

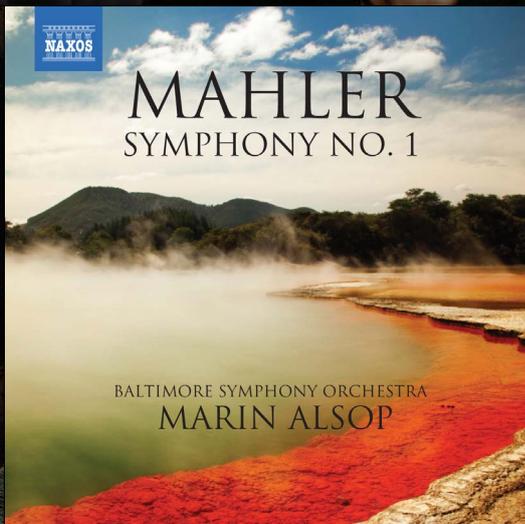
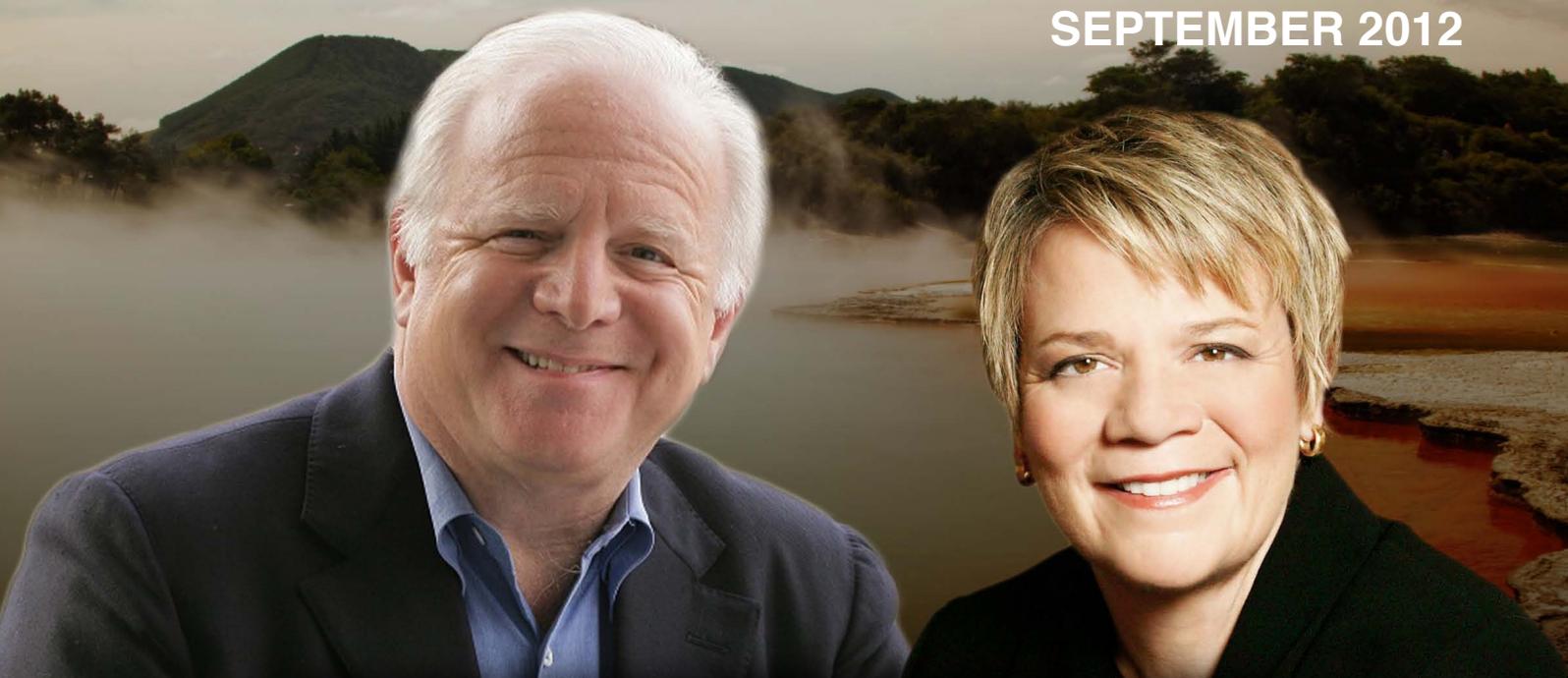
25 YEARS



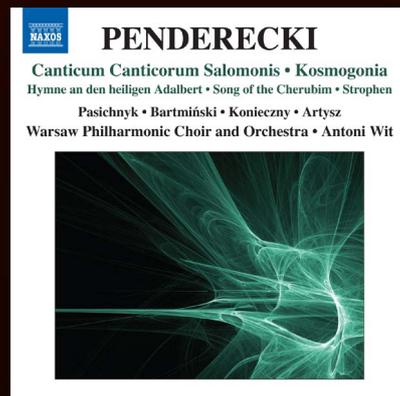
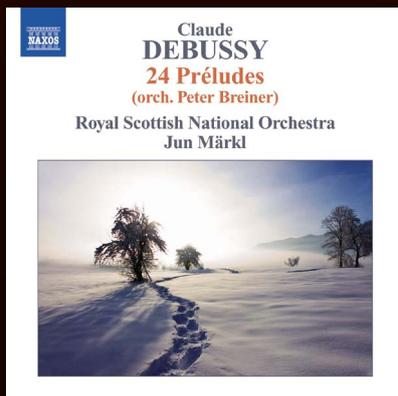
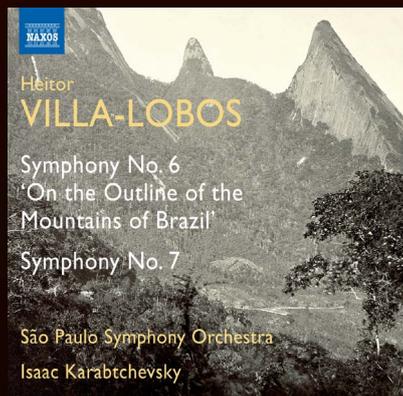
NEW ON NAXOS

The World's Leading Classical Music Label

SEPTEMBER 2012



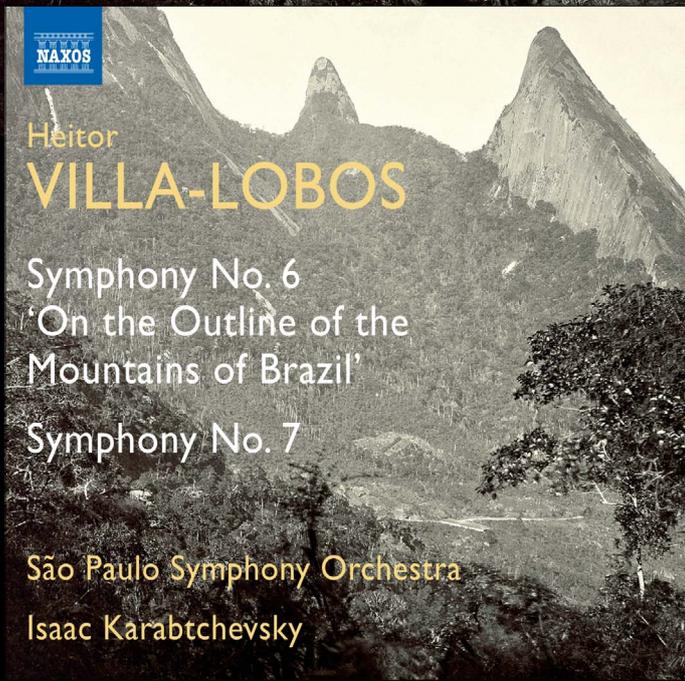
This Month's Other Highlights





Isaac Karabtchevsky

© Bruno Veiga



Heitor VILLA-LOBOS (1887-1959)
Symphony No. 6 'On the Outline of the Mountains of Brazil' • Symphony No. 7
 São Paulo Symphony Orchestra • Isaac Karabtchevsky

Heitor Villa-Lobos is generally acknowledged as Latin America's foremost nationalist composer and his best known works, such as the *Bachianas Brasileiras* (Naxos 8.557460-62), have tended to overshadow the rest of his work. *Symphony No. 6*, which launched his mature symphonic style, derives some of its themes from the contours of Brazilian hills and mountains, in a process devised by the composer to obtain a melody from an image by means of a graphic chart. The *Symphony No. 7* is scored for a huge orchestra and is one of the composer's most ambitious and significant statements. Both works represent the composer's powerful desire to invent a specifically Brazilian idiom. This is the first volume of a complete cycle of the Villa-Lobos *Symphonies*.

Since its first concert in 1954, the **São Paulo Symphony Orchestra** – OSESP – has paved a road of conquest, which has culminated today in being an institution recognized worldwide for its excellence. Having released more than 50 CDs, OSESP has become an inseparable part of São Paulo and Brazilian culture, promoting deep cultural and social transformations.

Born in Brazil in 1934, **Isaac Karabtchevsky** studied conducting and composition in Germany under Wolfgang Fortner, Pierre Boulez, and Carl Ueter. Between 1995 and 2001 he was musical director of the La Fenice in Venice, where he directed major opera productions. Since 2004 he has been artistic director of the Petrobras Symphony of Rio de Janeiro.

