performer. The cheerful *Piano Trio in E flat major* is an earlier work, though only discovered amongst the composer's papers after his death, and the *Kakadu Variations* is another good humoured work based on a popular song of the day. With the *American Record Guide* "impressed with every recording", Volumes 1 (8.557723), 2 (8.557724), 3 (8.570255) and 4 (8.570943) are also available.

Companion Titles



8.557723



8.557724



8.570255



8.570943



SAINT-SAËNS
Piano Quartet in B flat major
Piano Quintet in A minor
Barcarolle in F major

Fine Arts Quartet • Cristina Ortiz, Piano

8.572904

Playing Time:
71:12

Camille SAINT-SAËNS (1835–1921)
Piano Quartet in B flat major, Op. 41
Piano Quintet in A minor, Op. 14
Barcarolle in F major, Op. 108

Fine Arts Quartet • Cristina Ortiz, piano

Saint-Saëns holds a vital place in the history of French chamber music. At a time when his compatriots were more devoted to opera and song, Saint-Saëns (who wrote both, too) repeatedly produced chamber music of compelling individuality and lasting significance. The 1875 *Piano Quartet in B flat major, Op. 41* remains one of the great works in the chamber repertory, a masterful example of the composer's organisational skill and lyric gifts. The gorgeous *Barcarolle* is followed by the youthful *Piano Quintet in A minor, Op. 14*, a brilliantly confident work with a concerto-like rôle for the piano.

Companion Titles



8.570938



8.572009



8.572559



8.572661



NBD0032



Playing Time:
66:39

Felix MENDELSSOHN (1809–1847)
Violin Concerto in E minor, Op. 64, MWV O 14*
Violin Concerto in D minor, MWV O 3*
Violin Sonata in F minor, Op. 4, MWV Q 12†
Tianwa Yang, violin • Romain Descharmes, piano†
Sinfonia Finlandia Jyväskylä • Patrick Gallois**

24-bit, 96 khz Stereo and Surround recordings

Filled with Mendelssohn's signature freshness and lightness of touch, the *Violin Concerto in D minor* and the *Sonata, Op. 4* are youthful products but written with an assurance which is startling in its maturity. The substantial earlier concerto gives a foretaste of the originality and soaring inspiration which has made the *Violin Concerto, Op. 64* one of the most enduring works of its age. Acclaimed as "an unquestioned master of the violin" (*American Record Guide*), Tianwa Yang has quickly established herself as a leading international performer and recording artist, with highly acclaimed discs of works by Sarasate, Piazzolla and Wolfgang Rihm.



Tianwa Yang's playing has been admired by *Gramophone*, stating that "one simply marvels and enjoys" her performances of Sarasate (*Music for Violin and Piano Vol. 3, 8.570893*). Yang's profile has also been enhanced with a significant recent recording of Wolfgang Rihm's *Complete Works for Violin and Piano (8.572730)*.

Great Conductors • Sibelius Première Recordings

World première recordings, 1932-34
 Mark Obert-Thorn, producer and audio restoration engineer

Jean SIBELIUS (1865–1957)
Symphony No. 4 in A minor, Op. 63
The Philadelphia Orchestra • Leopold Stokowski
Symphony No. 6 in D minor, Op. 104
Finnish National Orchestra • Georg Schnéevoigt
Symphony No. 7 in C major, Op. 105
BBC Symphony Orchestra • Serge Koussevitzky

Three historically significant première recordings of Sibelius symphonies are brought together on this reissue for the first time. Finnish conductor Georg Schnéevoigt was close to Sibelius and a perceptive interpreter of his music, making this lucid and controlled first recording of the *Sixth Symphony* following the death of Robert Kajanus, who was to have recorded the complete symphonies. Made during the Great Depression, Leopold Stokowski's compelling performance of the *Fourth Symphony* reflects the composer's 'solitude and pain'. Renowned Russian conductor Serge Koussevitzky directs Sibelius's final *Seventh Symphony* in a famously intense live performance.

