

DIGITAL EXCLUSIVES

CATALOGUE 2013



The **Naxos Digital Exclusives** collection is a unique catalogue of albums not available for CD, but accessible exclusively through download and streaming. With titles ranging from popular Baroque masterpieces and Romantic gems to exciting modern music which will appeal to and satisfy a wide audience on many levels.

Favourites such as Vivaldi's *Four Seasons* and J.S. Bach's *Goldberg Variations* all appear in top-notch performances. Exploring the Classical era is rewarded with superb recordings of key works including Haydn's *Cello Concerto No. 1* with the renowned Schwarz father and son team, alongside excellent music for winds by Weber and Devienne. Period fortepiano sonorities grace J.C. Bach's elegant solo *Sonatas Op. 17*, also adding authenticity to Schubert's *Violin Sonatas*.

Quality is a watchword with all our releases, and favourites such as Vivaldi's *Four Seasons* and J.S. Bach's *Goldberg Variations* are given the chance to delight anew through fresh and lively performances. The Classical era is represented by superb recordings of some key works, including Haydn's *Cello Concerto No. 1* from the renowned Schwarz father-and-son team, alongside excellent music for winds by Weber and Devienne. Period fortepiano sonorities grace J.C. Bach's elegant solo *Sonatas, Op. 17* as well as Schubert's *Violin Sonatas*.

A closer look at our Romantic music titles reveals famous gems by Gounod and J. Strauss II, and surprising byways, such as Reger's moving *Suites for Solo Cello*, Liszt's evocative *Via Crucis*, and Mahler, Strauss and Pfitzner conducted by the individualist Georg Tintner. New and established stand side by side in the recording of piano quintets by Peter Ritzen and César Franck, symbolising Naxos's continued commitment to a broad range of repertoire.

Olivier Messiaen, represented here by two of his most important works – *Vingt Regards sur l'enfant Jésus* and *Catalogue d'oiseaux* – is a fascinating and key contributor to the landscape of twentieth-century music. His expressive lines, rhythms and colours can be traced to Debussy, whose impressionistic *Syrinx* is one of the most famous flute solos ever composed. Less familiar names in the catalogue introduce listeners to music they may never otherwise discover, such as the powerful sound-worlds of Ernst Lévy, the romantic warmth of Robert Jager, the audacious Kamran Ince or Seco de Arpe's luminous harmonies. World premières such as Svetislav Božić's *Byzantine Mosaic* set the seal on music with emphatically universal messages for our times. The easy to use, economical and ever-evolving **Naxos Digital Exclusives** catalogue proves that you can never have too much music.





9.70168



BACH, Johann Christian (1735-1782)
6 Sonatas, Op. 17

Rachel Heard, Fortepiano

Johann Christian Bach was a pivotal figure in the transition between the Baroque and the Classical eras, and a major influence on Mozart. As an avid proponent of the newly emerging fortepiano, he wrote works that took full advantage of the instrument's expressive powers. In the first Naxos recording of these works on fortepiano, Rachel Heard brings to life the simple, elegant beauty of his *Six Sonatas, Op. 17*.

Purchase from:



9.70009



BACH, Johann Sebastian (1685-1750)
Goldberg Variations

Glen Wilson, Harpsichord

One of the most important masterpieces of the baroque era, the *Goldberg Variations* were named after one of Bach's Leipzig pupils, Johann Gottlieb Goldberg, and the famous story of the piece being used to soothe Count Kayserling's insomnia comes from an early biography of Bach by Johann Nikolaus Forkel. Laid out in a plan whose symmetries can be likened to the architecture of a baroque palace, the variations are a brilliant fusion of Italianate virtuosity and the French influences of the time, including puzzle-canons, dance movements, trio sonatas and gorgeous cantilenas, the most famous of which has become known as "the black pearl".

Purchase from:





9.70179



NEW RELEASE

BARTÓK, Béla (1881-1945)

For Children, Vols. 1 & 2 • The First Term at the Piano

Lajos Kertész, Piano

For Children and *The First Term at the Piano* represent Béla Bartók's commitment to music education in Hungary, but also draw on the research into folk-song he did together with Zoltán Kodály. These original Hungarian songs and progressive pieces are presented with great clarity, preserving authentic rhythms and character with transparent and sometimes deceptively simple accompaniments. Award-winning Hungarian pianist Lajos Kertész is part of the tradition from which Bartók himself emerged, and he includes Kodály amongst his teachers. This is the second of four volumes of Bartók's piano music.

Purchase from:



9.70180



NEW RELEASE

BARTÓK, Béla (1881-1945)

For Children, Vols. 3 & 4 • Romanian Christmas Carols

Lajos Kertész, Piano

Béla Bartók's *For Children* provides a sometimes athletic training ground for young pianists, using folk-songs he collected in the field together with Zoltán Kodály and retaining titles which refer to the social significance with which these songs were associated. The *Romanian Christmas Carols* are a prime example of such research, filled with sparkling rhythms and wide contrasts of seasonal sentiment. Acclaimed Hungarian pianist Lajos Kertész is steeped in the national traditions from which Bartók himself emerged, and he includes Kodály amongst his teachers. This is the third of four volumes of Bartók's piano music.

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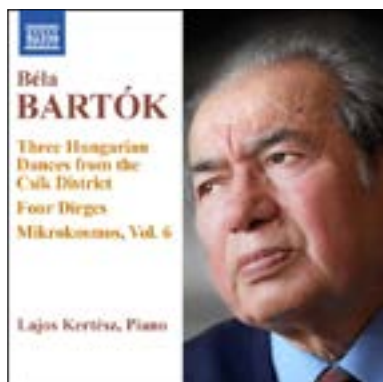


9.70181

**NEW RELEASE****BARTÓK, Béla (1881-1945)****Mikrokosmos, Vols. 4 & 5***Lajos Kertész, Piano*

Bartók's innovative *Mikrokosmos* is a remarkable collection which introduces techniques necessary for performing contemporary music, from the simplest beginnings to the concert pieces of volume 6 (9.70178). Explorations of resonance, contrasting tonalities, modes and rhythms open up new worlds to aspiring musicians, while also providing valuable insights into folk-music and Bartók's composing techniques. Award-winning Hungarian pianist Lajos Kertész includes Kodály amongst his teachers, and is a product of the national traditions from which Bartók himself emerged. This is the last of his four volumes of Bartók's piano music.

