



# NEW ON NAXOS

The World's Leading Classical Music Label

OCTOBER 2014



## SHOSTAKOVICH

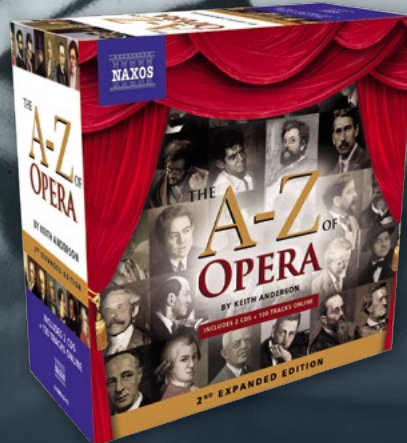
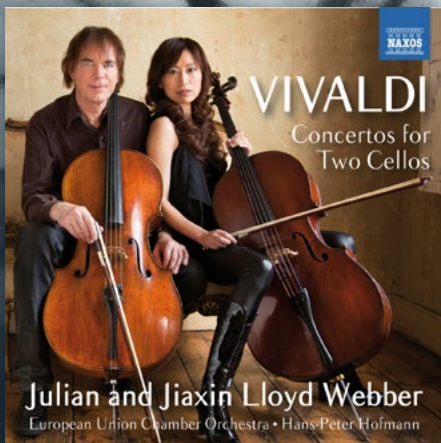
Symphony No. 13  
'Babi Yar'

Royal Liverpool  
Philharmonic Orchestra

Vasily Petrenko



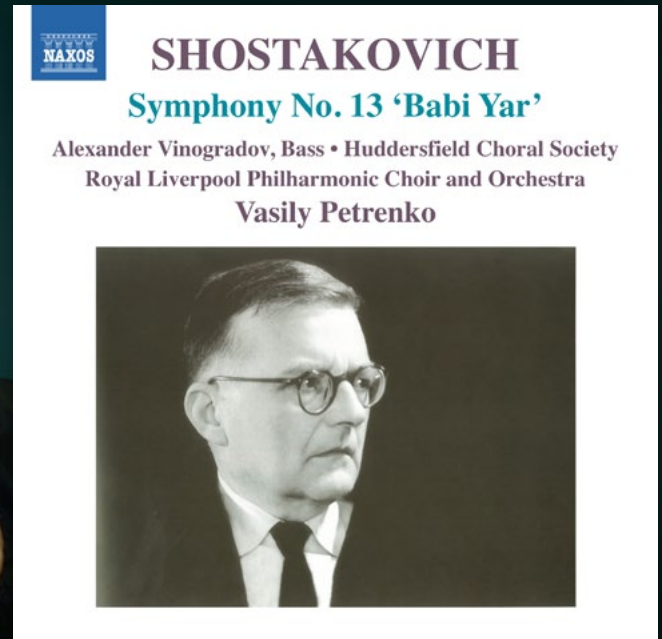
### This Month's Other Highlights



At least 6 titles include World Première Recordings!



Vasily Petrenko



8.573218



Playing Time: 59:39

## Dmitry SHOSTAKOVICH (1906–1975) Orchestral Works, Vol. 11 Symphony No. 13 'Babi Yar'

Alexander Vinogradov, Bass • Huddersfield Choral Society  
Royal Liverpool Philharmonic Choir and Orchestra  
Vasily Petrenko

Shostakovich wrote his *Symphony No. 13, Op. 113* in 1962. The climax of his 'Russian period' and, in its scoring for bass soloist, male chorus and orchestra, among the most Mussorgskian of his works, it attracted controversy through its settings of poems by Yevgeny Yevtushenko (the 'Russian Bob Dylan' of his day) – not least the first movement, where the poet underlines the plight of Jews in Soviet society. The other movements are no less pertinent in their observations on the relationship between society and the individual. This is the final release in Vasily Petrenko's internationally acclaimed symphonic cycle.

### Supplementary Promotional Materials

- Key release kit
- Podcast
- Video trailer

Vasily Petrenko was appointed principal conductor of the **Royal Liverpool Philharmonic Orchestra** in 2006 and in 2009 became chief conductor. He now works regularly with many of the world's finest orchestras, including the London Philharmonic, Russian National, Netherlands Radio Philharmonic, Chicago Symphony, Czech Philharmonic, Vienna Symphony, Sydney Symphony, Los Angeles Philharmonic and San Francisco Symphony Orchestras, the National Symphony Orchestra Washington, and the Rundfunk Sinfonieorchester Berlin. Recordings with the Royal Liverpool Philharmonic Orchestra include Tchaikovsky's *Manfred Symphony* [Naxos 8.570568] (2009 *Classic FM/Gramophone* Orchestral Recording of the Year), an ongoing Shostakovich cycle, and Rachmaninov's *Symphonic Dances, Second and Third Symphonies* and complete *Piano Concertos*.



