



NEW ON NAXOS

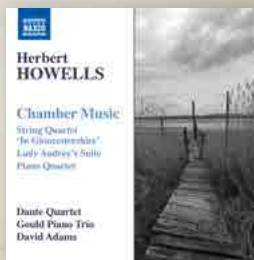
The World's Leading Classical Music Label

APRIL 2019



BORIS GILTBURG
RACHMANINOV
24 PRÉLUDES

This Month's Other Highlights



Nine titles include World Premiere Recordings!



8.574025

SLIPCASE COVER



Boris Giltburg

© Sasha Cusov

Sergey RACHMANINOV (1873–1943)

24 Préludes

Boris Giltburg, Piano

Written over a period of 18 years, Rachmaninov’s sets of *Préludes* are a mirror and a record of his compositional development. With so rich a variety of character, colour, texture and mood, no two *préludes* are fully alike, and differentiation of tempo and register ensures that each *prélude*’s character is clearly defined. The first eleven pieces were conceived by Rachmaninov as a single cycle, and their full-hearted Romanticism contrasts with the significantly more angular, modernistic *Op. 32*. Whether evoking ballad or bell toll, the exotic or folk influences, the *Préludes* stand in the great tradition of works by Bach and Chopin written in all 24 major and minor keys.

Key Features:

- Boris Giltburg’s Rachmaninov recordings for Naxos received numerous praises and awards. Recently he won Best Soloist Recording (20th/21st century) at the inaugural Opus Klassik Awards for his recording of Rachmaninov’s Second Piano Concerto with the Royal Scottish National Orchestra and Carlos Miguel Prieto, coupled with the *Études-tableaux, Op. 33* (8.573629). In May 2018 Naxos released his recording of the Third Piano Concerto and *Corelli Variations* with the same forces (8.573630), which has already garnered spectacular reviews including a *Gramophone* Choice award. His recording of the *Études-tableaux, Op. 39* and *Moments musicaux* was a *Gramophone* ‘Recording of the Month’ (June 2016) and *BBC Music Magazine* ‘Instrumental Choice’.
- In January 2019 Naxos released Boris’ recording of Liszt’s *Transcendental Etudes* (8.573981), which was praised by *The Sunday Times* (London) as ‘a Liszt disc of the most compelling brilliance.’

About Boris Giltburg

Boris Giltburg is lauded across the globe as a deeply sensitive, insightful and compelling musician. He has won numerous awards, including the Second (and audience) Prize at the Rubinstein Competition in 2011, and in 2013 he won First Prize at the Queen Elisabeth Competition, catapulting his career to a new level. In 2015 he began a long-term recording plan with Naxos. At home with repertoire ranging from Beethoven to Shostakovich, in recent years he has been increasingly recognised as a leading interpreter of Rachmaninov. Boris is an avid amateur photographer and blogger, writing about classical music for a non-specialist audience.

**Companion Titles –
Boris Giltburg’s previous Rachmaninov recordings**



8.573630

8.573629

8.573469

**Companion Titles –
More releases featuring Boris Giltburg**



8.573981

8.573666

8.573400

8.573399



8.573449-50

Companion Titles –

Previous Berlioz recordings by Slatkin and the ONL



8.572886
(NBD0029)



8.573297
(NBD0042)

‘Slatkin draws the listener’s attention to the beauty, nuance, and carefully wrought inner detail of the music.’
– *American Record Guide* on *Symphonie fantastique*

Hector BERLIOZ (1803–1869)

Roméo et Juliette *

Béatrice et Bénédict – Overture · Le roi Lear – Overture

Marion Lebégue, Mezzo-soprano * · Julien Behr, Tenor *
Frédéric Caton, Bass * · Spirito / Chœurs et Solistes de Lyon-Bernard Tétu *
Orchestre National de Lyon
Leonard Slatkin



Of all Berlioz’s Shakespeare-inspired works, *Roméo et Juliette* is unquestionably his masterpiece. It is also cast in an innovative new form, a kind of ‘super-symphony’ that incorporates elements of symphony, opera and oratorio. Berlioz composed no singing roles for the central characters, but allowed others to comment or narrate, giving latitude to incarnate the lovers in a musical language of extraordinary delicacy and passion. The vivid *Ball Scene* (DISC 1 [6]) and *Romeo at the Capulet tomb* (DISC 2 [2]) are intensely dramatic but the heart of the work is the *Love Scene* (DISC 1 [9]), a long symphonic poem which Richard Wagner called ‘the melody of the 19th century’.