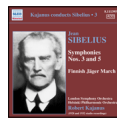
Companion Titles



8.111393



8.111394



8.111395



8.111399



Playing Time:
79:40



8.573094

Playing Time:
69:05

Robert SCHUMANN (1810–1856)
Vier Märsche, Op. 76 • Vier Fugen, Op. 72
Sieben Klavierstücke in Fughettenform, Op. 126
Album für die Jugend (Additional Pieces)
Albumblatt für Klavier: Ahnung

Juan Carlos Rodríguez, piano

Schumann's *Four Fugues, Op. 72* were written during a period of ill-health in 1845 but these masterly pieces reveal nothing of his private turmoil. The *Album für die Jugend* followed in 1848. In this recording we hear the alternative version of *Wilder Reiter* (The Wild Rider), with its slightly more ambitious ending, as well as those pieces Schumann excised from the first edition. The Revolutionary year of 1849 brought resurgence in his creativity in the form of the *Four Marches, Op. 76* which are imbued with a martial spirit. The *Albumblatt: Ahnung* (Album Leaf: Foreboding) was only rediscovered in 2007.



Born in Cádiz, **Juan Carlos Rodríguez** studied the piano with Pilar Bilbao, a pupil of the great Chilean pianist Claudio Arrau. He has won many awards in national and international piano contests, including First Prize in Les Corts International Competition (Barcelona).

Companion Titles

SCHUMANN Davidsbündlertänze, Fantasiestücke Op. 12 8.550493
SCHUMANN Kinderszenen, Papillons, Carnaval 8.550784
SCHUMANN Intermezzi, Impromptus, Drei Romanzen 8.550849
SCHUMANN Album für die Jugend 8.555711



8.572610

Playing Time:
65:05

Gottlieb MUFFAT (1690–1770)
Componimenti Musicali: No. 1 (Parthie in C major) • No. 7
Parthie in D minor WORLD PREMIÈRE RECORDING
Parthie Parisien in A minor WORLD PREMIÈRE RECORDING

Naoko Akutagawa, harpsichord

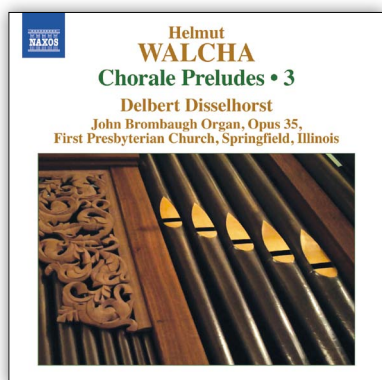
Gottlieb Muffat was the youngest son of composer Georg Muffat, inheriting a prodigious talent at the keyboard. The cosmopolitan nature of his works shows the influence of French, German and Italian styles, and his music was of such quality that it was extensively 'borrowed' by Handel. The elegant and at times spectacularly ornamented and virtuoso *Componimenti Musicali* suites are amongst Muffat's few surviving works. Naoko Akutagawa's recording of Graupner's *Partitas* (8.570459) has been described by *MusicWeb International* as "captivating from beginning to end".



Naoko Akutagawa entered the Musikhochschule in Würzburg, Germany in 1997, as a student of Glen Wilson, ending her studies with the Meisterklasse diploma in 2001. She was appointed assistant professor in 1999, a position in which she continues to the present.