8.573043



Playing Time: 68:18

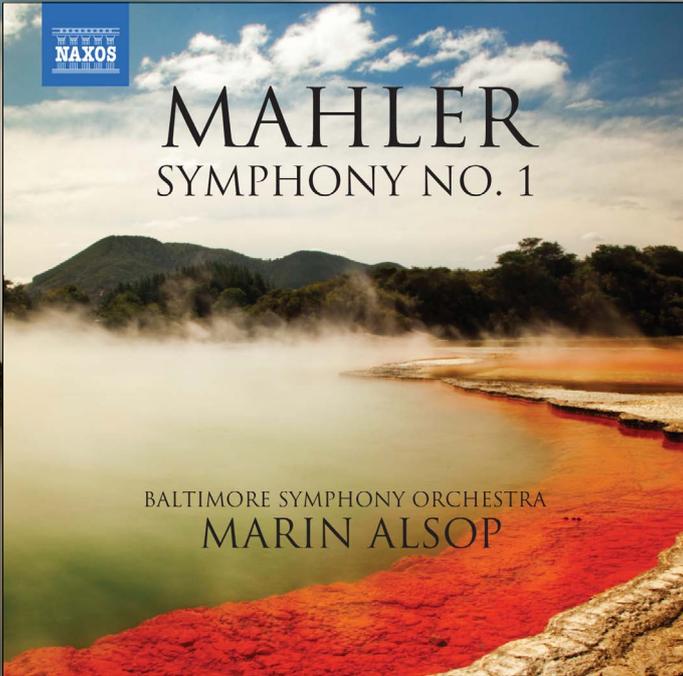
Companion Titles

- | | | | |
|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
|  |  |  |  |
| 8.554489 | 8.555241 | 8.557460-62 | 8.557765 |



São Paulo Symphony Orchestra

© Alessandra Fratrus



8.572207



Playing Time: 54:55

Gustav MAHLER (1860-1911)

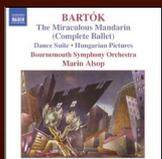
Symphony No. 1

Baltimore Symphony Orchestra • Marin Alsop

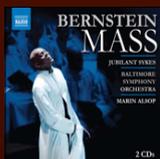
This remarkably original work, with its recurring quotations from the composer's own songs, notably *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer) and *Des Knaben Wunderhorn* (The Boy's Magic Horn), is the perfect expression of one of Mahler's most quoted sayings, "The symphony is a world; it must contain everything". The opening movement, filled with sounds that Mahler remembered from his childhood, depicts "Nature's awakening from the long sleep of winter", and is followed by an exuberant scherzo and trio based on a *Ländler*. The disturbing slow movement funeral march, based on the children's song *Frère Jacques*, is unlike anything that had been heard before, and the symphony concludes with music of thrilling dramatic intensity.

Marin Alsop has been Music Director of the **Baltimore Symphony Orchestra** since 2007, a relationship now extended to 2015. Currently Conductor Emeritus of the Bournemouth Symphony Orchestra and Music Director Laureate of the Colorado Symphony Orchestra, since 1992 she has also been Music Director of California's prize-winning Cabrillo Festival of Contemporary Music.

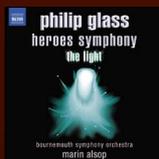
Companion Titles



8.557433



8.559622-23



8.559325



8.570714



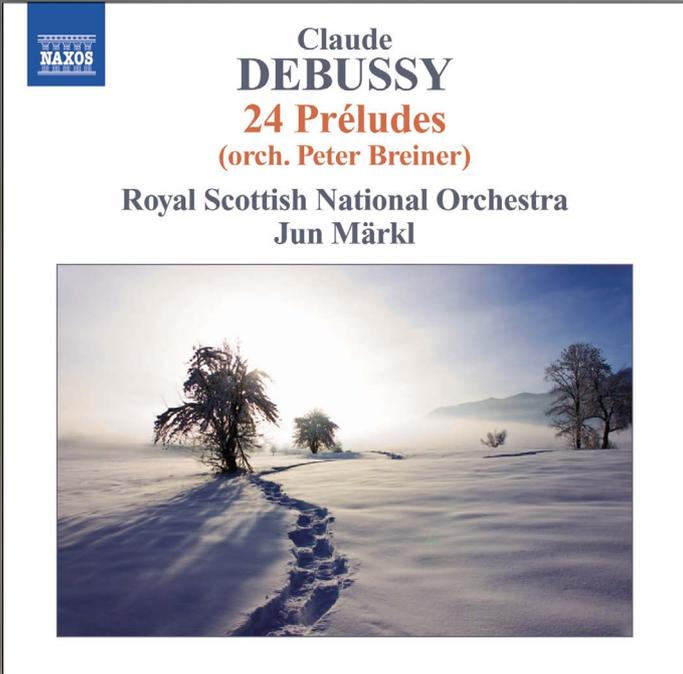
Marin Alsop

© Kim Thomson



© Dave Harp

Baltimore Symphony



8.572584



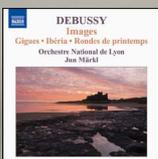
Playing Time: 76:31

Claude DEBUSSY (1862-1918)
Préludes (orch. Peter Breiner)
Royal Scottish National Orchestra • Jun Märkl

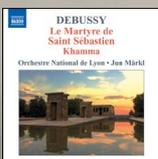
Debussy completed his two books of *Préludes* in 1910 and 1913 respectively, and they contain some of his most visionary and poetic writing for piano. There are evocations of calm seascapes, delicate wind tracery, and snow-covered landscapes. Some moments are steeped in antiquity, such as *La cathédrale engloutie*, others in expressive portraiture, as in *La fille aux cheveux de lin*. There is even a cake-walk. The *Préludes* are performed here in the subtle and colouristic orchestrations of much-admired Slovak-born composer Peter Breiner.

Throughout its history, the **Royal Scottish National Orchestra** has played an important part in Scotland's musical life, including performing at the opening ceremony of the Scottish Parliament building in 2004. **Jun Märkl** has appeared as a guest conductor with the orchestras of Philadelphia, Cleveland, NHK Symphony, Tonhalle Zurich, and the Munich, Oslo and Czech Philharmonics among others, and at the Met, Covent Garden, Vienna State and Dresden Semper Operas.

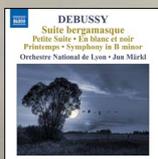
Companion Titles



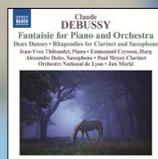
8.572296



8.572297



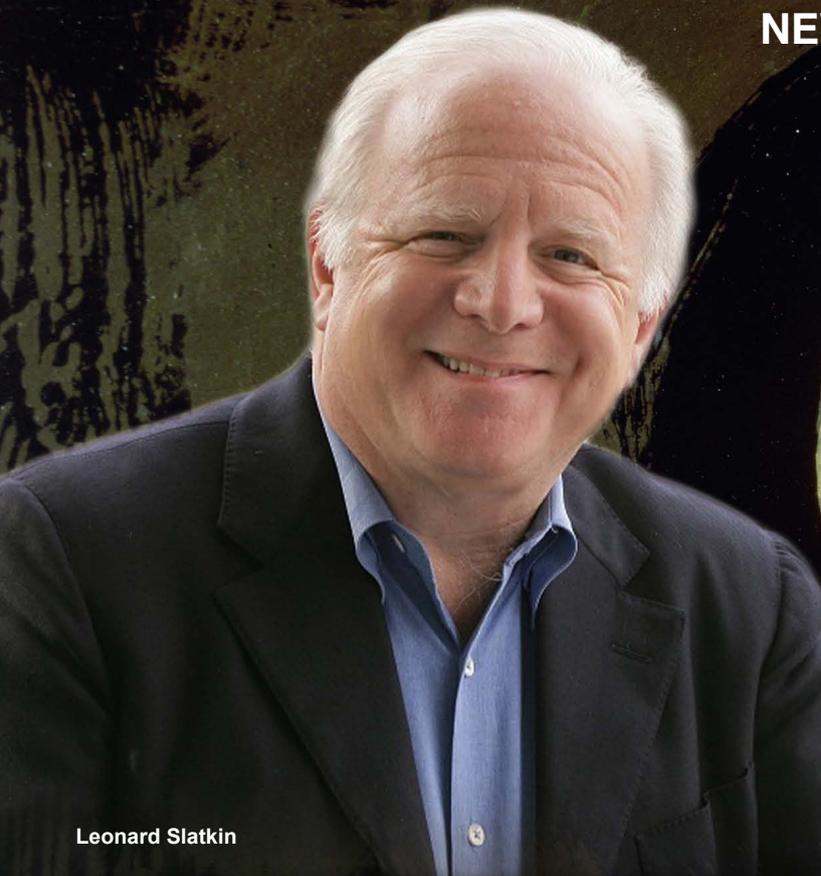
8.572583



8.572675



Peter Breiner



Leonard Slatkin



Hector BERLIOZ (1803-69)
Le corsaire – Overture, Op. 21
Symphonie fantastique, Op. 14

(including an alternative version of *Un bal* with cornet obbligato)
 Orchestre National de Lyon • Leonard Slatkin

Immensely influential, the remarkable *Symphonie fantastique* was composed while Hector Berlioz was suffering an intense and unreciprocated passion for the Irish actress Harriet Smithson. Its autobiographical tale describes a young musician's opium-poisoned nightmares of jealous despair and fatal justice following the murder of his beloved. Berlioz wrote a second movement cornet solo into a subsequent revision of the score, here included as an optional extra. He wed his sweetheart actress but, recuperating in Nice, wrote *Le corsaire* after the final breakup of their marriage.