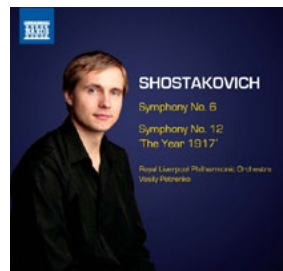
Royal Liverpool Philharmonic Orchestra



Previous Releases in Vasily Petrenko's Shostakovich Symphony Cycle



**Vol. 1, 8.572082**  
 "Petrenko on Naxos has the fastest [movement] I...the rest of the performance is quite devastating. The end of [movement] II is amazing, and [movement] III moved our reviewer to tears. [Movement] IV is agonizing and tormented. Naxos has handed us an amazing and deeply moving performance."  
 – *American Record Guide*



**Vol. 6, 8.572658**  
 "Vasily Petrenko leads a first movement that beats just about everyone in terms of sheer excitement...Through it all the Royal Liverpool Philharmonic plays splendidly, and is excellently recorded. This Shostakovich series is shaping up as one of the best, make no mistake."  
 – *ClassicsToday.com*



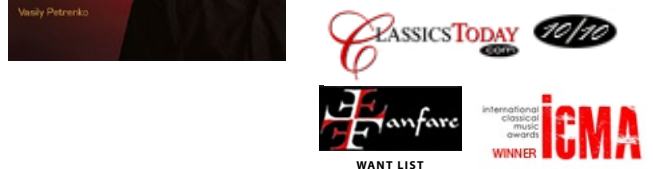
**Vol. 2, 8.572167**  
 "Vasily Petrenko is an outstanding Shostakovich conductor, as attentive to small details as he is to larger issues of structure and balance... A terrific performance."  
 – *ClassicsToday.com*



**Vol. 7, 8.572708**  
 "Another splendid release in an exceptional cycle."  
 – *International Record Review*



**Vol. 3, 8.572392**  
 "Vasily Petrenko's cycle of Shostakovich symphonies on Naxos continues to impress... This recording joins the Mravinsky and the Slatkin/Saint Louis as a top recommendation." – *Fanfare*



**Vol. 8, 8.573057**  
 "With the excellent RLPO Petrenko gives a terrific account of Shostakovich's Seventh Symphony. Rarely a conductor made such a good use of dynamics to underline the inner conflict and the whole spectrum of emotions buried by the composer in this music." – *Pizzicato*



**Vol. 4, 8.572461**  
 "Petrenko's Shostakovich cycle goes from strength to strength"  
 – *Gramophone*



**Vol. 9, 8.573188**  
 "Shostakovich's Fourth shows the tragedy of the human being in the machinery of dictatorship. Petrenko uses the dynamic forces of his as always excellent Liverpool Philharmonic to let us experience musically the implacability of such a terror." – *Pizzicato*



**Vol. 5, 8.572396**  
 "This latest instalment in Petrenko's Shostakovich cycle with the RLPO more than maintains the superb standard they've set already."  
 – *Classic FM*

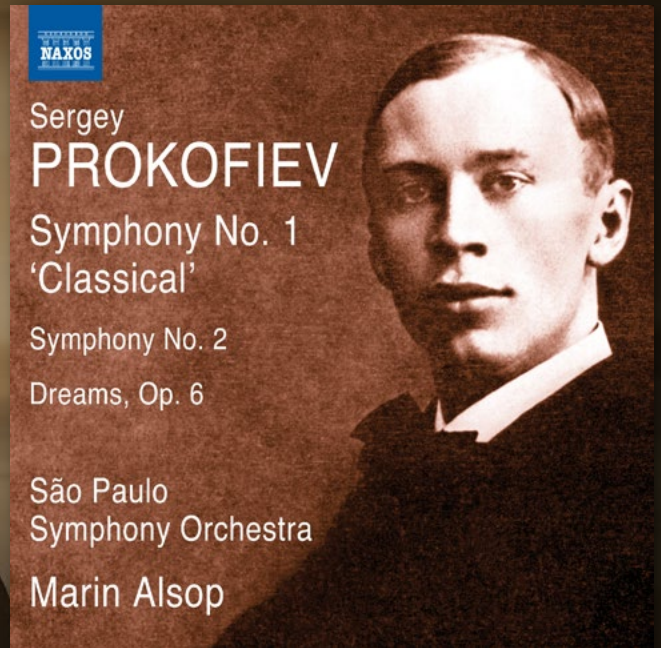


**Vol. 10, 8.573132**  
 "I have been impressed with this issue, for it is technically superbly recorded and the performance has an integrity that is most admirable...The orchestral playing...is extremely fine throughout."  
 – *International Record Review*





© Grant Leighton



8.573353



Playing Time: 56:55

**Sergey PROKOFIEV (1891–1953)**  
**Symphony No. 1 'Classical'**  
**Symphony No. 2 • Dreams, Op. 6**  
 São Paulo Symphony Orchestra (OESP) • Marin Alsop

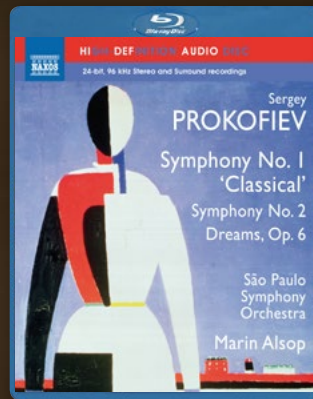
Prokofiev had written two symphonies as a student but his first numbered work in the genre was the *Classical Symphony*, completed in 1917. This evokes, melodically though not necessarily harmonically, the world of Haydn and Mozart, and it has remained one of his most popular works. The *Second Symphony*, by contrast, is a work of 'iron and steel' (in the composer's words), a symphony of conscious modernity and visceral power. *Dreams*, a 'symphonic tableau', reveals the potent, early influence on Prokofiev of Scriabin. Of Marin Alsop and the São Paulo Symphony Orchestra's recording of the *Fourth Symphony* and *The Prodigal Son* [8.573186], *International Record Review* wrote: 'Conductor and orchestra both shine with the excitement of a special relationship in the ascendant'.