Purchase from:



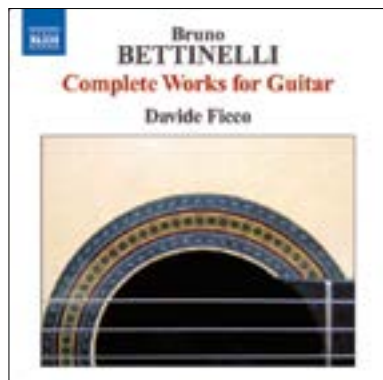
9.70178

**NEW RELEASE****BARTÓK, Béla (1881-1945)****3 Hungarian Dances from the Csík District • 4 Dirges • Mikrokosmos, Vol. 6***Lajos Kertész, Piano*

Béla Bartók's *Three Hungarian Folksongs from the Csík District* are the product of his early collaboration with Zoltán Kodály, collecting and transcribing folk-tunes throughout Eastern Europe. The solemn *Four Dirges* express an acceptance of mortality through affirmation and serene restraint. The climax of a remarkable collection, volume 6 of *Mikrokosmos* includes technically demanding concert pieces of considerable complexity. Part of the tradition from which Bartók himself emerged, award-winning Hungarian pianist Lajos Kertész includes Kodály amongst his teachers. This is the first of four volumes of his recordings of Bartók's piano music.

Purchase from:





9.70026



BETTINELLI, Bruno (1913-2004)

Works for Guitar (Complete)

Davide Ficco, Guitar

This is the first recording of the complete guitar music of Bruno Bettinelli, the eminent Italian composer of operas, symphonies and concertos, chamber and vocal works. Bettinelli's guitar music is a delightful distillation of his wider compositional concepts, rooted in twentieth century modernism but full of lyrical insights, inventiveness, and sheer originality. His explorations of guitar sonorities take the listener into new and unexpected areas of contemporary expressiveness. Bettinelli's scrupulous attention to detail and his fascination with every aspect of writing for plucked strings offer a unique experience with novel perspectives on the development of the twentieth-century guitar repertoire.

Purchase from:



9.70162



BOŽIĆ, Svetislav (b. 1954)

Byzantine Mosaic

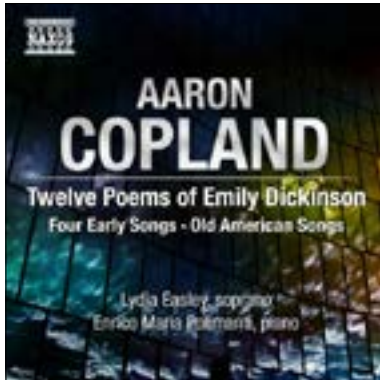
Jasmina Kulaglich, Piano

World Première Recording

Byzantine Mosaic, a pianistic fresco in nine tableaux by the Serbian composer Svetislav Božić, is freely inspired by the Byzantine, Oriental and traditional music of Serbia. Based on Byzantine chants by Sufis and Orthodox monks and the whirling dances of the dervishes, it is couched in post-Impressionist language. Nine monasteries in Serbia, Macedonia and Greece, some of them UNESCO World Heritage sites, furnish the titles of the pieces. The *White Angel* fresco prominent on the cover, a message of peace, fits with the universal rhythm that underlies this work.

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9.70145



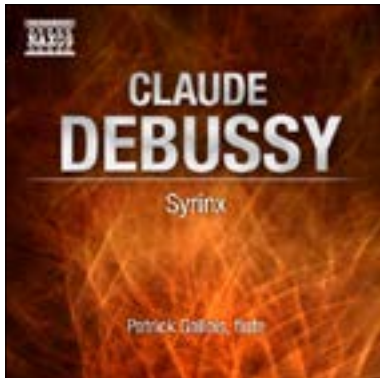
COPLAND, Aaron (1900-1990)

12 Poems of Emily Dickinson • Four Early Songs • Old American Songs

Lydia Easley, Soprano • Enrico Maria Polimanti, Piano

Aaron Copland's songs are relatively few in number, but high in quality. His earliest show a marked French influence – Fauré and Debussy mainly – but in his maturity he transformed his instrumental style into song composition of real individuality. *Twelve Poems of Emily Dickinson*, composed during 1949-50, is his vocal masterpiece, and embraces Jazz and Gospel elements in a profound meeting of poetic and musical sensibilities. Other songs here include the famous Shaker song, *Simple Gifts*, an emblem of America in its most direct and melodic form.

Purchase from:



9.50085



DEBUSSY, Claude (1862-1918)

Syrinx

Patrick Gallois, Flute

Written in 1913 as incidental music to the uncompleted play *Psyché* by Gabriel Mourey, *Syrinx* was named after the nymph from Greek Mythology who was transformed into water reeds to escape Pan's amorous pursuit. Scored for flute solo, the work has become an indispensable piece in the flute repertoire, and plays a pivotal role in the development of solo flute music in the early twentieth century.

Purchase from:





9.70142



FRANCK, César (1822-1890)

Piano Quintets (+RITZEN)

Peter Ritzen, Piano / Moscow Chamber Academy

These two *Piano Quintets* offer major rewards for the listener. Peter Ritzen wrote his Quintet in 2006 and it reflects his wide-ranging sympathies channelled into music of great depth and melodic beauty. He has been influenced by Bruckner but also French models such as Ravel. The result is highly personal, and deeply moving. César Franck's Quintet is a classic of the chamber repertoire, one of the most staggeringly expressive of all his works. Ritzen performs both works, and for the Franck he plays a historical Erard piano built in the year that the Franck Quintet was composed.

Purchase from:



9.70146



GOUNOD, Charles-François (1818-1893)

Marche funèbre d'une marionnette

Slovak RSO / Peter Breiner

A change had come in the course of Gounod's life when, in 1870, after the outbreak of war between France and Prussia, he moved to England. There he was able to provide music to suit the prevailing tastes of the time, to compose music for the flourishing English choral societies, and to appear as a choral conductor. It is to this period that his *Marche funèbre d'une marionnette* belongs. Scored first for the piano, it was published in London in 1872 and orchestrated in 1878, after his return to France. The March is familiar as the signature tune used by Alfred Hitchcock for his television series, suggesting, as it does, a feeling of suspense.

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9.70148



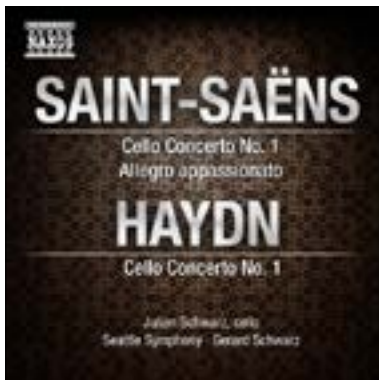
HANDEL, George Frideric (1685-1759)

Organ Concertos, Op. 7, Nos. 1-3

*Simon Lindley, Organ / Northern Sinfonia /
Bradley Creswick*

Handel's *Organ Concertos* have never lost popularity, being some of the grandest and most tuneful in the repertoire. They were designed to fill in during intervals in oratorio performances, and they allowed the composer to display his panache and virtuosity, even after he had become blind. A number of places call for improvised passages from the performer. The Opus 7 set was printed just after Handel's death and the first of the set is unique in asking for an organ with pedals, a feature revealed to magnificent effect as the concerto develops.