Internationally renowned conductor **Leonard Slatkin** began his tenure as Music Director of the Detroit Symphony Orchestra in the 2008-2009 season. He was recently named Music Director of the **Orchestre National de Lyon**, beginning with the 2011-2012 season. He completed his twelfth and final season as Music Director of the National Symphony Orchestra in June 2008, and finished his three-year commitment as Music Advisor to the Nashville Symphony Orchestra in June 2009. Slatkin continues as Principal Guest Conductor of the Royal Philharmonic Orchestra.

8.572886



Playing Time: 70:21

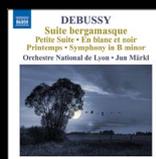


Orchestre National de Lyon

Companion Titles



8.572568



8.572583



8.572675



8.572714

Also Available on Blu-ray Audio (refer to page 17 for details)

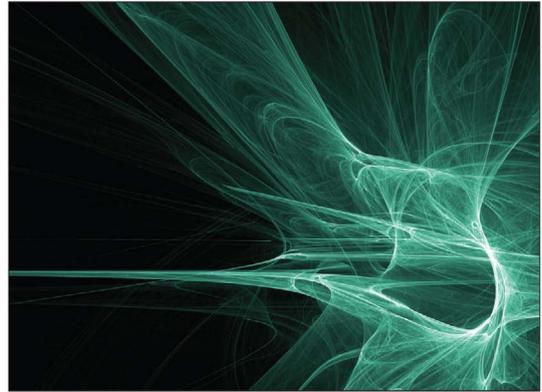


NBD0029

NAXOS

PENDERECKI

Canticum Canticorum Salomonis • Kosmogonia
 Hymne an den heiligen Adalbert • Song of the Cherubim • Strophen
 Pasichnyk • Bartmiński • Konieczny • Artysz
 Warsaw Philharmonic Choir and Orchestra • Antoni Wit



8.572481



Playing Time: 57:18

Krzysztof PENDERECKI (b. 1933)
Hymne an den heiligen Adalbert ¹
Song of the Cherubim ²
Canticum Canticorum Salomonis ³
Kosmogonia ⁴ • **Strophen** ⁵

Olga Pasichnyk, soprano ^{4,5} • *Rafał Bartmiński, tenor* ⁴
Tomasz Konieczny, bass ⁴ • *Jerzy Artysz, narrator* ⁵
 Warsaw Philharmonic Choir ¹⁻⁴ and Orchestra ^{1,3-5} • Antoni Wit

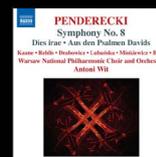
The range of Penderecki's music is exemplified by this disc, which presents five works written over a period of nearly 40 years. *Hymne an den heiligen Adalbert* was composed in 1997 and evokes the martyred eighth-century Bishop of Prague through spare but fervent gestures. More austere, but intense in its focus, is *Song of the Cherubim*, whilst *Canticum Canticorum Salomonis* is a richly sensuous exploration of the *Song of Songs*. *Kosmogonia* explores a complex sound tapestry. *Strophen* (1959) was a breakthrough work – spare, intricate and marvellously tensile.

In 2002 **Antoni Wit** became managing and artistic director of the Warsaw Philharmonic Orchestra and Choir. He has received six GRAMMY® nominations for Penderecki's *St Luke Passion* in 2004 (8.557149), *A Polish Requiem* in 2005 (8.557386-87), *Seven Gates of Jerusalem* in 2007 (8.557766), *Utrenja* in 2009 (8.572031) and Karol Szymanowski's *Stabat Mater* in 2008 (8.570724) and *Symphonies Nos. 1 and 4* in 2009 (8.570722).

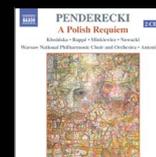
Companion Titles



8.557980



8.570450



8.557386-87



8.557766



Warsaw Philharmonic

Antoni Wit



WORLD PREMIÈRE RECORDINGS

Alfredo CASELLA (1883-1947)
Suite in C major, Op. 13 (A Jean Huré)
Pagine di guerra ('War Pages'), Op. 25bis
Concerto, Op. 61

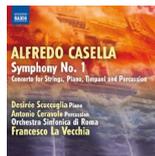
Orchestra Sinfonica di Roma
 Francesco La Vecchia

Alfredo Casella identified three different periods in his composing career, and this disc features one work from each. *The Suite in C major* is early Casella, a fascinating combination of influences from the French Baroque through Domenico Scarlatti to Mahler. *War Pages* are images of the horrific mechanised warfare of 1914-18, as seen on silent cinema newsreels: among the music's admirers was Puccini. Casella himself felt that the *Concerto, Op. 61* – a commission for the fiftieth birthday of the Amsterdam Concertgebouw Orchestra – was his 'most complete achievement in the field of orchestral music'.

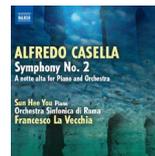


In 2002 **Francesco La Vecchia** was appointed Artistic Director and Resident Conductor of the **Orchestra Sinfonica di Roma**. Under his leadership the orchestra has rapidly achieved success in Europe and in highly successful tours to St Petersburg, Madrid, Belgrade, Brussels, Rio de Janeiro, Brasilia,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

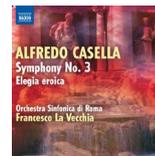
Companion Titles



8.572413



8.572414



8.572415

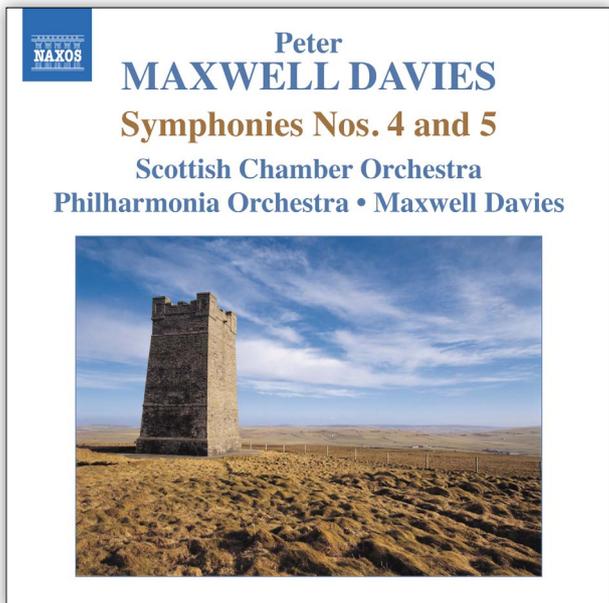


8.572416

8.573004



Playing Time:
69:58



Sir Peter MAXWELL DAVIES (b. 1934)
Symphonies Nos. 4 * and 5 †

Scottish Chamber Orchestra * • *Philharmonia Orchestra* †
 Peter Maxwell Davies

The orchestra used by Peter Maxwell Davies for his *Fourth Symphony* is of Classical period proportions, but this relatively compact framework belies a richness of ideas and sonorities. With its starting point in the tone poem *Chat Moss*, the single-movement *Fifth Symphony* utilizes a more varied orchestral palette than its predecessor, with a large percussion section often in evidence. Both works are performed here by the orchestras for which they were written. The *First Symphony* can be heard on 8.572348, the *Second Symphony* on 8.572349, and the *Third Symphony* on 8.572350.



Universally acknowledged as one of the foremost composers of our time, Sir **Peter Maxwell Davies** has made a significant contribution to musical history through his wide-ranging and prolific output. He lives in the Orkney Islands off the north coast of Scotland, where he writes most of his music.

Companion Titles

MAXWELL DAVIES Symphony No. 1 8.572348

MAXWELL DAVIES Symphony No. 2 8.572349

MAXWELL DAVIES Symphony No. 3 8.572350

8.572351



Playing Time:
69:12



8.572661

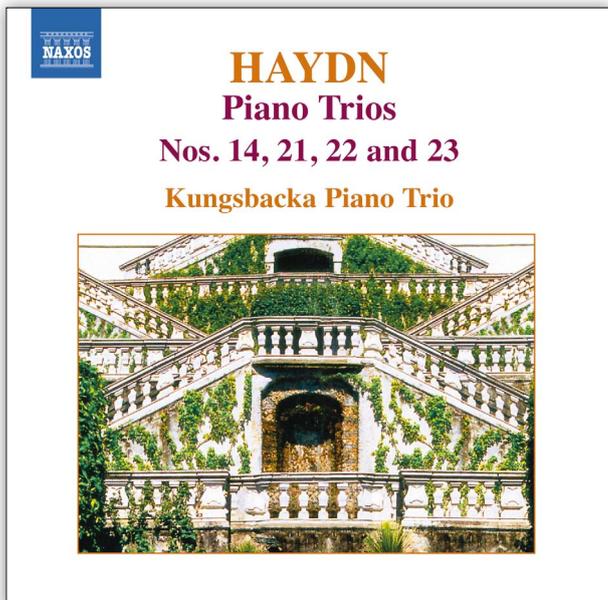
Playing Time:
75:30**Robert SCHUMANN (1810-1856)****Piano Quintet in E flat major, Op. 44****Piano Quartet in E flat major, Op. 47****Märchenerzählungen (Fairy Tale Narrations), Op. 132***Fine Arts Quartet**Xiayin Wang, piano*

Between 1841 and 1843 Schumann wrote some of his greatest chamber works, among them the *Piano Quartet* and the *Piano Quintet*, both in E flat major. Written in an astonishing five-day period, the *Quintet* displays both the heroic and the lyric impulses in his music, boldness contrasting with songful tenderness, and march themes with lyricism. The *Piano Quartet* also exudes such qualities, not least in the ravishing slow movement, and the masterful breadth of Schumann's expression. The four *Märchenerzählungen* are happy, energetic pieces.