**Supplementary Promotional Materials**

- Key release kit
- Video trailer

**Marin Alsop** is an inspiring and powerful voice on the international music scene, a music director of vision and distinction who passionately believes that music has the power to change lives. In 2013 Alsop made history as the first woman to conduct the iconic Last Night of the Proms. Her extensive discography, which already includes a notable set of Brahms symphonies with the London Philharmonic Orchestra [8.557428, 8.557429, 8.557430, 8.570233], is further distinguished by a new Dvořák series [8.570995, 8.572112, 8.570714], which has been highly praised. Recent recordings include Bernstein's *Mass* [8.559622–23] (Editor's Choice at the 2010 *Gramophone* Awards) and John Adams's *Nixon in China* [8.669022–24], to which the *Financial Times* gave five stars, calling it an "incandescent performance".

Also available in Blu-ray



**Audio Format • Blu-ray Audio Sound • 24-bit, 96 kHz PCM**  
 NBD0044  
 Playing Time: 57:00



**Companion Titles**



8.573029



NBD0031



8.573186



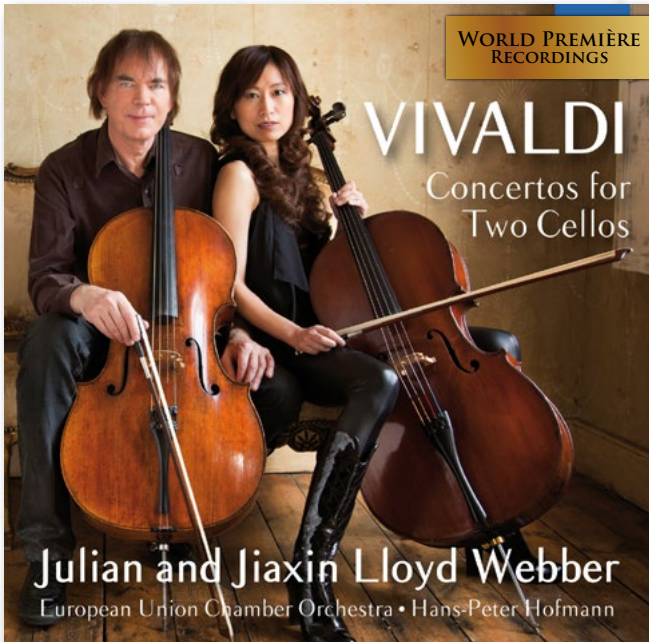
NBD0038



São Paulo Symphony Orchestra (OESP)

© Alessandra Frétus





8.573374



Playing Time: 62:31

**Antonio VIVALDI (1678–1741)**

**Concertos for Two Cellos**

**Concerto in G major, RV 532<sup>†\*</sup> • Concerto in G minor, RV 531  
 Concerto in E minor, RV 409<sup>†\*</sup> • Concerto in G major, RV 545<sup>†\*</sup>  
 Concerto in F major, RV 539<sup>†\*</sup> • Concerto in G minor, RV 812<sup>†\*</sup>**

**Astor PIAZZOLLA (1921–1992)**

**Milonga for two cellos  
 from Concerto for Bandoneon and  
 Guitar<sup>†\*</sup>**

*Julian and Jiaxin Lloyd Webber, Cellos  
 David Wright, Harpsichord and Chamber Organ  
 European Union Chamber Orchestra • Hans-Peter Hofmann*

**+ WORLD PREMIÈRE RECORDINGS**  
**\*Arrangements by Julian Lloyd Webber**

The first arranger of Vivaldi's concertos was Vivaldi himself, and Julian Lloyd Webber's new versions in this recording reflect the composer's pragmatic attitude and zest for experiment. Vivaldi's *Concerto in G minor RV 531* is his only original concerto for two cellos. Alongside this appear works both popular and recently discovered, the mercurial moods of the cellos representing instruments from mandolins to hunting horns. Piazzolla's *Milonga* displays all of his most distinctive hallmarks. Julian and Jiaxin Lloyd Webber's acclaimed album *A Tale of Two Cellos* can be found on Naxos 8.573251.

**Supplementary Promotional Materials**

- Key release kit
- Video Trailer



Julian and Jiaxin Lloyd Webber

© Simon Fowler

**Julian Lloyd Webber** is one of today's leading cellists. He has given the premières of more than fifty new works for cello and has inspired new compositions from composers as diverse as Malcolm Arnold and Joaquín Rodrigo to James MacMillan and Philip Glass. His many recordings include his Brit Award-winning Elgar *Concerto* conducted by Yehudi Menuhin (chosen as the finest ever version by *BBC Music Magazine*), the Delius *Concerto* with Vernon Handley and the Philharmonia, the Dvořák *Concerto* with Václav Neumann and the Czech Philharmonic, Tchaikovsky's *Rococo Variations* with the London Symphony under Maxim Shostakovich and a coupling of Britten's *Cello Symphony* and Walton's *Concerto* with Sir Neville Marriner and the Academy of St Martin-in-the-Fields, which was described by *Gramophone* magazine as "beyond any rival".

**Jiaxin Lloyd Webber** graduated from Shanghai Conservatory of Music, China, in 1997. She was already giving performances with the Shanghai Symphony Orchestra but left China for further studies in New Zealand where she received her master's degree at the University of Auckland in 2001. While in New Zealand she was principal cello of the Auckland Chamber Orchestra and played regularly with both the Auckland Philharmonia Orchestra and New Zealand Symphony Orchestra. Jiaxin Lloyd Webber was also a founding member of the Aroha String Quartet. Since moving to London in 2007 she has performed as a soloist at the Royal Festival Hall and broadcast for BBC Radio 3. Jiaxin is married to fellow cellist Julian Lloyd Webber.