Companion Titles

STORACE Harpsichord Music 8.572209
GRAUPNER Partitas for Harpsichord 8.570459
LE ROUX Complete Works for One and Two Harpsichords 8.557884
GABRIELI Keyboard Music 8.572198



8.572912

Playing Time:
55:03

Helmut WALCHA (1907–1991)
Chorale Preludes, Volume 3

Delbert Disselhorst, organ

24 Chorale Preludes — Es kommt ein Schiff, geladen • Ihr lieben Christen, freut euch nun • Wie soll ich dich empfangen • Ich steh an deiner Krippe hier • O Lamm Gottes, unschuldig • Christe, du Lamm Gottes • Wir danken dir, Herr Jesu Christ • Du grosser Schmerzensmann • Jesus Christus, unser Heiland • Gelobt sei Gott im höchsten Thron • Auf, auf mein Herz, mit Freuden • Nun bitten wir den Heiligen Geist • Herr Gott, dich loben alle wir • Jauchzt, alle Lande, Gott zu Ehren • Nun danket all und bringet Ehr • Sei Lob und Ehr dem höchsten • Vater unser im Himmelreich • Durch Adams Fall ist ganz verderbt • Mein Leben ist ein Pilgrimsstand • In Gottes Namen fahren wir • Mein erst Gefühl sei Preis und Dank • All Morgen ist ganz frisch und neu • Mein schönste Zier und Kleinod bist • Der Mond ist aufgegangen

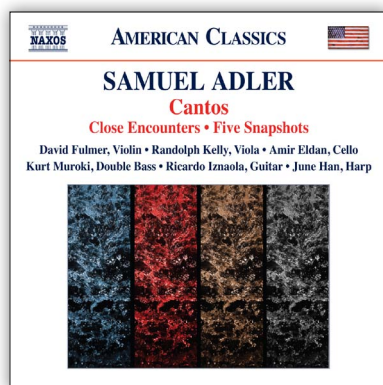
Helmut Walcha was one of the most influential organists of the 20th century. His *Chorale Preludes* stand as a testament to his enrichment of the Lutheran tradition, building on the inheritance of Baroque masters to create works of great expressive clarity and contrapuntal transparency, as well as introducing highly individual organ colours and sonorities. Volumes 1 and 2 of this four volume complete collection can be found on Naxos 8.572910 and 8.572911.



Delbert Disselhorst is Professor Emeritus of the University of Iowa. As a recipient of a Fulbright grant in organ, he studied at the Staatliche Hochschule für Musik in Frankfurt am Main, Germany, where he was a student of **Helmut Walcha**.

Companion Titles

LEIGHTON Missa de Gloria, Ex Resurrexit 8.572601
REGER Organ Suites Nos. 1 and 2 8.572821
WALCHA Chorale Preludes, Volume 1 8.572910
WALCHA Chorale Preludes, Volume 2 8.572911



8.559743

Playing Time:

63:42

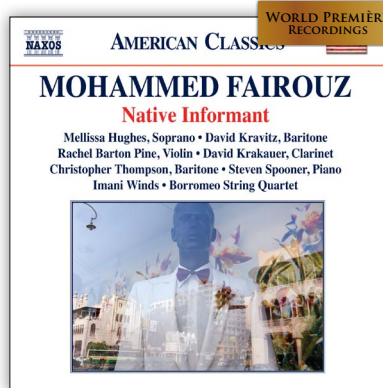
**Samuel ADLER (B. 1928)****Cantos • Close Encounters • Five Snapshots**

David Fulmer, violin • Randolph Kelly, viola • Amir Eldan, cello
Kurt Muroki, double bass • Ricardo Iznaola, guitar • June Han, harp

The winner of many prestigious awards for composition, Samuel Adler is also Professor emeritus at the Eastman School of Music. His *Cantos* series was written to meet the challenge of providing concert etudes for every orchestral instrument. This program presents the complete *Cantos* for solo string instruments, exploring the great possibilities in each instrument from virtuoso feats to lyrical poignancy, 'moody' pensiveness to sharply observed wit and humor. The duet *Close Encounters* expresses ecstatic feelings of love, while the string trio *Five Snapshots* reflects contrasting scenes of nature. Samuel Adler's *Of Musique* and a selection of other chamber works can be found on Naxos 8.559602. His *Fifth Symphony* can be heard on 8.559415.