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HAYDN, Franz Joseph (1732-1809)

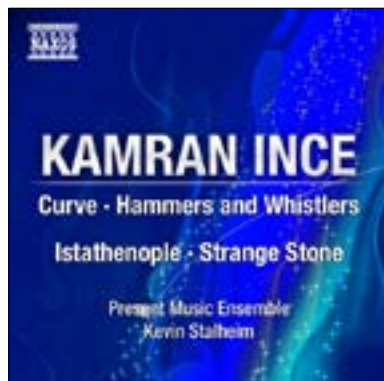
Cello Concerto No. 1 (+SAINT-SAËNS: Cello Concerto No. 1 • Allegro appassionato)

Julian Schwarz, Cello / Seattle SO / Gerard Schwarz

The première of Camille Saint-Saëns's 1872 *Cello Concerto No. 1* raised his reputation in France to new heights, and it remains the more popular of his two cello concertos. The virtuoso demands of Josef Haydn's *Cello Concerto in C major* stand as testimony to the skill of the Esterházy cellist Joseph Franz Wiegl. Acclaimed soloist Julian Schwarz's stunning debut at the age of 11 was with the Saint-Saëns *Cello Concerto No. 1*, and he was described as "destined to rank among the major cellists of the 21st century" by *MusicWeb International* after a concert performance of the Haydn *Cello Concerto in C major*.

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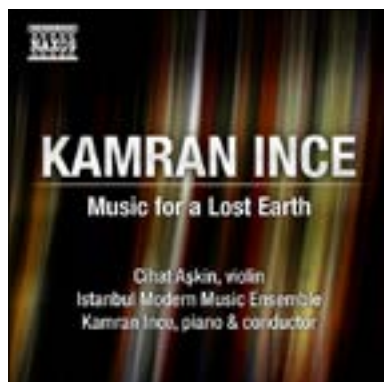
INCE, Kamran (b. 1960)

Curve · Hammers and Whistlers · Istathenople · Strange Stone

Present Music Ensemble / Kevin Stalheim

The audacious music of Kamran Ince embraces folk and classical traditions of Turkey, European modernism, Minimalism and many forms of pop, rock and jazz. The music reflects the man's varied background: the Turkish-American composer grew up partly in both countries, soaking up traditional music and pop. In his music, many styles collide and overlap. The most delicate beauty collides with the rowdiest sounds this side of heavy metal; startling contrast is a hallmark of Ince's style. It is impossible to listen to Ince's music casually. It commands attention. It shakes you.

Purchase from:



9.70141



INCE, Kamran (b. 1960)

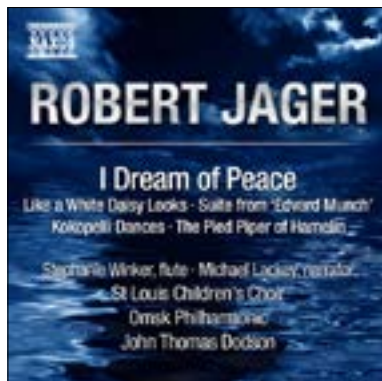
Music for a Lost Earth

Cihat Aşkin, Violin / Kamran Ince, Piano / Istanbul Modern Music Ensemble / Kamran Ince

Kamran Ince is Turkey's greatest living composer and a musician of profound importance in contemporary music. *Music for a Lost Earth* is an exploration of a world in distress written in a style without boundaries or limitations. In every sense this is inclusive music – serious, light, spiritual, folk-like, meditative, mysterious and deeply human. It will touch the listener's heart through its range of emotions – both quiet and calm but also pounding with dance elements. It's also music of the greatest beauty: the music of today.

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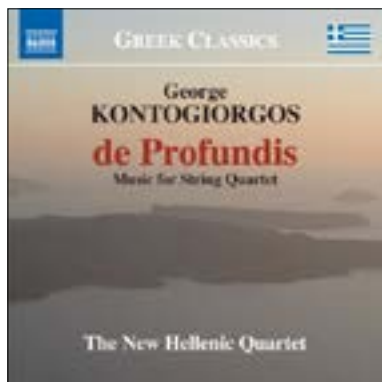
JAGER, Robert (b. 1939)

I Dream of Peace • Like a White Daisy Looks • Suite from 'Edvard Munch' • Kokopelli Dances • The Pied Piper of Hamelin

Stephanie Winker, Flute / St. Louis Children's Choir / Michael Lackey, Narrator / Omsk PO / John Thomas Dodson

Widely performed and the recipient of numerous awards and international commissions, Robert Jager's music is deeply rooted in the romantic idioms of the 20th century American mainstream, as well as encompassing elements from the broader European avant-garde. Jager's pieces deal with specific subjects, ranging from a poignant elegy to his teacher Elizabeth Green, *Like a White Daisy Looks*, to an evocation of the vast landscapes of the American southwest in *Kokopelli Dances*. *I Dream of Peace* sets texts by children from war-torn Bosnia and Croatia to create a deeply moving cycle of songs for children's voices.

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9.70198



NEW RELEASE

KONTOGIORGOS, George (b. 1945)

Music for String Quartet: de Profundis

New Hellenic Quartet

Much in demand as a popular songwriter during the 1960s and '70s, award-winning composer George Kontogiorgos has devoted himself to classical music since the 1980s. These three string quartets range from the tonal romanticism and esoteric conflict of *Unicorn* and the introspective and primal power of *de Profundis*, to an ecstatic Byzantine atmosphere of ritualistic devotion and youthfully erotic memories. *My Mother's Violin* commemorates painful family history through its most precious artifact, and the archaic scales in *Mixitropia* create a microcosm of ancient and minimalist modern sound-worlds.

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9.70151



LÉVY, Ernst (1895-1981)

Cello Concerto (+F. LÉVY)

Scott Ballantyne, Cello / Polish NRSO /

George Marriner Maull

Not only was Swiss-born Ernst Lévy a truly remarkable pianist, but he was a composer of real distinction. A powerful thinker – he was interested in mathematics, architecture and philosophy – his music remained tonal and highly approachable. His *Cello Concerto* (1947) is a perfect example of his melodic gifts and witty use of rhythms to generate music of spirit and vitality. Remarkably, his son, Franz Ezra Lévy has also written a *Cello Concerto*. A distinguished instrumentalist himself, his work dates from 1995 and brims with energy, colour and drama.