Winning high praise from the American press, pianist **Xiayin Wang** has toured with the St Petersburg Symphony Orchestra in St Petersburg itself, as well as in the United States. Founded in Chicago

in 1946, and based at the University of Wisconsin-Milwaukee since 1963, the **Fine Arts Quartet** is one of the elite few to have recorded and toured internationally for over half a century.

Companion Titles**SCRIABIN Piano Music** 8.570412**FAURÉ Piano Quintets** 8.570938**FRANCK String Quartet, String Quintet** 8.572009**KREISLER / ZIMBALIST String Quartets** 8.572559

8.572063

Playing Time:
73:43**Franz Joseph HAYDN (1732-1809)****Piano Trios, Volume 3****Trio in C major, Hob. XV:21 • Trio in E flat major, Hob. XV:22****Trio in D minor, Hob. XV:23 • Trio in A flat major, Hob. XV:14***Kungsbacka Piano Trio**(Malin Broman, violin • Jesper Svedberg, cello • Simon Crawford-Phillips, piano)*

Joseph Haydn's long-term employment as Kapellmeister at the palace of Eszterháza in Hungary is reflected in the dedication of his set of three *Trios*, *Hob. XV:21-23* to Princess Marie Ermenegild Esterházy, though these were published in London during the second of Haydn's visits. These delightful works are notable for the dexterity required of the pianist, and all, including the *Trio No. 14*, involve lively and innovative use of tonality. Previous volumes in this series have been acclaimed for their "taste and stylistic insight". (*Daily Telegraph* on Volume 1, 8.572040)



The **Kungsbacka Trio** takes its name from the Swedish town in which it gave its first performance and where it has established an annual festival. Winner of First Prize in the Melbourne International Chamber Music Competition, it has since appeared at numerous festivals and venues throughout Europe, North and South America, Australia and New Zealand.

Companion Titles**MOZART Late Piano Trios** 8.570519**HAYDN Piano Trios, Vol. 1** 8.572040**HAYDN Piano Trios, Vol. 2** 8.572062

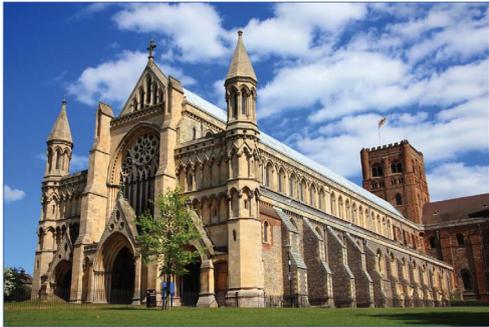


MENDELSSOHN

Choral Music

Sechs Sprüche • Hear my prayer • Motets, Op. 39
Magnificat and Nunc dimittis • Ave Maria • Psalm 43

Peter Holder, Organ • St Albans Abbey Girls Choir
Lay Clerks of St Albans Cathedral Choir • Tom Winpenny



8.572836



Playing Time:
77:08

Felix MENDELSSOHN (1809-1847) • Choral Music

Peter Holder, Organ • St Albans Abbey Girls Choir
Lay Clerks of St Albans Cathedral Choir
Tom Winpenny

Repertoire

Sechs Sprüche, Op. 79 • How lovely are the messengers (from *St Paul*, Op. 36)
Hear my prayer • Veni Domine, Op. 39/1 • Allegro, Chorale and Fugue in D
Magnificat, Op. 69/3 • Nunc dimittis, Op. 69/1 • Surrexit pastor bonus, Op. 39/3
Ave Maria, Op. 23/2 • Laudate pueri Dominum, Op. 39/2 • Richtete mich, Gott, Op. 78/2

Compared with large-scale oratorios such as *St Paul*, which includes the lyrical chorus *How lovely are the messengers*, Mendelssohn's smaller sacred choral works were influenced by Palestrina, ranging from short liturgical motets such as the *Sechs Sprüche* to the canticle settings of the *Magnificat* and *Nunc dimittis*. The famous sacred melody 'O for the wings of a dove' is to be found in *Hear my prayer*. The fine choristers of St Albans Cathedral can also be heard 'on sparkling form' (*Gramophone*) in John Rutter's *Gloria* (8.572563).



Tom Winpenny is Assistant Master of the Music at St Albans Cathedral, where he accompanies the daily choral services and directs the Abbey Girls Choir. Previously, as Sub-Organist at St Paul's Cathedral, London, he performed with the Cathedral Choir at the AGO National Convention, with the London Symphony Orchestra in Mahler's *Symphony No. 8*, and played for great state occasions.

Companion Titles

RUTTER *Gloria, Magnificat, Te Deum* 8.572653
HAYDN *Die Schöpfung (The Creation)* 8.557380-81
MOZART *Requiem* 8.557728
MENDELSSOHN / J.S. BACH *Magnificats in D major* 8.572161

MAYR

Gioas (Oratorio)

Brown • Sellier • Frey • Burkhart
Bavarian State Opera Chorus
Simon Mayr Chorus and Ensemble
Franz Hauk

2 CDs



8.572710-11
2 CDs



Playing Time:
111:22

Simon MAYR (1763-1845)

Gioas (Oratorio)

Andrea Lauren Brown, soprano • Robert Sellier, tenor
Cornel Frey, tenor • Andreas Burkhart, bass
Bavarian State Opera Chorus • Simon Mayr Chorus and Ensemble
Directed from the harpsichord by Franz Hauk

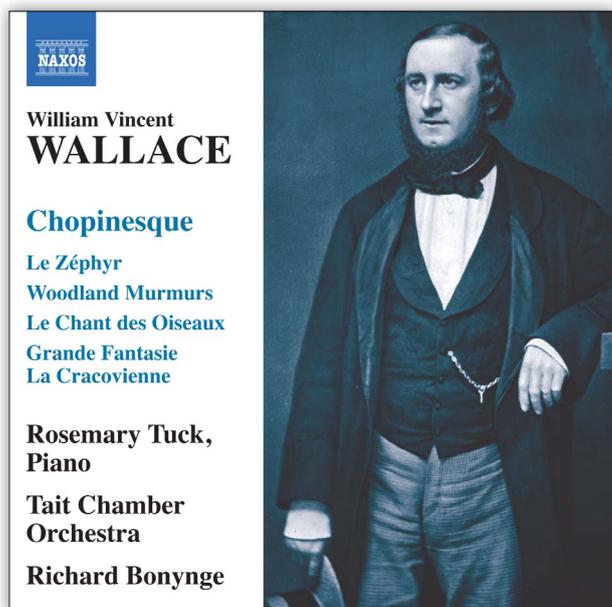
Bavarian-born Johann Simon Mayr achieved renown as an Italianate opera composer, his earlier work taking the form of sacred oratorios. *Gioas* is a combination of both forms, being a parody-oratorio closely following Mayr's opera *I misteri eleusini*, which was considered by Stendhal to be "among [the] most powerful musical works of the age". This mythical drama of kings, priests and goddesses was ideally suited for its intended devotional use, and it joins other pioneering recordings from Franz Hauk which include *David* (8.570366-67) and *Samuele* (8.572721-22).