A prolific and gifted composer, **Samuel Adler** became professor of composition at North Texas State University, in 1957, and in 1966 moved to the Eastman School of Music, serving for twenty years from 1974 as head of the composition department. He went on to teach at The Juilliard School and has won considerable distinction in his long career, with a series of compositions that range from the diatonic to the serial.



8.559744

Playing Time:

78:22

**Mohammed FAIROUZ (b. 1985)****Native Informant – Sonata for Solo Violin • Tahwidah
Chorale Fantasy • Posh • For Victims • Jebel Lebanon**

Melissa Hughes, soprano • David Kravitz, baritone • Rachel Barton Pine, violin
David Krakauer, clarinet • Christopher Thompson, baritone • Steven Spooner, piano
Imani Winds • Borromeo String Quartet

Mohammed Fairouz is one of the most frequently performed, commissioned, and recorded composers of his generation, melding Middle-Eastern music and poetry with Western structures to deeply expressive effect. *Native Informant*, written for leading international soloist Rachel Barton Pine, embodies Arabic fiddling motifs as well as songful excitement, underpinned by a lament for the victims of the Egyptian Revolution. The lullaby *Tahwidah* and the song cycle *Posh* evoke tenderness and loss, whilst *Jebel Lebanon* was commissioned by the Imani Winds and musically chronicles events from the Lebanese Civil War and their effect on the current face of Lebanon.



A truly cosmopolitan voice, **Mohammed Fairouz** had a transatlantic upbringing. By his early teens, the Arab-American composer had traveled across five continents, immersing himself in the musical life of his surroundings. Prominent advocates of his instrumental music include the **Borromeo String Quartet**, the **Imani Winds**, violinist **Rachel Barton Pine**, and clarinetist **David Krakauer**.



8.573104

Playing Time:

59:44

**LANDSCAPES: Torke • Ticheli • Copland**

Ji Hye Jung, marimba* • Steve Leisring, trumpet* • Margaret Marco, English horn*
University of Kansas Wind Ensemble • Paul W. Popiel

Michael TORKE (b. 1961) *Javelin* (arr. Merlin Patterson) • *Mojave* *

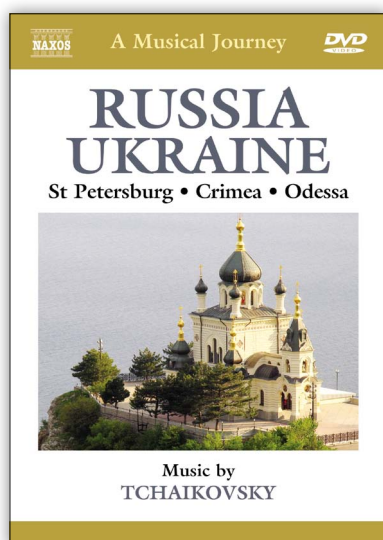
Frank TICHELI (b. 1958) *An American Elegy* • *Simple Gifts: Four Shaker Songs*

Aaron COPLAND (1900-1990) *Quiet City* (arr. Donald Hunsberger) †† • *Variations on a Shaker Melody*

Landscapes is a journey through the rich tapestry of American wind band music, performed by one of the country's leading ensembles. One of Michael Torke's most admired works, *Javelin* has been described as a 'sonic olympiad', while his arrangement of *Mojave* was made especially for Ji Hye Jung and the University of Kansas Wind Ensemble. Frank Ticheli explores vibrant colors in sound in his moving *An American Elegy*, while the Copland arrangements encapsulate the depth and variety of his imagination.



Paul W. Popiel is the Director of Bands at the University of Kansas, only the seventh person to hold this position in the band's storied 125-year history. He conducts the KU Wind Ensemble, directs the graduate program in wind conducting, and guides all aspects of the university band program.



A Musical Journey: RUSSIA / UKRAINE

St Petersburg • Crimea • Odessa

Music by Tchaikovsky

The Places • The places visited include St Petersburg, Peter the Great's new westward-looking capital, and the traditional capital, Moscow. In Ukraine we see Odessa with the famous Potemkin Steps and something of the surrounding countryside of a region that for long offered holiday resorts to those living in Moscow or St Petersburg.