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9.70155



LÉVY, Ernst (1895-1981)

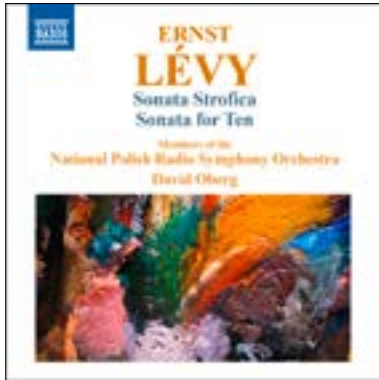
An Introduction to the Man and His Music (Dialogue Between Dr. Siegmund Levarie and Max Schubel): Orchestral Suite No. 3

Polish NRSO / David Oberg

Swiss-born Ernst Lévy was a truly remarkable pianist, but he was also a composer of huge distinction. The nine-movement *Third Suite* of 1957 perfectly reveals his tonal but very free musical DNA. The rest of the disc comprises a spoken dialogue between Lévy's long-time colleague and friend Dr. Siegmund Levarie and composer-producer Max Schubel. They explore Lévy's life, especially his many years in America, in an intimate biographical way that sheds much important light on this as yet undiscovered giant of twentieth century composition.

Purchase from:





9.70153



LÉVY, Ernst (1895-1981)

Sonata Strofica • Sonata for Ten

Polish NRSO, Members / David Oberg

A musical *wunderkind* and seen as “one of the truly great pianists of his generation”, prolific Swiss composer Ernst Lévy began his distinguished career in the United States in 1941 as a refugee from the chaos of World War II. Both the *Sonata Strofica* and *Sonata for Ten* are late experiments in a new style: “symphonic concepts” for small ensembles of solo instruments. His final composition, Lévy’s response to the première recording of *Sonata for Ten* was to thank the musicians for “the last musical pleasure of my life”.

Purchase from:



9.70161



LÉVY, Ernst (1895-1981)

Symphony No. 7

Polish NRSO / David Oberg

Swiss-born Ernst Lévy was an outstanding pianist, but he was also an as yet undiscovered giant of twentieth century composition. His *Symphony No. 7* was completed in 1926 and is fully representative of his early but mature style. It is a fascinating work, richly scored with a saxophone quartet and solo piano as part of the music’s colourful fabric. The music evolves flexibly and often in a rather melancholy way, its melodies at all times clear and engaging. This long and wonderful symphony grips from the beginning and sustains interest to the very last.

Purchase from:





9.70154



LÉVY, Ernst (1895-1981)

Symphony No. 10, "France"

Polish NRSO / George Marriner Maull

Virtuoso pianist, thinker, teacher and composer Ernst Lévy composed his *Symphony No. 10 'France'* shortly after arriving in America in 1941. The profoundly moving *Élégie française* was written first and the symphony grew around it. The Symphony is a reflection on the Fall of France in 1940, and moves from joy through tragedy to visionary dreams of happiness and finally hope for the future. Its despair and its radiance reveal Lévy as a composer of the highest gifts and it's not surprising that this symphony was performed by the great conductor Rafael Kubelík with the Chicago Symphony.

Purchase from:



9.70156



LÉVY, Ernst (1895-1981)

Symphony No. 11

Polish NRSO / David Oberg

Swiss-born Ernst Lévy was a truly remarkable pianist, but he is also an as yet undiscovered giant of twentieth century composition. He arrived in America from France in 1941 and his *Symphony No. 11* dates from 1949, begun when he was living and teaching in Chicago. Not only does it reveal his huge technical skill, but it also shows his awareness of extra-musical inspirations. The middle section was inspired by the funeral scene in Joyce's *Ulysses* and a feeling of the majestic runs throughout this astonishing, cyclical work.

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9.70152



LÉVY, Ernst (1895-1981)

Symphony No. 12

Jane Schoonmaker Rodgers, Soprano / Tina Sandor Bunce, Alto / Christopher Scholl, Tenor / Polish NRSO / David Oberg

A musical *wunderkind* and hailed by some as “one of the truly great pianists of his generation”, Swiss born Ernst Lévy was a refugee from the Holocaust, arriving in the United States in 1941. His *Chamber Symphony (Symphony No. 12)* was the result of special circumstances, using the limited forces available for a concert series at the University of Chicago. Lévy finds strength in the restrictions of his chamber setting, applying his tonal idiom to create fascinating musical structures and contrasts of timbre, reserving the soprano voice for the final *Harvester's Song*.

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9.70151



LÉVY, Frank Ezra (b. 1930)

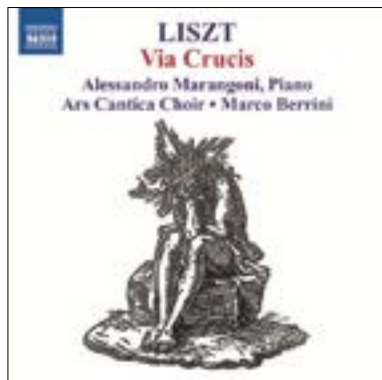
Cello Concerto (+E. LÉVY)

Scott Ballantyne, Cello / Polish NRSO / George Marriner Maull

Not only was Swiss-born Ernst Lévy a truly remarkable pianist, but he was a composer of real distinction. A powerful thinker – he was interested in mathematics, architecture and philosophy – his music remained tonal and highly approachable. His *Cello Concerto* (1947) is a perfect example of his melodic gifts and witty use of rhythms to generate music of spirit and vitality. Remarkably, his son, Franz Ezra Lévy has also written a *Cello Concerto*. A distinguished instrumentalist himself, his work dates from 1995 and brims with energy, colour and drama.

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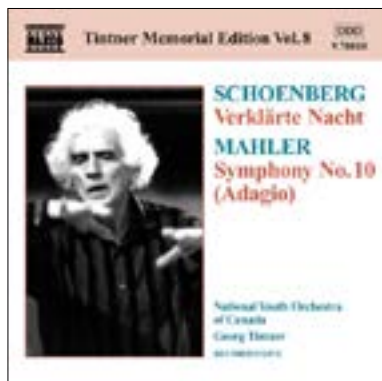
LISZT, Franz (1811-1886)

Via Crucis

Ars Cantica Choir / Alessandro Marangoni, Piano / Marco Berrini

Liszt started work on the *Via Crucis* in 1873 and completed its composition in February 1879. From the beginning he wished that one day it would accompany the *Via Crucis* celebrated by the Pope in Rome on Good Friday. As was the case in the Baroque Passions, Liszt uses the chorus as a voiceover which comments on the story and invites us to think about the events being celebrated. Following the steps of these "poetics of evocation", Liszt encourages us to relive the events of the Passion through the musical themes which mark each stage in the dramatic epilogue of Christ's life.