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

Companion Titles

MAYR *David in the Cave of Engedi (Oratorio)* 8.570366-67
MAYR *The Marriage of Tobias (Oratorio)* 8.570752-53
MAYR *Samuele (Oratorio)* 8.572721-22
MAYR *L'amor coniugale* 8.660198-99



8.572776

Playing Time:
79:20**William Vincent WALLACE (1812-1865) • Chopinesque**

Rosemary Tuck, piano

Tait Chamber Orchestra † • Richard Bonyngé, piano * / conductor †

Repertoire

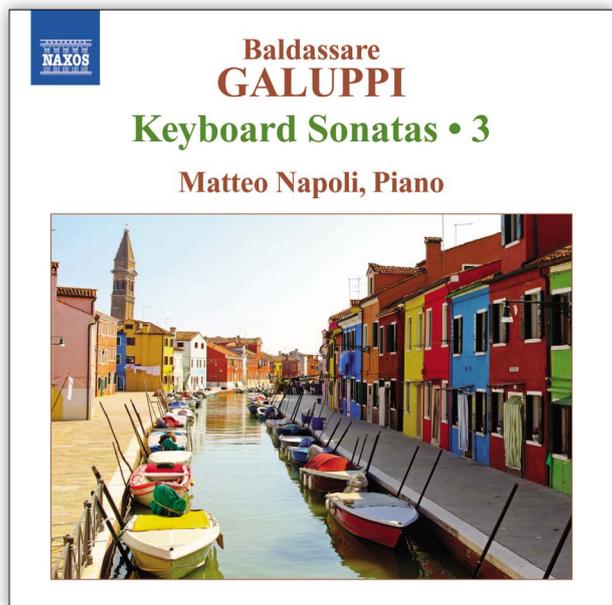
Polonaise De Wilna * • Nocturne Melodique • La Sympathie – Valse • Le Zéphyr – Nocturne Souvenir de Cracovie – Mazourka • Woodland Murmurs – Nocturne • Le Chant des Oiseaux – Nocturne • Valse Brillante • Au Bord de la Mer – Nocturne • Varsovie – Mazourka pour le piano Three Nocturnes, Op. 20, No. 1 • Souvenir de Naples – Barcarolle • La Brunette – Valse Brillante de Salon • Innocence – Romance • Victoire – Mazourka • La Grace – Nocturne • Grande Fantaisie La Cracovienne (orch Jeremy Silver) †

The scintillating virtuoso pianist and composer William Vincent Wallace wrote a sheaf of memorable compositions for his instrument. He met the huge demand for sheet music by producing a series of waltzes, nocturnes, mazurkas, barcarolles, and other works dazzling in their variety, invention, wit, humour and charm. Their tone ranges from Latin American to Spanish and from seascape to melancholy reflection. Widely admired exponents of Wallace's music, Rosemary Tuck and Richard Bonyngé are joined by the Tait Chamber Orchestra for the brilliant *Grande Fantaisie La Cracovienne*.



In 2001, **Rosemary Tuck** gave the first official performance in the William Vincent Wallace Millennium Plaza in Waterford, Ireland and has appeared in an all Wallace programme in London conducted by **Richard Bonyngé**. Her previous recordings include music by Liadov, Ketèlbey and Wallace.

Watch Video Footage from the Recording Session: [YouTube](#)

Companion Titles**WALLACE Opera Fantasies and Paraphrases** 8.572774**WALLACE Celtic Fantasies** 8.572775**WALLACE Lurline** 8.660293-94**WALLACE Maritana** 8.660308-09

8.572672

Playing Time:
65:13**Baldassare GALUPPI (1706-1785)
Keyboard Sonatas, Volume 3**

Matteo Napoli, piano

Repertoire

Sonata in D minor, Illy 66 • Allegro in C major, Illy 30 • Sonata in C minor, Illy 38
Sonata in F major, Illy 36 • Sonata in B flat major, Illy 23 • Sonata in A minor
Sonata in F major, Illy 50 • Sonata in A minor, Illy 43 • Sonata in E major, Illy 41

Known as *Il Buranello* after his island birthplace of Burano, opera composer Baldassare Galuppi was also admired as a keyboard player. His sonatas are quiet, refined gems of the utmost elegance and lyricism, with expressive contrasts ranging from poignant operatic aria style movements to the energetic influence of Scarlatti. This selection includes late works from the *Passatempo al Cembalo*. Matteo Napoli has been praised for his "envious poise" (*International Record Review*) in volume 1 (8.572263) and "finely nuanced" playing (*Fanfare*) in volume 2 (8.572490).



Matteo Napoli captured worldwide attention winning many competitions, including First Prize in the International Liszt Competition at Lucca in 1986. He has performed in Europe, as well as in New York, Mexico City, São Paulo, Japan, Australia, China and Malaysia.

Companion Titles**CIMAROSA Keyboard Sonatas, Vol. 1** 8.570718**GALUPPI Keyboard Sonatas, Vol. 1** 8.572263**GALUPPI Keyboard Sonatas, Vol. 2** 8.572490**SCARLATTI Complete Keyboard Sonatas, Vol. 14** 8.572586



Piotr Il'yich TCHAIKOVSKY (1840-1893)
Swan Lake, Op. 20 (Highlights)

Russian State Symphony Orchestra • Dmitry Yablonsky

Tchaikovsky was ideally equipped to write the music for the ballet *Swan Lake*. His gift for vivid theatricality, for lively, memorable melodies, and for rich characterisation was allied to a mastery of dance rhythms. These qualities were augmented by his command of orchestral colour. And yet early performances were disappointingly received. It was only after some structural and choreographic revisions in 1895, two years after the composer's death, that the work was fully appreciated for the masterpiece that it is.



For four years **Dmitry Yablonsky** has been Principal Guest Conductor of Moscow Philharmonic Orchestra and has conducted many other orchestras, including the Royal Philharmonic Orchestra, collaborating with leading soloists. He has made more than seventy recordings, many of them prizewinning, as conductor and cellist for Naxos.

Companion Titles

- BAYER The Fairy Doll (Complete Ballet)** 8.557098
- PROKOFIEV Romeo and Juliet (Highlights)** 8.572928
- ADAM Giselle (Highlights)** 8.572924
- TCHAIKOVSKY The Sleeping Beauty (Highlights)** 8.572931

8.572932



Playing Time:
72:43

Laureate Series • Guitar



Laureate Series • Cecilio Perera Guitar Recital

First Prize, 2011 Michele Pittaluga Guitar Competition, Alessandria

Repertoire

- MANUEL PONCE (1882-1948)**
 Preludio • Balleto • Gigue • Sonata No. 1 'Mexicana' • Tres Canciones populares mexicanas
- LEO BROUWER (b. 1939)** Sonata
- JULIO CÉSAR OLIVA (b. 1947)** Tangomania WORLD PREMIERE RECORDING
- VICENTE EMILIO SOJO (1887-1974)** Five Pieces From Venezuela

Winner of a remarkable number of awards and acknowledged as one of the most important guitarists to emerge from Mexico in recent years, Cecilio Perera demonstrates the strength and beauty of the guitar tradition in Central and South America in this recital. Manuel Ponce's evocative *Sonata Mexicana* contrasts with the exciting meeting of ancient and modern in Leo Brouwer's *Sonata*, Julio César Oliva's *Tangomania*, 'a sonata in the style of the modern tango influenced by Piazzolla', and the haunting and at times dazzling *Pieces from Venezuela* by Vicente Emilio Sojo.

Companion Titles

- Laureate Series • Johannes Möller Guitar Recital** 8.572715
- Laureate Series • Irina Kulikova Guitar Recital** 8.572717
- Laureate Series • Pablo Garibay Guitar Recital** 8.572727
- Laureate Series • Anabel Montesinos Guitar Recital** 8.572843

8.573025



Playing Time:
68:37



Great Singers • Kathleen FERRIER (1912-1953)
Arias and Songs

1946-1950 Recordings

Mark Obert-Thorn, producer and audio restoration engineer

Repertoire

- J.S. BACH St Matthew Passion: Have mercy, Lord, on me
- HANDEL Rodelinda: Art thou troubled? / Serse: Frondi tenere... Ombra mai fu
- GLUCK Orfeo ed Euridice: What is life?
- MENDELSSOHN Elijah: Woe unto them / Elijah: O rest in the Lord
- PURCELL The Fairy Queen: Hark! The echoing air
- HANDEL Atalanta: Like as the love-lorn turtle / Admeto: How changed the vision
- WOLF Verborgtheit / Der Gärtner / Auf ein altes Bild / Auf einer Wanderung
- JENSEN Altar
- SCHUBERT Gretchen am Spinnrade / Die junge Nonne / An die Musik / Der Musensohn
- SCHUMANN Volksliedchen / Widmung

Kathleen Ferrier was one of the greatest British singers of the 20th century. For ten years she enjoyed an unparalleled career, admired equally for the generous warmth and sincerity of her interpretations as for her uniquely splendid contralto voice. This reissue features twelve arias and songs that Ferrier recorded for Decca between 1946 and 1950. In addition there are eight treasurable items from a 1949 Norwegian Radio recital in Oslo, which include her only published recordings of Hugo Wolf.