Key Features:

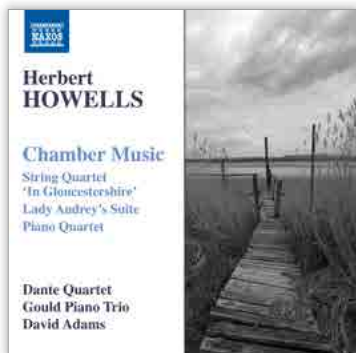
- This is the third release in **Leonard Slatkin** and **Orchestre National de Lyon’s** series of recording works by Hector Berlioz. 2019 also marks the 150th anniversary of the composer’s death.
- Of the *Symphonie fantastique* recording (8.572886/NBD0029), *American Record Guide* wrote: ‘Slatkin gives us a solid, balanced, well-paced *Symphonie fantastique*... Where some conductors see in the score a green light for all sorts of over-the-top shenanigans, Slatkin draws the listener’s attention to the beauty, nuance, and carefully wrought inner detail of the music.’ It was a *MusicWeb International* ‘Recording of the Month’ and nominated for a GRAMMY® Award in 2012.



© Nico Podanniel



© Nico Podanniel



8.573913

Companion Titles – Gould Piano Trio



8.575798



8.570507



8.573388



8.572452

Herbert HOWELLS (1892–1983)

Chamber Music

String Quartet ‘In Gloucestershire’¹ · Lady Audrey’s Suite¹ · Piano Quartet²

Dante Quartet¹ · Gould Piano Trio² · David Adams, Viola²

Herbert Howells’ style, immediately recognisable for its long melodic lines, rhapsodic nature and rich harmonies, defined the sound of English cathedral music in the 20th century. His studies in London imbued his works with sophistication and a French influence, which were intertwined with a nostalgic ‘heart-ache’ for the ‘real Gloucestershire’, as can be heard in *String Quartet No. 3*. The charming little character stories in *Lady Audrey’s Suite* tell of countryside and church, while the *Piano Quartet in A minor* is dedicated ‘To the Hill at Chosen and Ivor Gurney who knows it’, portraying a favourite local vantage point at different seasons as well as poignantly remembering a lost friendship.

Key Feature:

- Naxos have long had a warm affection for the music of Herbert Howells, with recordings that have included his deeply personal *Hymnus paradise* (8.570352) and the *Stabat Mater* (8.573176). This new program of his earlier chamber music complements one with musicians from the mobius ensemble released in 2004 that includes the *Rhapsodic Quintet* (8.557188).



Gould Piano Trio

© Jesse McKinry

This was summed up by *Gramophone* as ‘Rewarding repertoire, handsomely served by this talented, multi-national ensemble.’



© Giro Stampa

Günther Groissböck

Carl Maria von WEBER (1786–1826)

Der Freischütz

Libretto by Johann Friedrich Kind

Julia Kleiter and Eva Liebau, Sopranos • Michael König, Tenor
Günther Groissböck, Bass • Coro e Orchestra del Teatro alla Scala
Myung-Whun Chung, Conductor • Matthias Hartmann, Stage Director

Weber was at the forefront of the rise of German Romantic opera and sought to dethrone Rossini from his position as the leading operatic composer in Europe. In his breakthrough and most popular opera *Der Freischütz* ("The Marksman") composed in 1821, he succeeded in his aim of establishing a truly German form. Turning to the folklore and folk songs of his native land he took a story of a marksman who makes a pact with the Devil, vesting it with powerful intensity – not least in the famous Wolf's Glen scene – and an astonishing control of orchestral colour and atmosphere.