Purchase from:



9.70018



MAHLER, Gustav (1860-1911)

Tintner Memorial Edition, Vol. 8 - Symphony No. 10: Adagio (+SCHOENBERG: Verklärte Nacht)

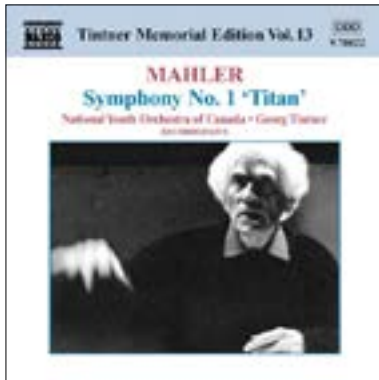
Recorded Live

Canada National Youth Orchestra / Georg Tintner

The **TINTNER MEMORIAL EDITION** celebrates the life and work of the late Georg Tintner (1917-1999). His musicianship touched audiences and musicians on five continents, communicating a resolute belief in the transcendent importance of musical ideas. Tintner described Schoenberg's programmatic *Verklärte Nacht* as having an "intensity of eroticism even more fiery than Wagner". The theme of sexual sin resonates further in Mahler's *Adagio*, written in a period when the composer had discovered that his wife Alma was having an affair with the architect Walter Gropius.

Purchase from:





9.70022



MAHLER, Gustav (1860-1911)

Tintner Memorial Edition, Vol. 13 - Symphony No. 1, "Titan"

Recorded Live

Canada National Youth Orchestra / Georg Tintner

The **TINTNER MEMORIAL EDITION** celebrates the life and work of the late Georg Tintner (1917-1999). His musicianship touched audiences and musicians on five continents, and in an age that celebrates presentation over content he remained resolute in his belief in the transcendent importance of musical ideas. Mahler's powerful *Symphony No. 1* was created under the spell of unhappy love affairs, incorporating two of the *Songs of a Wayfarer*, his first great work. Mahler "told us in his music *exactly* what he felt", from nobility and angst, to what for Tintner was the composer's greatest characteristic as "the first who dared to be vulgar".

Purchase from:



9.70143



MARTUCCI, Giuseppe (1856-1909)

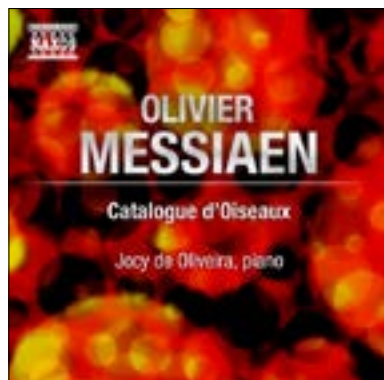
Cello Music: Cello Sonata • 2 Romances • 3 Pezzi

Anna Armatys, Cello / Akanè Makita, Piano

Giuseppe Martucci was, in the words of his fellow Italian composer Malipiero, a 'genius in the true meaning of the word.' It was Martucci who led the way in the rebirth of instrumental music in his country, and his chamber music is amongst the greatest written by an Italian composer. He had a particular fondness for the cello and the *Sonata* summons up Neapolitan song in a rich and virtuosic way whilst the *Three Pieces* and the *Two Romances* sing with splendour, and reflect the simple truth of Malipiero's remark.

Purchase from:





9.70117-19



MESSIAEN, Olivier (1908-1992)

Catalogue d'oiseaux [3 CDs]

Jocely de Oliveira, Piano

Messiaen once described birds as 'probably the greatest musicians to inhabit our planet' and he remained amazed by birds' constant creativity of song. Though he had used birdsong impression in his music, from the 1950s onwards he sought to notate their song whilst ensuring that the listener can hear musically – through speed slowing and other devices – what we believe we can hear in nature. The *Catalogue d'Oiseaux* contains thirteen birds, from the Tawny Owl to the rarer Alpine Chough. Each bears the hypnotic imprint of one of the twentieth century's greatest writers for the piano.

Purchase from:



9.70115-16



MESSIAEN, Olivier (1908-1992)

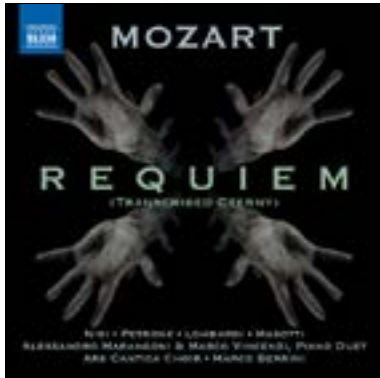
Vingt regards sur l'Enfant-Jésus [2 CDs]

Jocely de Oliveira, Piano

Written between March and September 1944, *Vingt regards sur l'Enfant-Jésus* was intended as twelve short piano pieces to accompany poetry on the Nativity. The result, however, was a vastly extended cycle of mystery, barbarity and beauty, and one of the composer's masterpieces. Evoking birdsong, numerology, and Hinduism amongst other elements, these contemplations of the Infant Jesus are virtuosic and astonishing. The work remains a milestone in twentieth century piano composition.

Purchase from:





9.70176



MOZART, Wolfgang Amadeus (1756-1791) Requiem (Transcribed Czerny)

Angela Nisi, Soprano / Gaia Petrone, Contralto / Massimo Lombardi, Tenor / Antonio Masotti, Bass / Ars Cantica Choir / Maurizio Manara, Organ / Alessandro Marangoni, Marco Vincenzi, Piano / Marco Berrini

Commissioned anonymously and still incomplete at the time of his death in 1791, Mozart's sublime *Requiem* has long been surrounded by myth and mystery. Born in the same year, the precociously gifted pianist Carl Czerny dedicated his transcription to Mozart's friend Abbé Maximilian Stadler. Beloved for its simple clarity, the *Ave verum* setting also belongs to the last summer of Mozart's life. Marco Berrini and the Ars Cantica Choir were acclaimed for their recording of Liszt's *Via Crucis* (9.70165), as were the four volumes of Rossini's *Pêchés de vieillesse* recorded by pianist Alessandro Marangoni.

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PAVLOVA, Alla (b. 1952) Symphonies Nos. 7 & 8

Saulė Rinkevičiūtė, Violin / Lithuanian State SO / Gintaras Rinkevičius

Russian-born composer Alla Pavlova has lived in New York since 1990. Her symphonic compositions have garnered considerable acclaim for their technical eloquence and spirit of romantic serenity. In the Seventh Symphony, she fuses the symphonic with the string concerto to generate music of drama, colour and incident, not least in the typically expressive episodes for solo violin. Her Eighth Symphony, dedicated to her husband on his 60th birthday in 2011, is her personal 'Ode to Joy', a radiant and beautiful work, both touching and approachable.