Companion Title



8.111373-75

Great Pianists • Women at the Piano, Volume 5
An Anthology of Historic Performances (1923-1955)

Marina A. Ledin & Victor Ledin, producers

Repertoire

- FRESCOBALDI Fugue in G minor (*Johana Harris*)
- GALUPPI Sonata in C minor: Larghetto and Allegro (*Emma Contestabile*)
- MOZART Fantasia and Fugue in C major, K. 394 (*Denise Lassimonne*)
- MENDELSSOHN Andante and Rondo Capriccioso, Op. 14 (*Dorothea Winand-Mendelssohn*)
- CHOPIN Introduction and Variations on "Je vends des scapulaires" (*Tatiana Nikolayeva*)
- BRAHMS Intermezzo in B flat minor, Op. 117/2 (*Etelka Freund*)
- WAGNER Albumblatt in E flat major (*Felicitas Karner*)
- TCHAIKOVSKY The Seasons, Op. 37: No. 6: June – Barcarolle (*Eva Wollman*)
- MOSZKOWSKI Nouvelles Danses Espagnoles, Op. 65: Nos. 1 & 3 (*Denise Herbrecht, Lucien Petitjean*)
- LACK Valse Arabesque, Op. 82 (*Jean Melville*)
- MAYERL Two Syncopated Impressions (*Carmen-Marie-Lucie Guilbert*)
- A. WILLIAMS Two Milongas (*Madeleine Grovez*)
- PHILIPP Trois Études de Concert en doubles notes, Op. 56: Nos. 2 and 1 (*Ida-Marie-Louise Périn*)
- SCRIABIN Étude in F sharp major, Op. 42/3 (*Cornelia Rider-Possart*)
- MARX Six Piano Pieces: Prelude in E flat minor (*Grete Scherzer*)
- POULENC Humoresque (*Annette Haas-Hamburger*)
- GRIFFES Fantasy Pieces, Op. 6: No. 3 Scherzo (*Lenore Engdahl*)

The fifth volume in this much admired series offers another fascinating anthology. Of the 17 pianists, the two oldest are the long-lived Cornelia Rider-Possart (1865-1963) who can be heard on an exceptionally rare, non-commercial 1926 Berlin disc, in the first recording of Scriabin's *Etude, Op. 42, No. 3*, and Etelka Freund (1879-1977), a pupil of Brahms, who performs one of his *Intermezzos* in 1952. Jean Melville, a distant relation of Arthur Sullivan, plays *Valse arabesque* in London in 1923, whilst Johana Harris who, together with her husband, the American composer Roy Harris, enjoyed a highly successful career, can be heard playing Frescobaldi in Los Angeles.

Companion Titles

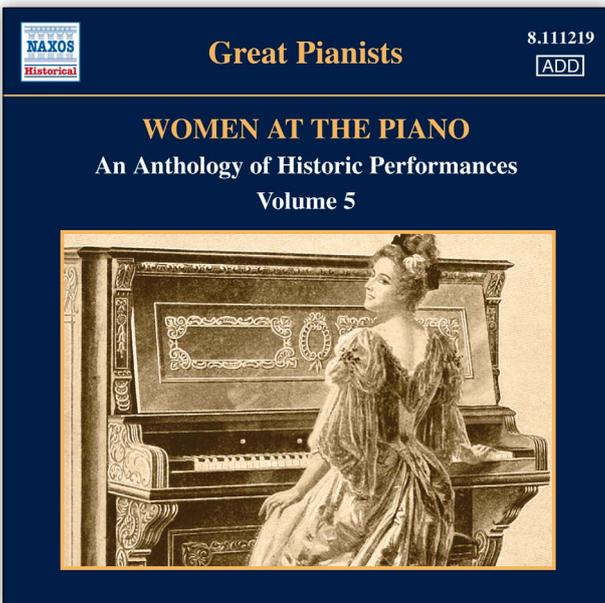
- WOMEN AT THE PIANO, VOL. 1** 8.111120
- WOMEN AT THE PIANO, VOL. 2** 8.111121
- WOMEN AT THE PIANO, VOL. 3** 8.111217
- WOMEN AT THE PIANO, VOL. 4** 8.111218



8.112071



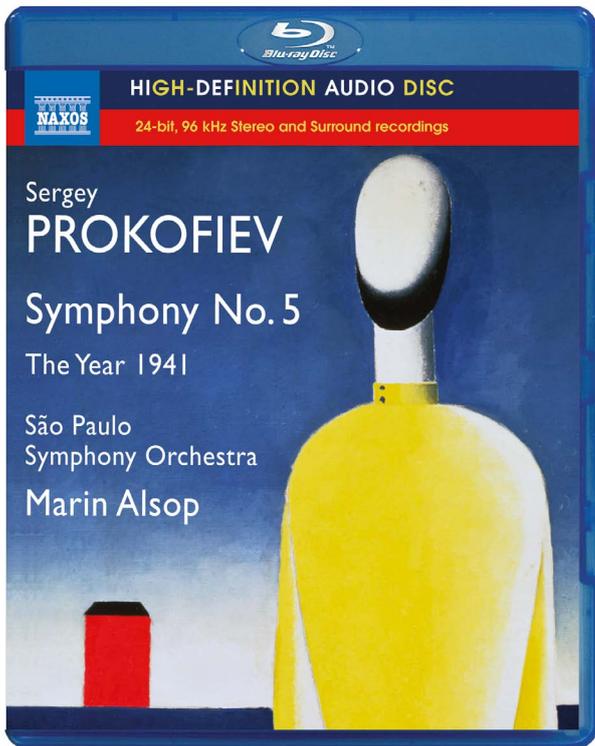
Playing Time:
78:20



8.111219



Playing Time:
78:22



NBD0031

Playing Time:
59:44

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

São Paulo Symphony Orchestra • Marin Alsop

24-bit, 96 kHz Stereo and Surround recordings

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



Marin Alsop has been Music Director of the Baltimore Symphony Orchestra since 2007, a relationship now extended to 2015. Currently Conductor Emeritus of the Bournemouth Symphony Orchestra and Music Director Laureate of the Colorado Symphony Orchestra, since 1992 she has also been Music Director of California's prize-winning



NBD0029

Playing Time:
70:25

Hector BERLIOZ (1803-69)
Le corsaire – Overture, Op. 21
Symphonie fantastique, Op. 14

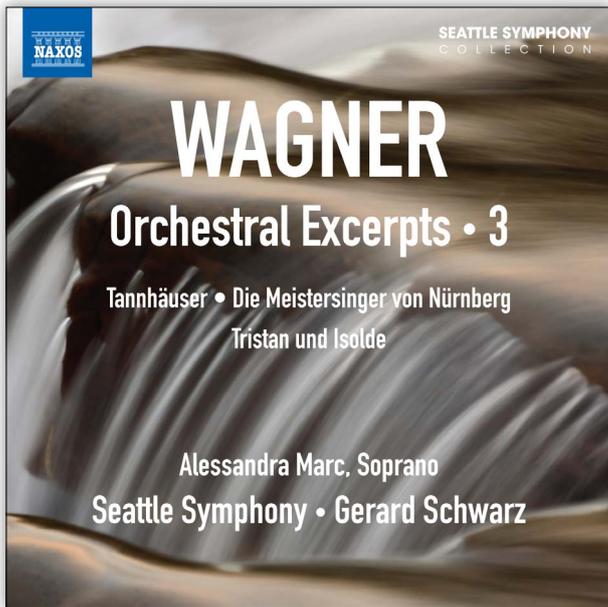
Orchestre National de Lyon • Leonard Slatkin

24-bit, 96 kHz Stereo and Surround recordings

Immensely influential, the remarkable *Symphonie fantastique* was composed while Hector Berlioz was suffering an intense and unreciprocated passion for the Irish actress Harriet Smithson. Its autobiographical tale describes a young musician's opium-poisoned nightmares of jealous despair and fatal justice following the murder of his beloved. Berlioz wrote a second movement cornet solo into a subsequent revision of the score, here included as an optional extra. He wed his sweetheart actress but, recuperating in Nice, wrote *Le corsaire* after the final break-up of their marriage.



Internationally renowned conductor **Leonard Slatkin** was recently named Music Director of the **Orchestre National de Lyon**, beginning with the 2011-2012 season. He completed his twelfth and final season as Music Director of the National Symphony Orchestra in June 2008, and finished his three-year commitment as Music Advisor to the Nashville Symphony



8.572769

Playing Time:
62:26

Richard WAGNER (1813-1883) Orchestral Excerpts, Volume 3

Alessandra Marc, soprano *
Seattle Symphony • Gerard Schwarz

SEATTLE SYMPHONY
COLLECTION

Repertoire

Tannhäuser

Overture – Venusberg Music

Die Meistersinger von Nürnberg, Act III

Introduction – Dance of the Apprentices – Procession of the Mastersingers

Tristan und Isolde

Prelude to Act I / Brangäne's Warning * / Prelude to Act III / Liebestod *

Themes of love and passion dominate these orchestral excerpts from Wagner's music dramas. The legend of *Tannhäuser* contrasts the sensual allure of Venus with the ideals of courtly love and religious devotion. *Die Meistersinger von Nürnberg* pits an inspired but rash young singer against the traditions of the old masters in a song competition, with a beautiful girl as the prize. *Tristan und Isolde*, based on one of the world's great love stories, is considered Wagner's most revolutionary work, seamlessly blending themes of love and death into a shattering apotheosis. Gerard Schwarz's other selections of Wagner excerpts can be found on 8.572767 and 8.572768.

Sales Points • This release joins our first installment of Gerard Schwarz's orchestral excerpts from Wagner on 8.572767. These recordings gained the approval of *Gramophone*, with "excellent wind and brass, all well blended", and "the violins attractively fresh and sprightly in the music for the apprentices from *Die Meistersinger*." These substantial movements from Wagner include a ravishing *Liebestod* with renowned soprano Alessandra Marc.