**Companion Titles**







## The A-Z of Opera 2<sup>nd</sup> Expanded Edition

Keith Anderson

The *A-Z of Opera* 2<sup>nd</sup> edition has been expanded to include even more composers, operas, and 130 bonus tracks. The 1100-page book details the lives of hundreds of opera composers, and like the range of Naxos recordings itself, this set highlights the extraordinary breadth of opera and its composers across the centuries; it is a rich and inspiring resource for everyone!

### Key Features:

- 2 CDs: Over 2 hours of music
- Booklet of 1,100 pages, with photographs
- Bonus Area: 130 tracks to stream; 25 tracks to download [login required]
- Glossary of operatic terms

ISBN: 978-1-84379-304-5

### Supplementary Promotional Material

- Key release kit

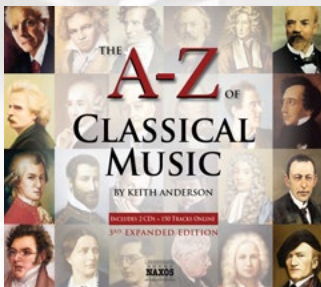
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2 CDs



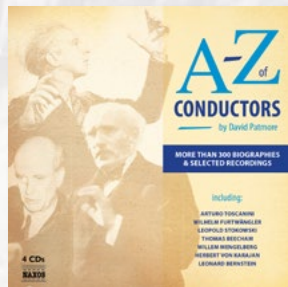
Playing Time:  
2:27:03

"This handy resource, by Naxos editor Keith Anderson, contains a brief but informative general history of the genre, a listing of operas from Abu Hassan to Zwillingenbruder (including plot synopsis and some context for each work), a listing of composers from Adolphe Adam to Alois Zimmermann and a glossary. For anyone seeking a lot of information in a little space, this set will be a welcome acquisition. Naxos also offers a companion A to Z of Classical Music, its two and a half hours of music ranging from Gregorian chant to Philip Glass." – *Opera News* on the first edition of *The A-Z of Opera*

### Companion Titles



8.558212-13



8.558087-90\*



8.558107-10\*



8.558081-84\*

\*Not available in the United States due to possible copyright restrictions







8.573291



Playing Time:  
66:13

**Gian Francesco MALIPIERO (1882-1973)**  
**Fantasie di ogni giorno**  
**Passacaglie† • Concerti†**

*Orchestra Sinfonica di Roma • Francesco La Vecchia*

†WORLD PREMIÈRE RECORDINGS



Francesco  
La Vecchia

Three very varied works make up this latest disc in the Naxos series of Gian Francesco Malipiero's orchestral works, including two world premiere recordings. Malipiero claimed, extremely improbably, to have created his *Fantasie di ogni giorno* – 'Everyday Fantasies' – simply by stringing together musical ideas he had scribbled down from day to day, 'and it was not even necessary to change their order'. In the *Passacaglie*, by contrast, Malipiero deliberately set out to use far stricter structural devices, while *Concerti*, composed two decades earlier, is a highly imaginative and diverse suite of miniature concertos for different instrumental sections of the orchestra.

Companion Titles



8.573004



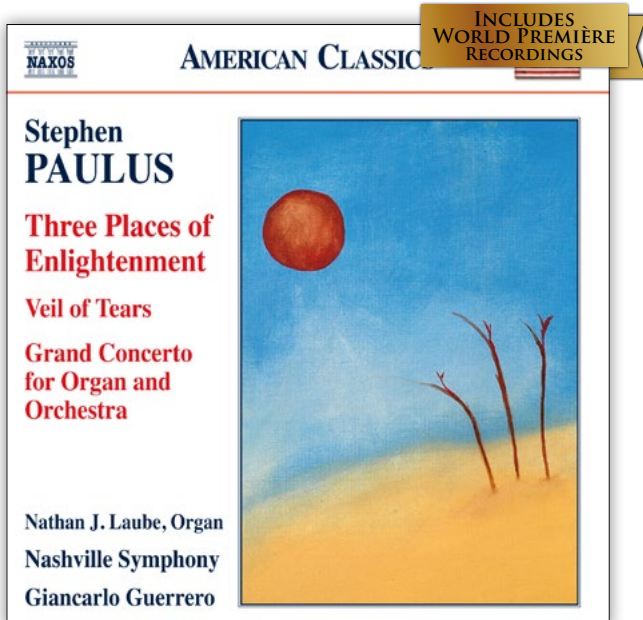
8.573005



8.572523



8.573074



8.559740



Playing Time:  
57:21

**Stephen PAULUS (b. 1949)**  
**Three Places of Enlightenment†**  
**Veil of Tears**

**Grand Concerto for Organ and Orchestra†**

*Nathan J. Laube, Organ*  
*Nashville Symphony • Giancarlo Guerrero*

†WORLD PREMIÈRE RECORDINGS

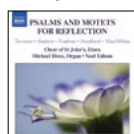


Giancarlo Guerrero

Describing himself as 'a composer who can satisfy all kinds', Stephen Paulus possesses a remarkable versatility and gift for the dramatic. Concertos for string quartet and orchestra are a rarity, and *Three Places of Enlightenment* is both a journey of discovery for the listener and a spectacular showcase for the principal strings of the Nashville Symphony. Both this concerto and the reflective *Veil of Tears* are considered by the composer among his most significant works. Employing hymn fragments, the *Grand Concerto* is a work of sweeping gestures

and melodies as well as wide contrasts of mood and texture. Nashville Symphony Music Director Giancarlo Guerrero has had a close working relationship with Stephen Paulus for many years.