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PFITZNER, Hans (1869-1949)

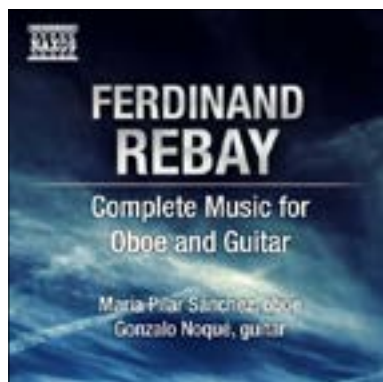
Tintner Memorial Edition, Vol. 9 - Preludes to Act I and Act II of Palestrina (+STRAUSS: Till Eulenspiegels • Don Juan)

Recorded Live

Canada National Youth Orchestra / Georg Tintner

The **TINTNER MEMORIAL EDITION** celebrates the life and work of the late Georg Tintner (1917-1999), whose musicianship touched audiences and musicians on five continents, communicating a resolute belief in the transcendent importance of musical ideas. Tintner considered Strauss's *Till Eulenspiegel* the greatest of his symphonic poems, and along with *Don Juan*, "perfectly constructed, formally and in every other way." He was also a great admirer of Pfitzner, agreeing with Bruno Walter that *Palestrina* was "the greatest opera of our time".

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REBAY, Ferdinand (1880-1953)

Music for Oboe and Guitar (Complete) (+J.S. BACH)

Maria Pilar Sánchez, Oboe / Gonzalo Noqué, Guitar

Ferdinand Rebay's name faded into obscurity after his death in 1953, but at the turn of the century he made his reputation in Vienna as a student of Robert Fuchs, who also counted Mahler and Sibelius amongst his star pupils. Influenced by Brahms, Rebay's *Sonatas* are notable for their quasi-pianistic use of the guitar, raising it beyond accompanist status and filling the music with dialogue and variety of texture. Lyricism and sophisticated technique characterize these pieces, impressionistic elements helping create the contemplative and nostalgic feel of the later *Sonata in C major*.

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REGER, Max (1873-1916)
3 Suites for Solo Cello, Op. 131c

Ulrich Horn, Cello

Soon after his severe breakdown, in February 1914, Reger embarked on a series of works for solo cello, a process of 'musical chastity', as he put it, designed to focus his resources. The three *Solo Suites* share a profound affinity with those of Bach but illustrate Reger's concern for gravity and intensity rather than a preoccupation with dance patterns. These deeply moving works achieve a spiritual depth and a technical complexity that have elevated them to be amongst the most important such works written in the twentieth century. The German cellist Ulrich Horn has played with the Berlin Philharmonic and served as principal cellist with the Sydney Symphony Orchestra and Bavarian State Opera. He has won several awards and performed as a soloist with orchestras in Asia and Europe.

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RITZEN, Peter (b. 1956)
Piano Quintets (+FRANCK)

Peter Ritzen, Piano / Moscow Chamber Academy

These two *Piano Quintets* offer major rewards for the listener. Peter Ritzen wrote his Quintet in 2006 and it reflects his wide-ranging sympathies channelled into music of great depth and melodic beauty. He has been influenced by Bruckner but also French models such as Ravel. The result is highly personal, and deeply moving. César Franck's Quintet is a classic of the chamber repertoire, one of the most staggeringly expressive of all his works. Ritzen performs both works, and for the Franck he plays a historical Erard piano built in the year that the Franck Quintet was composed.

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NEW RELEASE

RITZEN, Peter (b. 1956)

The Art of Improvisation

Peter Ritzen, Piano

Peter Ritzen is part of a long composer-pianist tradition, and his artistry is already represented in fine recordings of his own and César Franck's *Piano Quintets* on Naxos 9.70142, as well as his *Piano Concerto 'The Last Empress'* (8.223969) and *Chinese Requiem* (8.223980). Ritzen surprises and delights audiences with improvised encores after his performances, and here he brings his trademark gift to the recording studio. This is a fascinating series of pieces which explores the sonorities and colours of the piano, reflecting Ritzen's deep affinity with China, with lyrical expression and rich orchestral textures, and with composers such as Scriabin, Franck and Rachmaninov.

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SAINT-SAËNS, Camille (1835-1921)

Cello Concerto No. 1 • Allegro appassionato (+HAYDN:

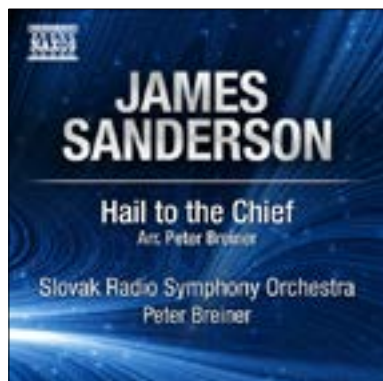
Cello Concerto No. 1)

Julian Schwarz, Cello / Seattle SO / Gerard Schwarz

The première of Camille Saint-Saëns's 1872 *Cello Concerto No. 1* raised his reputation in France to new heights, and it remains the more popular of his two cello concertos. The virtuoso demands of Josef Haydn's *Cello Concerto in C major* stand as testimony to the skill of the Esterházy cellist Joseph Franz Wiegl. Acclaimed soloist Julian Schwarz's stunning debut at the age of 11 was with the Saint-Saëns *Cello Concerto No. 1*, and he was described as "destined to rank among the major cellists of the 21st century" by *MusicWeb International* after a concert performance of the Haydn *Cello Concerto in C major*.

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**SANDERSON, James (1769-1841)****Hail to the Chief (arr. P. Breiner)***Slovak RSO / Peter Breiner*

Hail to the Chief is the official Presidential Anthem of the United States, with words taken from Sir Walter Scott's narrative poem *The Lady of the Lake* and set to music around 1812 by James Sanderson. Its playing accompanies the appearance of the President at many public appearances. Here the anthem is presented in two arrangements by celebrated composer and arranger Peter Breiner, in traditional and modern styles.

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**SCARLATTI, Domenico (1685-1757)****Selected Keyboard Sonatas***Glen Wilson, Harpsichord*

Domenico Scarlatti's *30 Essercizi* demonstrate his compositional style while at the height of his public career, before he entered the service of Maria Barbara and the Spanish court. The publication of these brilliant and technically demanding sonatas created a sensation throughout Europe, their wide range and tremendous earthy power reflecting the bite and crackle of the big Italian-style harpsichords you would expect to find in royal palaces. Scarlatti ended his preface to the *Essercizi* with a wish for happy life, *vivi felice*, and these sonatas still exemplify this positive sentiment today.