2.110597
Picture format: NTSC 16:9
Sound format: PCM stereo and DTS 5.1
Language: German
Subtitles: German, English, French,
Japanese, Korean
Region code: 0 (worldwide)
No. of disc/s: 1 (DVD 9)

Key Features:

- This DVD/Blu-ray release came from a 2017 production by Teatro alla Scala, directed by Matthias Hartmann and conducted by Myung-Whun Chung. The opera has not been performed at La Scala since 1998.
- World-renowned conductor **Myung-Whun Chung** is known as a pupil of the legendary Carlo Maria Giulini (who also conducted the same opera at La Scala in 1955). *Bachtrack* wrote of this production: 'From the earliest notes of the wonderful overture, we had an idea of the treasures of a score characterized by particular effects assigned from time to time to various instruments... Chung achieved a perfect balance between the realistic and the supernatural aspects of the work...' Recently, Myung-Whun Chung was announced as one of the nominees for Conductor of the Year, in the 2019 International Opera Awards.
- This production features an illustrious cast led by soprano **Julia Kleiter** as Agathe. She has previously recorded J.S. Bach's *Christmas Oratorio* (8.574001-02) and *St John Passion* (8.573817-18) for Naxos. *MusicWeb International* praised her performance of the *Passion*: 'Julia Kleiter has the perfect voice for this kind of music, and sings her arias pretty well...' A recording of the *St Matthew Passion* is recently released in March 2019 (8.574036-38).



© Riccardo Musacchio



© Theodoros Panayiotou

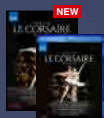


**ALSO AVAILABLE ON
BLU-RAY VIDEO:**
NBD0092V
Picture format: HD 16:9
Sound format: PCM stereo and
DTS-HD 5.1
Language: German
Subtitles: German, English,
French, Japanese,
Korean
Region code: A, B, C
No. of disc/s: 1 (BD 50)

**Companion Titles –
Previous releases from Naxos Audiovisual**



2.110595
(NBD0091V)



2.110594
(NBD0090V)



2.110590
(NBD0084V)



2.110591
(NBD0085V)



WORLD PREMIERE
RECORDING



8.573910

Gaetano DONIZETTI (1797–1848)

Vesper Psalms

Andrea Lauren Brown and Anna Feith, Sopranos
Johanna Krödel and Veronika Sammer, Altos
Markus Schäfer and Christoph Rosenbaum, Tenors
Daniel Ochoa and Niklas Mallmann, Basses
Simon Mayr Chorus • Concerto de Bassus • Franz Hauk

Gaetano Donizetti is renowned as a leading composer of the Italian romantic bel canto opera style during the first half of the 19th century. But in his earlier years and as a student of Simon Mayr his dramatic genius came to the fore in his settings of psalm texts for Vespers, a form then still popular in Italy both in secular and liturgical contexts. Donizetti's *Vesper Psalms* are characterised by beautifully shaped operatic melodies and colourful orchestration on a grand scale, creating moments of real rhetorical force – outstanding features of works that have lain undiscovered in manuscript form for two centuries.

Companion Titles – Franz Hauk, Conductor

8.660399-400 **NEW** | 8.573605 | 8.573419-20 | 8.573360



8.573958

Luigi BOCCHERINI (1743–1805)

Stabat Mater*

String Quartet, Op. 52, No. 3 • String Quintet, Op. 42, No. 1

Dominique Labelle, Soprano* • Sarasa Ensemble

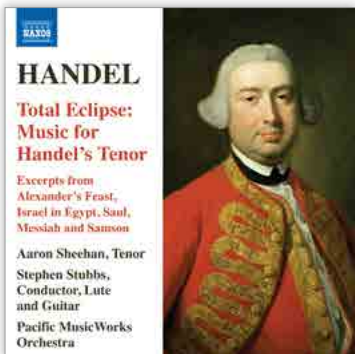
Boccherini enjoyed enormous popularity during his lifetime thanks to music that emphasised rich melody, instrumental vibrancy and disarming beauty. He chose the intimacy of a chamber music setting for his *Stabat Mater*, writing for a solo soprano and string quintet with the instrumental textures weaving the fabric of the text's meaning. The result is passionate music with power, depth and pathos. As a virtuoso cellist he was perfectly placed to write chamber music. In the *Quartet, Op. 52, No. 3*, a colourful tapestry of contrasting events frames moments of bucolic excitement and lyric interlude, while the expertly structured *Quintet, Op. 42, No. 1* directly evokes the *Stabat Mater* in its themes.