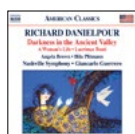
Companion Titles



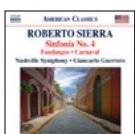
8.572540



8.572511



8.559707



8.559738



**Franz Ignaz BECK (1734-1809)**  
**Symphonies**

**Op. 4, Nos. 1-3 • Op. 3, No. 6**

*Czech Chamber Philharmonic Orchestra Pardubice • Marek Štílec*



Marek Štílec

Beck's symphonies have long been regarded as among the most striking works of their kind from the mid-18th century. Remarkable for their dramatic flair, rich harmonic language and fluid, inventive part writing, the symphonies *Opp.* 3 and 4 (published in 1762 and 1766 respectively) display a rare level of compositional finish that elevates them above all but the very greatest symphonies of their time. Further Beck symphonies may be heard on Naxos 8.553790 and 8.570799.

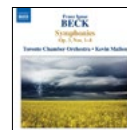
**Companion Titles**



8.553790



8.570597



8.570799



8.572550

8.573248



Playing Time:  
75:31



**Josef STRAUSS (1827-1870)**

**Josef Strauss Meets Offenbach**

**Dances by Josef Strauss based on melodies from the operas of OFFENBACH • THOMAS • GOUNOD • RICCI BROTHERS**

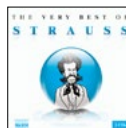
*Slovak State Philharmonic Orchestra  
 Slovak Radio Symphony Orchestra  
 Razumovsky Symphony Orchestra  
 Michael Dittrich • Christian Pollack  
 Alfred Eschwé • Manfred Müssauer*

Intended for the army by his father, Johann – the founder of the waltz dynasty – Josef Strauss instead turned first to engineering and then, in a glittering career from 1856 until his premature death in 1870, to full-time composition and conducting. Josef was especially enamoured of the music of Offenbach whose operettas and operas travelled successfully from the Parisian stage to Vienna. It was Josef's custom to take the most attractive and suitable motifs from Offenbach's stage works and fashion them into quadrilles, works performed to huge acclaim by his virtuoso orchestra.

**Companion Titles**



8.556846



8.552115-16



8.554005



8.555689

8.578288



Playing Time:  
58:42





**Johann Nepomuk HUMMEL (1778-1837)**

**Piano Trios, Vol. 1**

**Nos. 2, 3, 6 and 7**

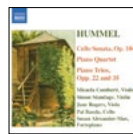
*Gould Piano Trio*



Gould Piano Trio

Johann Nepomuk Hummel studied with Mozart, later taking lessons from Salieri, and worked closely with Haydn at the court in Esterházy. This exalted pedigree equipped him well for the life of a virtuoso keyboard player and composer, and he became admired as a distinguished writer of church and theatre music in particular. But he did not neglect chamber music, composing a series of *Piano Trios* that reveal his sure command of the idiom. These entertaining works reflect the musical current of the time – with variations, a fashionable and delectable *Rondo alla turca*, snappy rhythms, and warmly lyrical melodies.

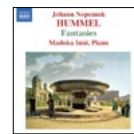
**Companion Titles**



8.557694



8.557595



8.557836



8.557845

8.573098



Playing Time:  
65:24



**Jacques HÉTU (1938-2010)**

**Complete Chamber Works for Strings**

**String Quartets Nos. 1 and 2**

**Sérénade • Sextet\*\***

*New Orford String Quartet*

*Steven Dann, Viola\*\* • Colin Carr, Cello\*\**

*Timothy Hutchins, Flute\**

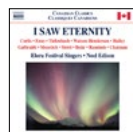


New Orford String Quartet

Highly respected as an educator, Jacques Hétu was also one of the most frequently performed of all contemporary Canadian composers. His earlier hallmarks of polytonality and harmonic tension were rooted in European influences, and as his work matured it became increasingly lyrical and virtuosic. The *First String Quartet* sees Hétu's emerging style combine 20th-century techniques with a neo-romantic

harmonic language, while the more personal *Second Quartet* concludes with a hauntingly beautiful *Andante* in memory of the composer's mother. The lyrical *Sérénade* evokes the tranquility of a starry summer's night. Hétu's witty *Adagio and Rondo* was his first foray into string quartet writing, while the masterful *Sextet* was his final chamber work for strings.