8.572770

Playing Time:
77:47

Hans PFITZNER (1869-1949) Symphony in C major, Op. 46 Robert SCHUMANN (1810-1856) Konzertstück, Op. 86 *

Robert Bonnevie, horn * • Mark Robbins, horn *
David C. Knapp, horn * • Scott Wilson, horn *
Seattle Symphony • Gerard Schwarz

SEATTLE SYMPHONY
COLLECTION

Other Repertoire

Felix MENDELSSOHN (1809-1847)

Die Heimkehr aus der Fremde – Liederspiel, Op. 89: Overture

Robert SCHUMANN

Two Etudes Symphoniques, Op. 13 (orch. Tchaikovsky)

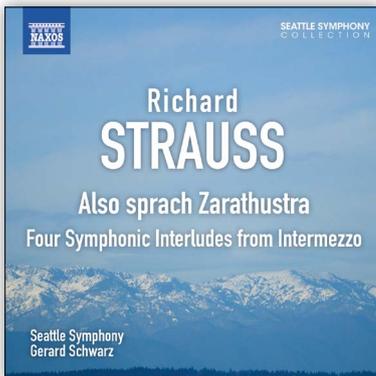
Johannes BRAHMS (1833-1897)

Hungarian Dances Nos. 5, 6, 11 and 16 (orch. Albert Parlow)

Anton WEBER (1883-1945)

Langsamer Satz (arr. Gerard Schwarz)

The musical expression of German Romanticism is the theme of this disc. The trajectory of Schumann's *Konzertstück*, Op. 86, written for four horns and orchestra, goes from heroism to introspection. Two of his *Symphonic Etudes*, Op. 13, were orchestrated by no less a figure than Tchaikovsky, while Albert Parlow orchestrated four of Brahms' most exciting *Hungarian Dances*. Mendelssohn's *Overture* to his Ballad Opera *Die Heimkehr aus der Fremde* (Song and Stranger) embodies classical virtues. Anton Webern's *Langsamer Satz* for string quartet has been vibrantly orchestrated by Gerard Schwarz. Hans Pfitzner, one of the last representatives of the movement, is represented by his concise, melodic *Symphony in C major*.



8.571215

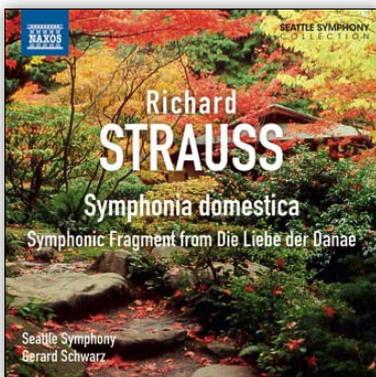
Playing Time:
60:54

Richard STRAUSS (1864-1949)
Also sprach Zarathustra Op. 30, TrV 176
Intermezzo, Op. 72, TrV 246a: Four Symphonic Interludes

Seattle Symphony • Gerard Schwarz

SEATTLE SYMPHONY
COLLECTION

This is "as good a performance and interpretation – and technical recording – of *Also sprach Zarathustra* as one would expect to find" (*Gramophone*). Inspired and inspiring, Richard Strauss's *Also sprach Zarathustra* is one of a series of tone poems which pushed the form to its limits. The famous opening introduces a musical interpretation of Friedrich Nietzsche's philosophical treatise, taking Zarathustra on a complex search through human aspirations. Based on an incident in Strauss's own life, the suite from *Intermezzo* distills domestic strife and misunderstanding into four jocular vignettes.



8.571216

Playing Time:
60:09

Richard STRAUSS (1864-1949)
Symphonia domestica, Op. 53, TrV 209
Die Liebe der Danae, Op. 83, TrV 278:
Symphonic Fragment (arr. Clemens Krauss)

Seattle Symphony • Gerard Schwarz

SEATTLE SYMPHONY
COLLECTION

Richard Strauss's orchestral music includes several works with autobiographical significance, including *Ein Heldenleben* (Naxos 8.554417). Scored for large symphony orchestra, the *Symphonia domestica* depicts the joys and worries of married life with Strauss, his wife, child and other family members deftly portrayed in a variety of situations, including a 'cheerful quarrel' in which the father has the last word! The Symphonic Fragment from the opera *Die Liebe der Danae*, based on mythic themes, was arranged by one of Strauss's great champions, conductor Clemens Krauss.



8.571217

Playing Time:
51:37

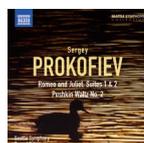
Richard STRAUSS (1864-1949)
Der Rosenkavalier (The Knight of the Rose), Op. 59, TrV 227:
Suite (arr. Gerard Schwarz) * • First Waltz Sequence †
Second Waltz Sequence

*Maria Larionoff, violin * • Ilkka Talvi, violin † • Benjamin Hausmann, oboe * • John Cerminaro, horn **
 Seattle Symphony • Gerard Schwarz

SEATTLE SYMPHONY
COLLECTION

One of Richard Strauss's supreme achievements, *Der Rosenkavalier* (The Knight of the Rose) is a romantic story of love and intrigue, a miraculous bend of comedy and gentle melancholy set in the time of Mozart. Gerard Schwarz's *Suite* captures much of the poignancy and drama of the opera, first performed in 1911. In 1944, during the appalling circumstances of war, Strauss turned to arranging music from his earlier works. His *Waltz Sequences* bring together the dances which give *Der Rosenkavalier* so much of its charm.

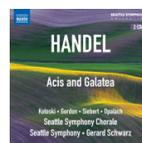
Companion Titles



8.571210



8.571211



8.572745-46



8.572767



8.572768



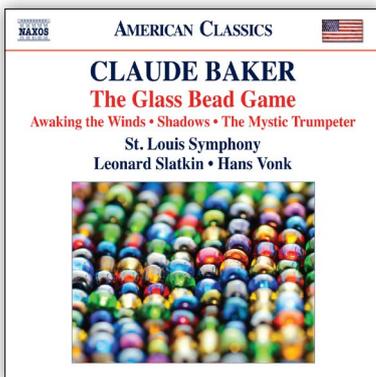
8.573009 Playing Time:
57:11



Vivian FUNG (b. 1975)
Violin Concerto * • Glimpses for prepared piano †
Piano Concerto 'Dreamscapes' †

*Kristin Lee, violin * • Conor Hanick, piano † • Metropolis Ensemble • Andrew Cyr*

Vivian Fung's work is influenced by Asian sources such as Balinese gamelan music. *Violin Concerto* soloist Kristin Lee's shared experience of Bali with the composer resulted in an intensely lyrical and virtuoso work in which West and East collide to create music of remarkably fresh sophistication. Fung draws on John Cage's 'prepared' piano techniques to create often eerie and otherworldly effects in *Glimpses*, ideas from which expand into the *Piano Concerto*. Subtitled 'Dreamscapes', this work explores contrasts ranging from



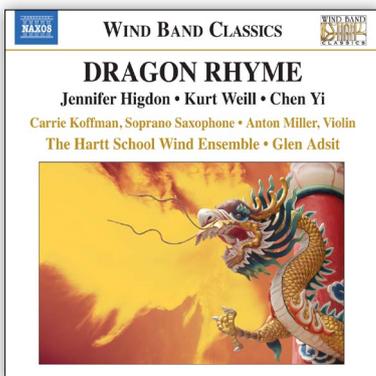
8.559642 Playing Time:
66:36



Claude BAKER (b. 1948)
The Glass Bead Game * • Awaking the Winds *
Shadows: Four Dirge-Nocturnes * • The Mystic Trumpeter †

St. Louis Symphony
*Leonard Slatkin * • Hans Vonk †*

Claude Baker is a much-honored composer whose music is alive with connections and inter-related ideas. *The Glass Bead Game* feasts on dreamlike associations and, through deliberately invoking other composers' music, thrilling collage. *Awaking the Winds* is, by contrast, 'absolute' music, and in a resonant single-movement structure. The haiku is explored in *Shadows* in which parallels between written texts and music are accomplished with great refinement and poignancy. Inspired by Walt Whitman's poetry, *The Mystic Trumpeter* offers a commentary that includes musical quotation and deft tone-painting.



8.572889 Playing Time:
56:44



DRAGON RHYME
*Carrie Koffman, soprano saxophone * • Anton Miller, violin ***
The Hartt School Wind Ensemble • Glen Adsit

Repertoire
JENNIFER HIGDON (b. 1962) • Soprano Saxophone Concerto *
KURT WEILL (1900-50) • Violin Concerto, Op. 12 **
CHEN YI (b. 1953) • Dragon Rhyme

The wind band offers considerable variety and color to composers, as demonstrated by these three disparate works. Jennifer Higdon's *Soprano Saxophone Concerto* brings to the instrument an unerring warmth and sizzling dexterity perfectly suited to its plangent beauty. Kurt Weill's 1924 *Violin Concerto* exudes neo-classicism, Mahlerian influence and a pungent dynamism that account for its popularity. Chen Yi's *Dragon Rhyme* employs musical intervals familiar from Beijing Opera, in a work rich in textual color and vivid intensity.