Companion Titles – Luigi Boccherini, Composer

8.555043 | 8.555042

Companion Titles – Dominique Labelle, Soprano

8.660263-64 | 8.660322



8.573914

George Frideric HANDEL (1685–1759)

Total Eclipse: Music for Handel's Tenor

Excerpts from Alexander's Feast, Israel in Egypt, Saul, Messiah and Samson

Aaron Sheehan, Tenor • Pacific MusicWorks Orchestra
Stephen Stubbs, Conductor, Lute and Guitar

John Beard (c. 1716–1791) was a young tenor who came to George Frideric Handel's attention when still a teenager. He inspired the great composer to give new focus to the tenor voice within his English oratorios. Beard was Handel's ideal in his demands for 'articulate utterance of the words and a just expression of the melody' – a collaboration that climaxed in Handel's creation of the first truly great tenor part as the hero in *Samson*. GRAMMY® Award-winning tenor Aaron Sheehan steps into John Beard's shoes equipped with a voice of 'shining quality and deep sensitivity' (*The New York Times*).

Companion Titles – George Frideric Handel, Composer

8.573798-99 | 8.572745-46 | 8.572224 | 8.557764

WORLD PREMIERE RECORDING

Daniel-François-Esprit AUBER (1782–1871)**La Sirène****Libretto by Augustin-Eugène Scribe**

Jeanne Crousaud and Dorothee Lorthiois, Sopranos • Xavier Flabat and Jean-Noël Teyssier, Tenors
Jacques Calatayud, Baritone • Jean-Fernand Setti and Benjamin Mayenobe, Basses
Les Métaboles • Orchestre des Frlivolités Parisiennes • David Reiland

Auber earned international adulation in the late 1820s for his revolutionary grand opera *La Muette de Portici* and by the time he composed *La Sirène*, the success of which inspired potpourris of its melodies, he occupied a central place in French musical life. The mysterious siren of the title is part of a plot that abounds in fantastic comedy, love, betrayal, farce and festivity in the lineage of Italian popular theatre. The German poet Heinrich Heine wrote that '*La Sirène* was received with resounding bravos ... The author and the composer know how to amuse us agreeably, and even to enchant us, or to dazzle us by the luminous facets of their spirit.'

8.660436

Joseph MARX (1882–1964)**Orchestral Songs****Lieder und Gesänge • Italienisches Liederbuch • Verklärtes Jahr**

Angela Maria Blasi, Soprano • Stella Doufexis, Mezzo-soprano
Bochum Symphony Orchestra • Steven Sloane

Joseph Marx's distinctive style is characterised in these songs by dazzling, colourful harmonies and a remarkable melodic richness that, coupled with his sensitive setting of the texts, results in some of the composer's finest works for voice and orchestra. Recurring themes of love and longing are encapsulated in one of Marx's earliest songs, *Hat dich die Liebe berührt* [track 1], and moods of cheerful serenity, profound earnestness and amusing operetta-like lightness are all explored elsewhere. This programme of premiere recordings includes the cycle *Verklärtes Jahr*, a high point in Marx's vocal *œuvre*, and the intoxicating expression of his love for Italy in *Auf der Campagna* [track 22].

8.573833

Leó WEINER (1885–1960)**Toldi – Symphonic Poem**

Budapest Symphony Orchestra MÁV • Valéria Csányi

Leó Weiner's influence as a teacher in Budapest was exceptional and his pupils were some of the greatest musicians of the 20th century. But it's only in recent years that his compositions, with their synthesis of German Romantic and Hungarian elements, have been brought to wider appreciation. Like *Csongan and Tünde* (8.573491), the symphonic poem *Toldi* was inspired by a masterpiece of Hungarian literature. Cast in twelve sections, the music follows the epic poetry in a way that seems to notate the text musically, a unique achievement. Weiner considered *Toldi* one of his most significant compositions, and he also composed two suites from the work which are available as a digital download on 9.70284.

8.573847

**ALSO AVAILABLE
AS DIGITAL EXCLUSIVE:**

9.70284

Toldi Suites, Opp. 43a and 43b

WORLD PREMIERE RECORDINGS

Victoria BOND (b. 1945)**Instruments of Revelation¹****Frescoes and Ash¹ • Leopold Bloom's Homecoming² • Binary³**

Rufus Müller, Tenor² • Jenny Lin² and Olga Vinokur³, Pianos • Chicago Pro Musica¹

Victoria Bond is a distinguished force in contemporary music. She is known for her melodic and dramatic flair, and her orchestral works, chamber pieces and operas have been lauded by *The New York Times* as "powerful, stylistically varied and technically demanding." This collection of world premiere recordings by GRAMMY® Award-winning ensemble Chicago Pro Musica provides an essential overview of Bond's multi-faceted inventiveness – from a musical interpretation of tarot cards in *Instruments of Revelation*, to descriptive and dramatic images of the tragic city of Pompeii in *Frescoes and Ash*. *Leopold Bloom's Homecoming* expresses in music what is left to our imagination in James Joyce's *Ulysses*, and the mathematics of *Binary* turn the digits 0 and 1 into variations on a Brazilian samba.