**Companion Titles**



8.572812



8.573009



8.573091



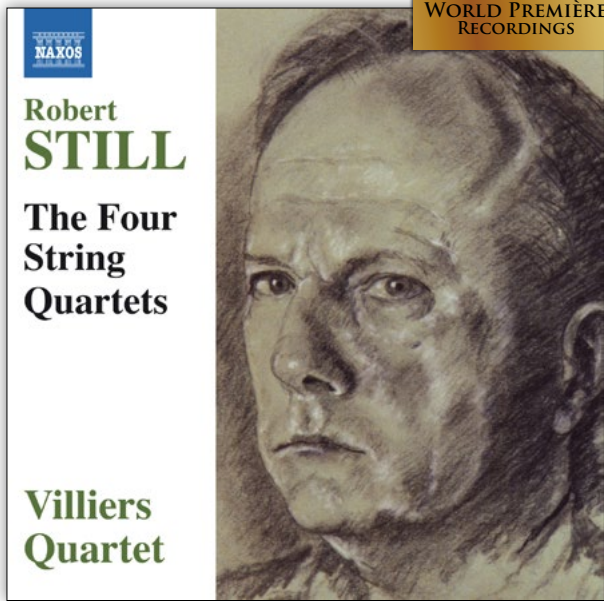
8.572765

8.573395



Playing Time:  
74:25





WORLD PREMIÈRE RECORDINGS

**Robert STILL (1910-1971)**  
**The Four String Quartets**

*Villiers Quartet*



Villiers Quartet

Robert Still's four string quartets vividly encapsulate his compositional career. The first two, of which *No. 1* was first performed in 1948, display an early inclination towards folk-song and preclassical models, while *Nos. 3* and *4*, written during the 1960s "without key", reflect his later change towards a continental European-influenced method of composition that can be summed up by the abandonment of writing in a tonal style. These

world première recordings owe a considerable debt to the editorial expertise of James Dickenson, leader of the Villiers Quartet, who prepared the performance material from the original scores.

**Companion Titles**



8.571351



8.571354



8.571362



8.571366

8.571353



Playing Time:  
76:24



INCLUDES WORLD PREMIÈRE RECORDINGS

**The Malcolm Smith Memorial Album**

**Works for Piano**

**HANDEL • HOLLOWAY • HOWARD  
MATTHEW-WALKER • SEARLE**

*John Lill, Piano Primo*

*Leslie Howard, Piano Secondo • Piano Solo*

*Mark Bebbington, Piano Terzo • Piano Solo*

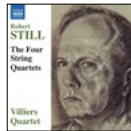
*Julian Jacobson, Piano Solo*

Robert Still's four string quartets vividly encapsulate his compositional career. The first two, of which *No. 1* was first performed in 1948, display an early inclination towards folk-song and preclassical models, while *Nos. 3* and *4*, written during the 1960s "without key", reflect his later change towards a continental European-influenced method of composition that can be summed up by the abandonment of writing in a tonal style. These world première recordings owe a considerable debt to the editorial expertise of James Dickenson, leader of the Villiers Quartet, who prepared the performance material from the original scores.

**Companion Titles**



8.571351



8.571353



8.571362



8.571366

8.571354



Playing Time:  
55:20





**Domenico SCARLATTI**  
**Complete Keyboard Sonatas Vol. 15**  
 Orion Weiss, Piano

8.573222



Playing Time:  
79:20

**Domenico SCARLATTI (1685-1757)**  
**Complete Keyboard Sonatas, Vol. 15**

*Orion Weiss, Piano*



Orion Weiss

Whilst Alessandro Scarlatti was largely responsible for the early development of Neapolitan opera, his son Domenico is most famous for his extensive series of keyboard sonatas, of which some 555 survive. His employment at the Spanish court in Madrid led to a series of works largely designed for the Infanta, Maria Barbara, later to become Queen. These sonatas are amongst the most significant of all 18th-century keyboard works.

**Companion Titles**



8.570468



8.570745



8.572107



8.572586

**Antonio SOLER**  
**Keyboard Sonatas Nos. 42–56**  
 Mateusz Borowiak, Piano

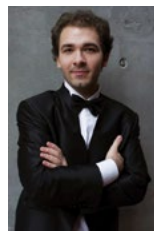
8.573281



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68:07

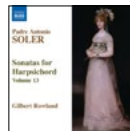
**Antonio SOLER (1729-1783)**  
**Keyboard Sonatas Nos. 42–56**

*Mateusz Borowiak, Piano*

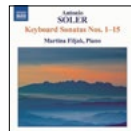


Although Soler wrote for the church it is his secular compositions, in particular his keyboard sonatas, that are his best-known achievement. Most were written for Don Gabriel, son of King Carlos III, and they show how adeptly Soler had absorbed the influence of Domenico Scarlatti but also listened to the changing musical styles emanating from Vienna. The result is music of brilliance, full of unexpected modulations, rapid figuration, and graceful charm. This is Volume 4 of the complete Soler Keyboard Sonatas.

**Companion Titles**



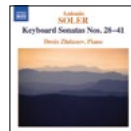
8.570292



8.572515



8.572516



8.573084





FIRST COMPLETE RECORDING

**Mario CASTELNUOVO-TEDESCO (1854-1893)**

**Evangélion**

**The story of Jesus**  
Alessandro Marangoni, Piano



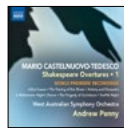
8.573316

Playing Time: 71:51



Mario Castelnuovo-Tedesco was Jewish by culture but regularly composed on Biblical themes. A meditation on stories from the New Testament in music of tender simplicity, moving lyricism and potent drama, the epic but rarely-heard *Evangélion* starts with *The Annunciation* and concludes with *The Last Words* and *The Resurrection*. Composed in 1947 soon after the death of the composer's father, the work was possibly conceived after a visit to the Acolman Convent in Mexico. This is its first complete recording. Alessandro Marangoni can also be heard in Castelnuovo-Tedesco's two *Piano Concertos* [8.572823], described as a "delectable treat" by *Gramophone*.