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SCHOENBERG, Arnold (1874-1951)

Tintner Memorial Edition, Vol. 8 - *Verklärte Nacht*

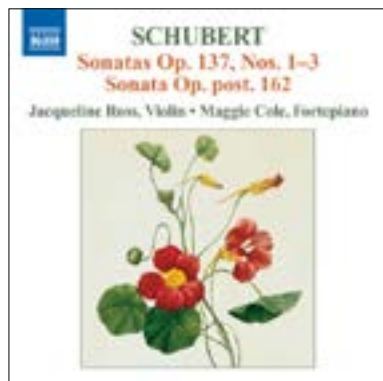
(+MAHLER: Symphony No. 10: Adagio)

Recorded Live

Canada National Youth Orchestra / Georg Tintner

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SCHUBERT, Franz (1797-1828)

Works for Violin and Fortepiano (Complete), Vol. 1 -

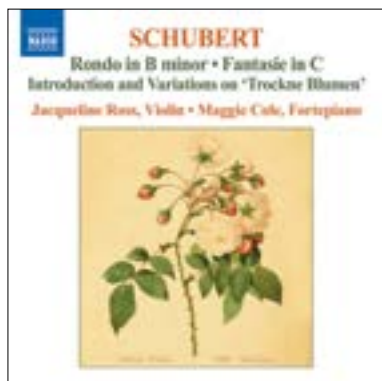
Sonatas Op. 137, Nos. 1-3 • Sonata Op. post. 162

Jacqueline Ross, Violin / Maggie Cole, Fortepiano

Jacqueline Ross and Maggie Cole offer copiously researched, historically informed accounts of Franz Schubert's four contributions to the sonata for violin and keyboard, performed on period instruments and with due reference to autograph and other relevant source materials. These youthful works have a Mozartian grace and lucidity, yet demonstrate the fertile melodic invention and subtle harmonic language of a composer who had a particular affinity with the human voice. As Beethoven is reported to have remarked, 'Truly in Schubert there dwells a divine spark'.

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SCHUBERT, Franz (1797-1828)

Works for Violin and Fortepiano (Complete), Vol. 2 - Rondo in B minor • Fantasia in C • Introduction and Variations on 'Trockne Blumen'

Jacqueline Ross, Violin / Maggie Cole, Fortepiano

Violinist Jacqueline Ross and fortepianist Maggie Cole offer copiously researched, historically informed accounts of three bravura works by Franz Schubert, performed on period instruments and with due reference to autograph and other relevant source materials. One of the works was originally composed for flute and piano; the two echt violin-piano compositions have been described by Alfred Einstein as substitutes for 'the violin concerto which Schubert never wrote', such is their virtuosity. All three pieces demonstrate Schubert's fertile melodic invention, subtle harmonic language and close affinity with the human voice.

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SECO DE ARPE, Manuel (b. 1958)

Concertino for piano, harp, glockenspiel and strings, Op. 138 • Song from Cabiria, Op. 136A • Concert for Strings, Op. 108

Musica Viva CO / Borja Quintas

A native of Madrid, Manuel Seco de Arpe's music has won numerous awards, standing out through its highly expressive, eclectic and multi-stylistic language. The luminously colorful *Concertino* consolidates a film-music style in which chords occur within an "infinite flow, as it were, in ecstasy." The movingly lyrical *Song from Cabiria* is led by a solo oboe, while the idiom for *Concert for Strings* is direct and emphatic, even "Bartókian", with dissonance contrasting with sustained atmospheres and passages of haunting beauty.

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SMALDONE, Edward (b. 1956)

Rituals: Sacred and Profane

Florilegium Chamber Choir / Daniel Phillips, Violin / William Anderson, Guitar / Morey Ritt, Piano / Walter Hilse, Jan-Piet Knijff, Organ / Talujon Percussion Quartet / New York New Music Ensemble / JoAnn Rice

Ritual, craft and emotion are aspects of deep concern for composer Edward Smaldone (b. 1956). The contrasting array of colors and ensembles on this collection of works composed between 1984 and 2002 is unified by a musical voice that offers layers of meaning, careful technique and rich emotional reward. These works are calculated to 'speak' on first hearing, and speak more with each subsequent visit.

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STRAUSS II, Johann (1825-1899)

Perpetuum mobile

Orchestra of the Swan / David Curtis

The novelty piece *Perpetuum mobile* was intended by Johann Strauss II as 'a musical jest' ridiculing a commonplace practice of the day, whereby the musical virtuosity of individual orchestral players was sometimes emphasised to such an extent that the music itself suffered. Strauss skillfully makes his point, for *Perpetuum mobile* consists of variations on a theme only eight bars long. This recording has been made to accompany a short film 'Birmingham to London in 5 minutes', a remake of a 1960s British Railways promotional film and was created to celebrate Chiltern Railways multi-million pound upgrade to Chiltern Mainline.

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STRAUSS, Richard (1864-1949)

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Recorded Live

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URBAN, Jan (1875-1952)

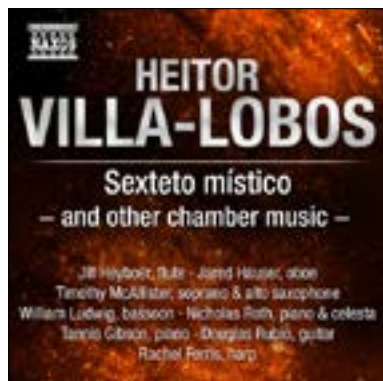
Klavialbum

Biljana Urban, Piano

Born into an aristocratic Prague family, Jan Urban emigrated to Serbia after graduating from the conservatory, dedicating his life to establishing music institutions and teaching as well as composing and conducting. While absorbing rhythms and melodies from his adopted country, the traditions of Smetana and Dvořák and the spirit of Urban's Bohemian homeland shine with striking clarity throughout the *Klavialbum*. Inspired by an unending flow of Slavic song and dance, these finely crafted jewels of pure music are selected and performed by his granddaughter, the renowned pianist Biljana Urban.

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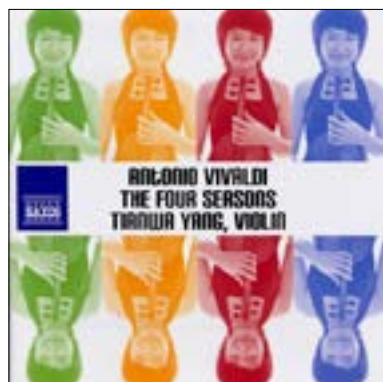
VILLA-LOBOS, Heitor (1887-1959)

Sexteto místico and Other Chamber Music

Jill Heyboer, Flute / Jared Hauser, Oboe / Timothy McAllister, Saxophone / William Ludwig, Bassoon / Douglas Rubio, Guitar / Nicholas Roth, Piano, Celesta / Tannis Gibson, Piano / Rachel Ferris, Harp

Heitor Villa-Lobos's music expresses the *alma brasileira* or 'Brazilian soul' through his deep absorption of the indigenous folk and dance music of his country. This program demonstrates an astonishing range, from the highly developed counterpoint of the *Duo for Oboe and Bassoon*, the lyrical sentiments of the *Preludes for Guitar* and *Chôros No. 5* and the ironic good humor of his piano pieces, to the ceremonial *Distribuição de flôres*. The dancing rhythms of the *Fantasia* contrast with an evocation of the remote interior of Brazil in the uniquely colorful *Sexteto místico*.