Companion Title



8.572109

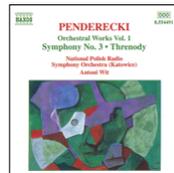


Krzysztof PENDERECKI (b. 1933)
The Symphonies and Other Orchestral Works

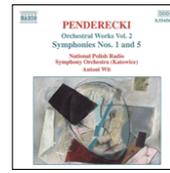
*Polish National Radio Symphony Orchestra
 Warsaw Philharmonic Choir and Orchestra
 Antoni Wit*

Masterpieces of the 20th & 21st Centuries

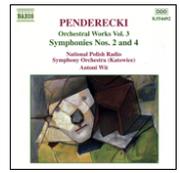
“Antoni Wit’s ongoing cycle of Penderecki orchestral works is yet another of those truly outstanding Naxos projects that’s unlikely to get the attention it deserves. The music isn’t easy, or popular, but Wit is a marvellous conductor in this repertoire, and his unfailingly intense and idiomatic performances look to become the standard by which all others will be judged.” – David Hurwitz, *ClassicsToday.com*



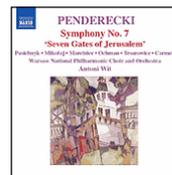
8.554491



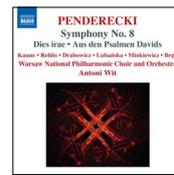
8.554567



8.554492



8.557766



8.570450



8.505231
 5 CDs



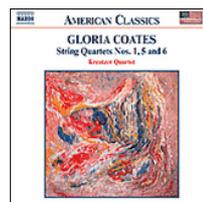
Playing Time:
 5:44:17

Gloria COATES (b. 1938)
String Quartets Nos. 1-9

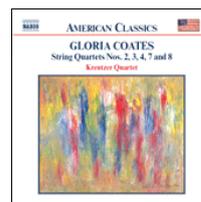
Kreutzer Quartet

North American Classics

“Perched at a sonic event horizon, the nine string quartets of composer Gloria Coates exquisitely warp listeners’ sense of place. The floorboards yield like latex and the supernovae above are seduced to within an arm’s reach through her elongating, microtonal alchemy. In the left hands of the UK’s Kreutzer Quartet, the nocturnal harmonies found here are rendered not bleak, but radiant.” – Doyle Armbrust, *Time Out Chicago*



8.559091



8.559152

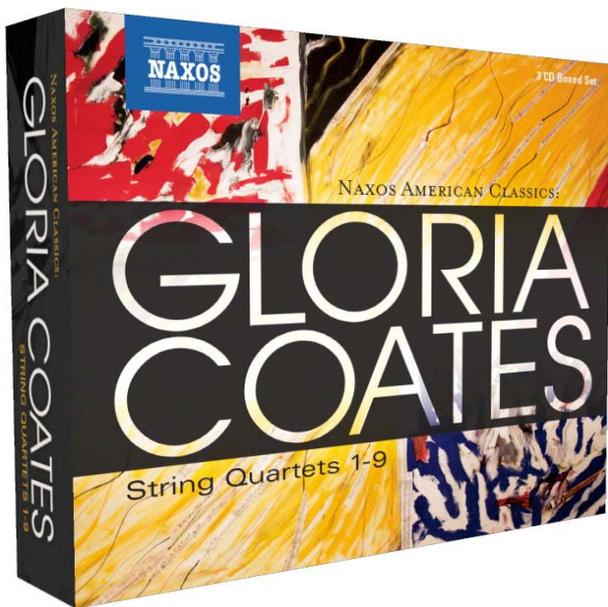


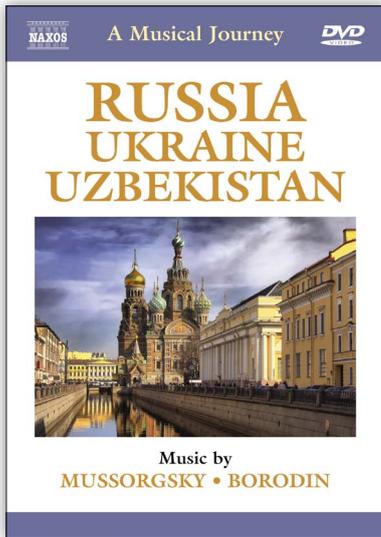
8.559666

8.503240
 3 CDs



Playing Time:
 3:02:30





A Musical Journey: RUSSIA / UKRAINE / UZBEKISTAN

Music by Mussorgsky and Borodin

The Places • Peter the Great founded St Petersburg in 1703 on Swedish territory, a provocation to Sweden, then the most powerful state in the region. Over a few years, he created a new city with an outlet to the Baltic, a city to challenge Moscow and force Russia to face Western Europe. Victory over the Swedes at Poltava in 1709 secured the city's future. The tour takes in Odessa, in the Ukraine, an important naval base for Russia on the Black Sea, and concludes with a visit to Uzbekistan.

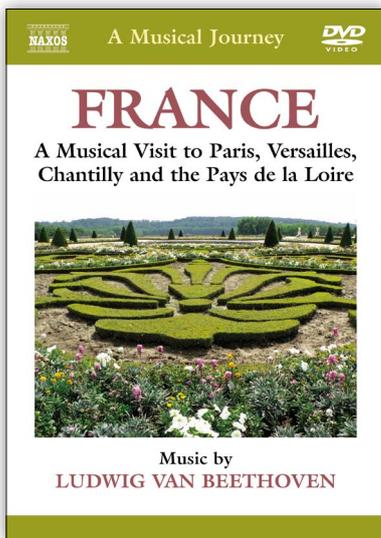
The Music • Mussorgsky was originally an army officer, ending his life in intermittent government service, as addiction to alcohol took its toll. At his death in 1881, at the age of 42, he left much unfinished. His *Pictures at an Exhibition* was written in 1874 as a set of piano pieces, a translation into music of paintings, designs, models and drawings by his friend Victor Hartmann, who had died the year before, heard here in the colourful orchestration by Ravel. Borodin had a successful career as an analytical chemist, a professor at the Medico-Surgical Academy. His activities as a scientist limited the attention he could give to music, so that a number of his compositions remained incomplete at his relatively early death at the age of 53 in 1887.

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.: 2.110292
 Playing Time: 59:41



7 47313 52925 4



A Musical Journey: FRANCE

A Musical Visit to Paris, Versailles, Chantilly and the Pays de la Loire

Music by Beethoven

The Places • The tour starts in the formal gardens of the Palace of Versailles and moves on to the Château of Chantilly. In Paris Montmartre presents a simpler world, with scenes from the Canal Saint-Martin. The writer Rabelais is celebrated in Chinon, his birth-place, and there is a glimpse of Bluebeard's castle before we enter the traditional brasserie, La Cigale, in Nantes. In Paris again, the restaurant, the Train Bleu, celebrates an earlier age of luxury and from the historic railway stations of the capital we continue to Père Lachaise Cemetery, before finally visiting the Place de la Concorde and the major sights of Paris.

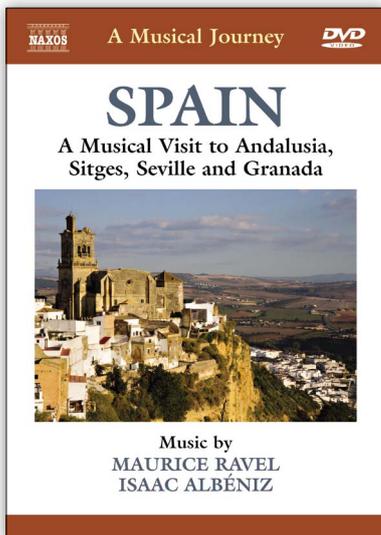
The Music • In 1809 Vienna was once again under attack from the forces of Napoleon. Most of the leading families, including the imperial family, had taken refuge elsewhere, the occasion of Beethoven's sonata *Les Adieux*. On 12th May the city surrendered, the French occupation bringing with it hardship for the Viennese people. In these circumstances Beethoven, now 39 and increasingly deaf, worked on the last of his five piano concertos, to be popularly known as the *Emperor*. It was probably completed in the following year and was given its first performance in Leipzig in November, 1811.

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.: 2.110299
 Playing Time: 57:24



7 47313 52995 7



A Musical Journey: SPAIN

A Musical Visit to Andalusia, Sitges, Seville and Granada

Music by Ravel and Albéniz

The Places • The tour starts in the countryside near Sancti Petri, and shows other aspects of the fertile landscape of Andalusia, leading to the historic hillside town of Medina-Sidonia, seat of the Guzman family, whose Duke led the Spanish Armada in 1588. The resort of Sitges in Catalonia is followed by the great Cathedral of Seville, reputedly the largest Gothic church in the world, and towns that reflect the Moorish past of this region of Spain.

The Music • The French composer Maurice Ravel inherited from his mother, of Basque origin, a strong interest in Spain. Spanish elements influence much of his music including the *Rapsodie espagnole*, completed in 1908, Ravel's first major orchestral work and a demonstration of his originality and of his gifts as an orchestrator. The music moves from the stillness of night to two characteristic Spanish dances and a final Spanish fiesta. Isaac Albéniz enjoyed a double career, winning an international reputation as a virtuoso pianist and doing much to establish Spanish music in a form acceptable at home and abroad. He divided the later years of his life, a period of deteriorating health, between Paris, Barcelona and Nice, years which saw the composition of his *Iberia*.

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.: 2.110310
 Playing Time: 55:19



7 47313 53105 9

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QTY.	CAT. NO.	BARCODE	COMPOSER/TITLE
Heitor Villa-Lobos, composer			
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Krzysztof Penderecki, composer			
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Alfredo Casella, composer			
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