**Companion Titles**



8.572500



8.572501



8.572823



8.572252-53



**Johann Kaspar MERTZ (1806-1856)**

**Guitar Duets**

**Nänien Trauerlieder • Unruhe**  
**Ständchen • La Rage • Barcarole**  
**Wasserfahrt am Traunsee**

Johannes Möller, Guitar • Laura Fraticelli, Guitar



8.573055

Playing Time: 60:35

Johann Kaspar Mertz's duets are unusual for combining a guitar with normal string length and tuning and a smaller instrument with higher tuning, the *terz* guitar. The rare chemistry of the two instruments reaches high degrees of virtuosity in *The Rage* but it is Mertz's colourful depiction of scenes and moods, as in the impressionistic *Boat Trip on the Traunsee*, the Schubertian *Serenade* and the atmospheric *Going to Vespers* which commands our attention. The three elegiac *Funeral Laments* are amongst Mertz's finest and most expressive pieces.

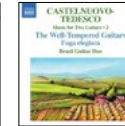
**Companion Titles**



8.553418



8.554556



8.570779



8.572715



WORLD PREMIÈRE RECORDINGS

**António PINHO VARGAS (b. 1951)**

**Requiem\***

**Judas\*\***

Coro e Orquestra Gulbenkian • Paulo Lourenço  
Joana Carneiro\*  
Fernando Eldoro\*\*

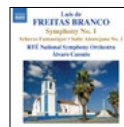


8.573277

Playing Time: 64:27

Much decorated by his native country, António Pinho Vargas, originally best known for his jazz performances, is now one of Portugal's leading classical composers. His instrumental and film music has won numerous awards, and his chamber works have been performed by some of the world's leading ensembles. In turning to the sacred, Pinho Vargas has crafted music of moving declamatory power. He has organized *Judas* into five specific scenes with an epilogue, whilst the *Requiem* is a very personal and powerful reply, in the composer's words, 'to a history of numerous works of the past'.

**Companion Titles**



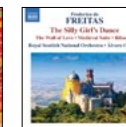
8.570765



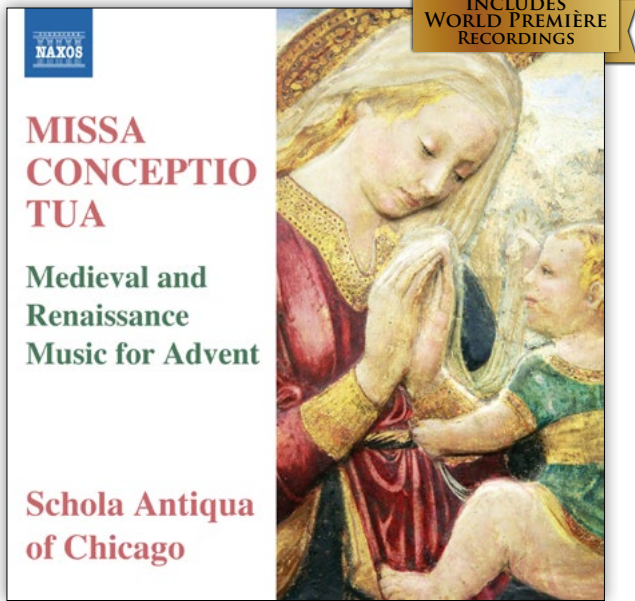
8.572981



8.572817



8.573095



**Missa Conceptio Tua**  
**Medieval and Renaissance Music for Advent**  
*Schola Antiqua of Chicago • Michael Alan Anderson*

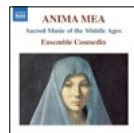


Schola Antiqua of Chicago

This collection of early music for the Advent season provides a glimpse into the days of anticipation and hope leading up to Christmas during the late Middle Ages and the Renaissance. Pierre de La Rue spent his professional life serving some of the most influential rulers of that time, and the glorious polyphony of his *Missa Conceptio tua* celebrates the Immaculate Conception in a manner appropriate to the

extravagant liturgy of the Habsburg-Burgundian court. The seven *O Antiphons* focus on the theme of Jesus's imminent arrival, while the concluding English carols centre on the Virgin Mary's birth of the Christ child.

**Companion Titles**



8.572632



8.557340



8.557983



8.572265

8.573260



Playing Time:  
57:29

**Idil Biret Archive Edition, Vol. 16/17**

**Johannes BRAHMS (1834-1897)**

**Symphony No. 3, Op. 90 • Symphony No. 4, Op. 98**  
 (Transcribed for solo piano by Idil Biret)

**Paganini Variations, Op. 35, Books I and II**  
**6 Hungarian Dances, WoO 1**  
 (Transcribed for solo piano by Brahms)

*Idil Biret, Piano*

"As early as I can remember, I made piano transcriptions of the symphonic music I was listening to on records or on the radio. In those days I did not yet read notes and reproduced everything from memory. So, I had played the Beethoven Symphonies when I was a child and I knew them all almost by heart..."

**From Idil Biret's MEMOIRES, Editions Buchet-Chastel – France 2006**

"Brahms' *Paganini Variations* are not only of fiendish technical difficulty, but also offer considerable interpretative challenge. Idil Biret met both these demands with an almost hypnotic effect – the whole audience seemed to be breathlessly following every bar she played. It is a long time since we heard a pianist of such stunning virtuosity and sensitivity."

**W. Hoffmann, CANBERRA TIMES – Australia 1980**

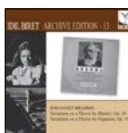
"The *Hungarian Dances* are extremely demanding in their two-hand form... Biret's performances are both convincing and attractive..."