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VIVALDI, Antonio (1678-1741)

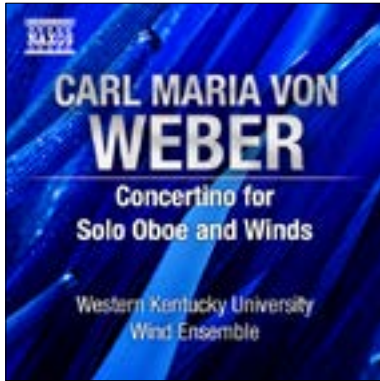
The Four Seasons

Tianwa Yang, Violin / Ensemble Tianwa Yang / Gerd-Uwe Klein

Vivaldi's justly famous *Four Seasons* concertos closely follow the texts of four sonnets by an unknown Venetian author. These dramatic musical scenes describe nature's rhythms through destructive storms and serenity, as well as portraying a wealth of human experience, including the euphoric joys of dance and drinking as well as darker moods such as the despair of fatigue and the brutality of the hunt. Acclaimed as "the most important violinist to come on the scene for many a year" (*Detroit News*), Tianwa Yang has established herself as a leading international performer and recording artist. Her third volume of Sarasate's works for violin and orchestra (8.572275) received the Pizzicato Supersonic Award 2011.

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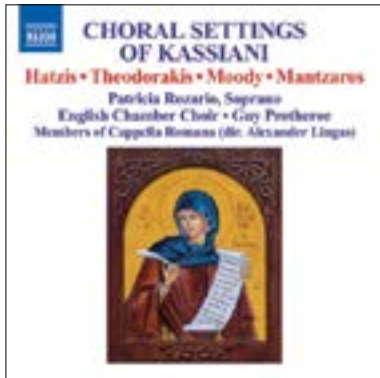
WEBER, Carl Maria von (1786-1826)

Concertino for Solo Oboe and Winds

Michele Fiala, Oboe / Western Kentucky University Wind Ensemble / Gary Schallert

The *Concertino for Oboe and Wind* was discovered in the early 1970s in a stack of manuscripts in the library of Prince Carl von Lowenstein-Wertheim, a friend and supporter of Weber. It is thought by some that the piece – not signed by Weber's hand – is too simplistic in its writing to be Weber, yet the orchestration of the accompaniment directly reflects the instrumentation Weber was using for a number of *Harmoniemusik* groups, a favourite of the Prince. Prince Carl was an amateur oboist, and the piece could very likely have been written for him to perform with the wind-players employed at his court in about 1805.

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CHORAL SETTINGS OF KASSIANI: HATZIS • THEODORAKIS • MOODY • MANTZAROS

Patricia Rozario, Soprano / English Chamber Choir / Cappella Romana, Members / Guy Protheroe

The Byzantine abbess Kassiani is the earliest woman composer whose works survive. Her *Troparion* is still sung during Holy Week in Eastern Orthodox Churches across the world. The tradition of Byzantine chant of the Orthodox Church's early years has been enriched in more recent centuries by new choral settings, elaborating the original chant. This recording offers five very contrasting compositions inspired by the beauty of Kassiani's own words and melodies, together with fresh performances of her original works.

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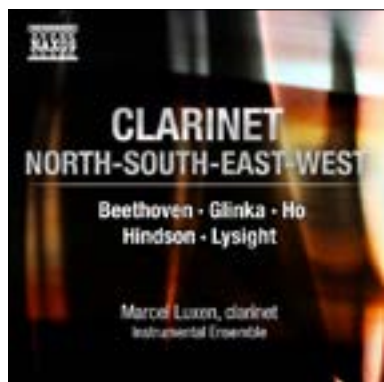


BRITISH CLARINET QUINTETS: ROXBURGH • TURNBULL • CLARKE • ELLERBY

Linda Merrick, Clarinet / Navarra Quartet

As a medium, the Clarinet Quintet has prompted composers such as Mozart and Brahms to create some of the most inspired music of their autumnal years. This legacy has encouraged Linda Merrick to work collaboratively with four British composers celebrated for their writing for wind instruments to create exciting and innovative repertoire for this combination. This recording, which features one of the UK's outstanding young string quartets, represents a major contribution to the literature for Clarinet Quintet.

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CLARINET NORTH-SOUTH-EAST-WEST: BEETHOVEN • GLINKA • HO • HINDSON • LYSIGHT

Marcel Luxen, Clarinet / Instrumental Ensemble

Clarinet North-South-East-West is a world class international ensemble devoted to the performance of a wide range of chamber music. Marcel Luxen, the clarinetist, is principal of the esteemed Malaysian Philharmonic, and performs a richly diverse programme in this disc, including Beethoven's great *Gassenhauer* Trio and Glinka's powerful *Trio Pathétique*. The group's advocacy of modern music is reflected by Ho Chee Kong's rapt melancholy, Matthew Hindson's stunning *Nintendo Music* and Michel Lysight's virtuosic *Solipsism*, which is dedicated to the clarinetist.

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**DEVIENCE, François (1759-1803)****Clarinet Sonatas***Wonkak Kim, Clarinet / Eun-Hye Grace Choi, Piano*

François Devienne composed an impressive output of several hundred works for wind instruments. Appointed as the first professor of flute at the Paris Conservatoire by Napoleon, he was also the author of a celebrated flute *Méthode*. Adapted from his own sonatas for flute, these clarinet sonatas feature highly imaginative melodies as well as virtuosic displays. Unsurpassed for their charm and elegance, Devienne's *Clarinet Sonatas* are among the few remarkable works that exist for the instrument from the late eighteenth century.

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FRENCH MUSIC FOR CLARINET AND PIANO: SAINT-SAËNS • MILHAUD • DEBUSSY • HONEGGER • TAILLEFERRE • POULENC
*Ermanno Veglianti, Clarinet /**Enrico Maria Polimanti, Piano*

French composers have always shown a particular skill in the handling of wind instruments. This is exemplified in the present programme of French clarinet music, featuring one of the last compositions of the veteran Camille Saint-Saëns, coupled with works by Debussy, and then by composers of a younger generation, all associated in the 1920s with *Les Six*, Milhaud, Poulenc, Honegger and Tailleferre. The performers Ermanno Veglianti and Enrico Maria Polimanti have won particular distinction in the interpretation of this repertoire.

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