The Music • The music of the Russian composer Tchaikovsky has come to enjoy wide popularity throughout the world. He lived at a time when composers were creating a new national form of Russian music, and this element of national inspiration he was able to combine with a sound and acceptable command of technique and particularly of colourful orchestration. His *Symphony No. 6, Pathétique*, was the last of his symphonies, first performed a few days before his sudden and unexpected death in 1893, which it seemed to portend. Other music consists of two dances from his opera *Eugene Onegin*, elements that have a poignant part to play in the drama.

Video Format • NTSC / Colour / 4:3

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

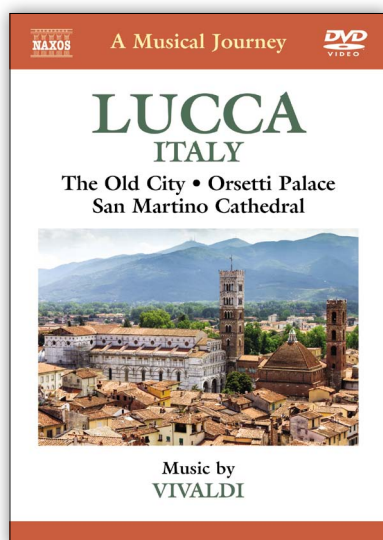
Region Coding • No Region Coding

Cat. No.: 2.110293

Playing Time: 59:28



7 47313 52935 3



A Musical Journey: LUCCA, ITALY

The Old City • Orsetti Palace • San Martino Cathedral

Music by Vivaldi

The Places • Our journey takes us principally to the old city of Lucca, for centuries independent until seized by Napoleon, who made his sister, Elisa Baciocchi, and her husband its rulers. Lucca was the birth-place of Boccherini and of Puccini and for some time Paganini was employed at the Baciocchi court.

The Music • Violinist, priest and most prolific composer, Antonio Vivaldi was born in Venice in 1678 and spent most of his life there, associated for much of the time with the Ospedale della Pietà, a charitable institution for girls, with a strong musical tradition. The music for the tour is taken from concertos for various wind instruments.

Video Format • NTSC / Colour / 4:3

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

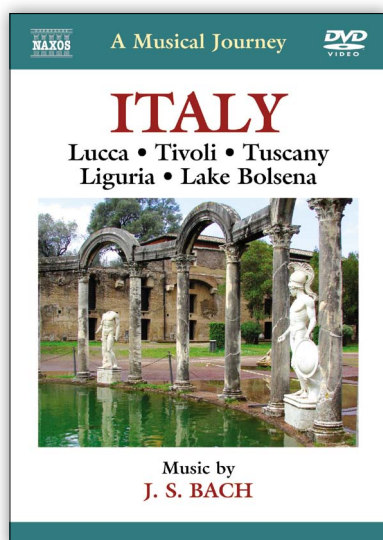
Region Coding • No Region Coding

Cat. No.: 2.110323

Playing Time: 53:52



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A Musical Journey: ITALY

Lucca • Tivoli • Tuscany • Liguria • Lake Bolsena

Music by J. S. Bach

The Places • Our tour starts with the Baroque Villa Mansi in Lucca, followed by Hadrian's villa at Tivoli. Other sites include the villages of Cinque Terre on the Ligurian coast, Lake Bolsano and Chianti.

The Music • The music for our journey is by Johann Sebastian Bach, who spent his life in his native Germany, but drew on influences from Italy and France in a late Baroque synthesis. The three *Violin Concertos* heard were written during Bach's period as Court Music Director from 1717 to 1723 at the small court of Prince Leopold of Anhalt-Cöthen, where his duties involved secular rather than sacred music.

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.: 2.110327

Playing Time: 55:47



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