**Christopher Headington, GRAMOPHONE – UK 1994**

**Companion Titles**



8.571289



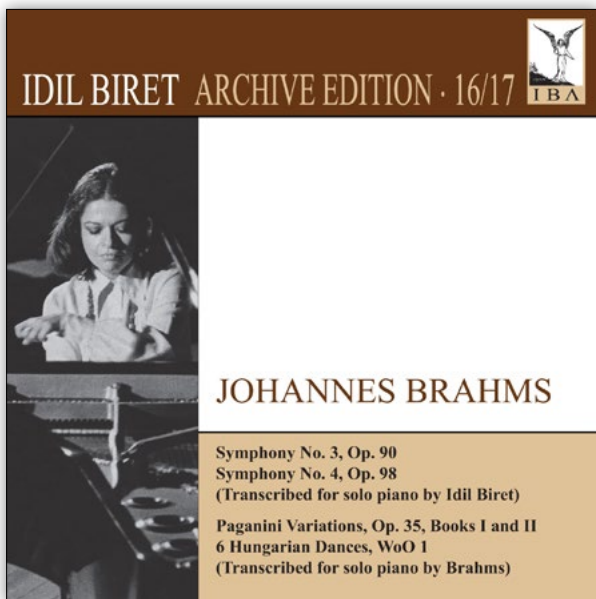
8.571295



8.571296



8.571300



8.571303-04  
2 CDs



Playing Time:  
2:19:04





## Digital Exclusive



9.70126

### Canadian Music for Cello and Piano\*

Joan Harrison, Cello • Elaine Keillor, Piano

Jean COULTHARD (1908-2000)

John WEINZWEIG (1913-2006)  
Alberto GUERRERO (1886-1959)  
Violet ARCHER (1913-2000)

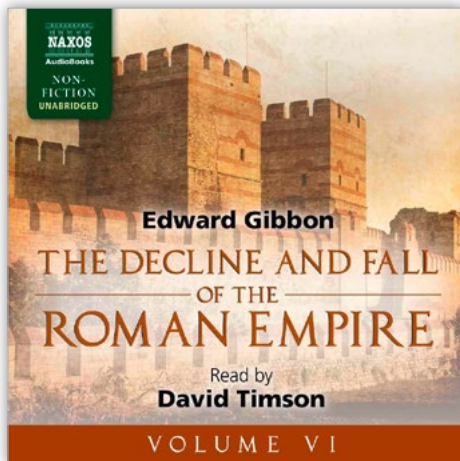
When Music Sounds  
Sonata for Cello and Piano  
Sonata for Cello and Piano  
Chants Oubliées • Danse  
Sonata for Cello and Piano



\*Physical CDs for this release are available by request on a one-off basis.

This selection of undeservedly neglected Canadian works for cello and piano is framed by the music of Jean Coulthard, her 1946 *Sonata* establishing a personal voice while building on the influence of Debussy, the later *When Music Sounds* exemplifying her lyricism and sensitive treatment of both instruments. John Weinzweig's *Cello Sonata* fascinatingly combines serial technique with Jewish melodic shapes, expressing national joy and the struggles of creating the new state of Israel. *Chants oubliés* by Alberto Guerrero, who is remembered as the teacher of Glenn Gould, extend the impressionism of Debussy and Ravel into new directions. Violet Archer's *Sonata* refers to Baroque models, exploiting the duo's sensuality, wit and acrobatic virtuosity.

## Naxos Audiobooks



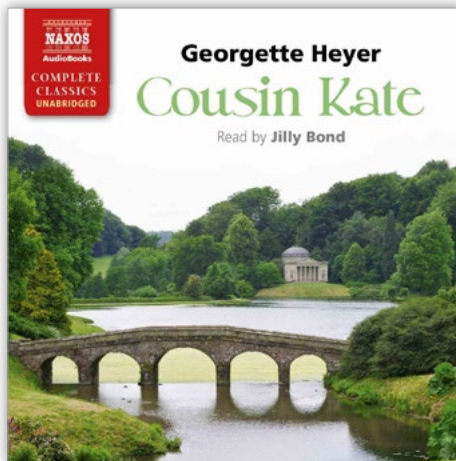
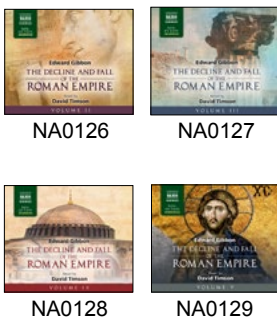
### The Decline and Fall of the Roman Empire, Volume VI

By Edward Gibbon  
Unabridged  
Read by David Timson

NA0130 | 28 hours | 22 CD set



#### Companion Titles



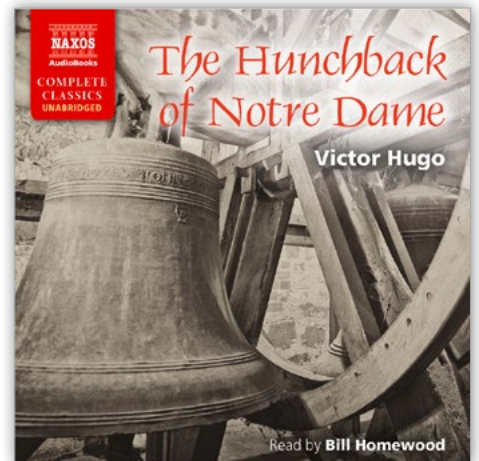
### Cousin Kate

By Georgette Heyer  
Unabridged  
Read by Jilly Bond

NA0182 | 12.5 hours | 10 CD set



#### Companion Titles



### The Hunchback of Notre Dame

By Victor Hugo  
Unabridged  
Read by Bill Homewood

NA0159 | 22 hours | 17 CD set



#### Companion Titles