8.559864

INCLUDES
WORLD PREMIERE
RECORDINGS



8.574012

Wolfgang Amadeus MOZART (1756–1791)
Piano Concertos Nos. 8 and 23 (arr. Ignaz Lachner)*
Die Zauberflöte (excerpts arr. for String Quartet and Double Bass)
*Didier Castell-Jacomin, Piano * • Vienna Chamber Symphony Quintet*

So greatly did Ignaz Lachner venerate Mozart that he arranged twelve of the 27 piano concertos for performance by small ensembles. Lachner, who had known Schubert in Vienna and had met Beethoven, was superbly equipped for these arrangements ensuring that the string quintet of soloists, with the double bass largely doubling the cello role, sounds thoroughly idiomatic. The three selected works represent the different sized orchestras Mozart employed, *K. 246* being the most lightly scored, and *K. 488* the most complex. The anonymous arrangement of excerpts from *Die Zauberflöte* proves equally vital and attractive.



8.573946

Felix MENDELSSOHN (1809–1847)
Early Piano Music
Sergio Monteiro, Piano

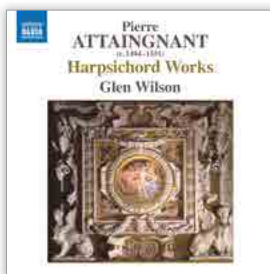
In addition to his prodigious youthful genius as a composer, Mendelssohn was an exceptionally able pianist. Demonstrating an astonishing level of maturity beyond the composer's teenage years, this group of rare works is notable for a sequence of piano fugues with an impressive command of counterpoint and chorale harmonisation, two sonatas which reveal the dual influences of the Baroque and more contemporary models such as Weber and Hummel, as well as a dashing *Prestissimo in F minor* and a brilliant *Vivace in C minor*.



8.574021

Antonio SOLER (1729–1783)
Keyboard Sonatas Nos. 87–92
Levon Avagyan, Piano

His appointment in 1757 as *maestro di capilla* and organist at the Escorial, the royal palace established by Philip II of Spain, allowed Antonio Soler to mix with fellow court musicians, among whom was Domenico Scarlatti, whose influence was to remain profound. Soler wrote some 150 sonatas, his greatest compositional memorial, most for the young prince, Don Gabriel. The works in this volume reveal Soler's mastery of dashing bravura and his exploitation of a full keyboard range in *Sonata No. 88*, felicities of hand-crossing in *Sonata No. 89*, and his awareness of the contemporary influence of Haydn in *Sonata No. 92*.



8.572999

Pierre ATTAIGNANT (c. 1494–1551)
Harpsichord Works
Glen Wilson, Harpsichord

Innovative music printer Pierre Attaignant published the first editions of keyboard music ever to appear in France in 1531. Only one copy of each of these seven tiny but crucially important volumes has survived, in which anonymous composers made arrangements of some of the most beautiful chansons, motets and dances from the reign of François I – keyboard music that shows France at the forefront of developments in this field. Glen Wilson has corrected the countless errors in these original sources, restoring this rare and enchanting music and allowing it to shine in its original glory.



8.573948

La Buena Vida

Works and arrangements for two guitars

Duo Deloro – Adam del Monte and Mak Grgic

In an exciting collaboration, guitarists Adam del Monte and Mak Grgic journey through the wide landscape of Spanish and Latin American music. With brand new arrangements they explore classics of Iberian romanticism from Albéniz and Granados as well as promoting the vivid ethnic rhythms of Ginastera and the beautiful filmic nostalgia of Carlos Gardel, master of the tango-song. The bittersweet poetic richness of Héctor Stamponi is balanced by del Monte's own original flamenco dances, which take the genre into vivid new directions.



8.573961

Forgotten Dreams

Australian Guitar Music

CHARLTON · HOUGHTON · ISAACS · WESTLAKE

Timothy Kain, Guitar

The doyen of Australian guitarists, Timothy Kain, has always encouraged the creation of vibrant new music for the instrument and has worked closely over the years with the four composers presented here. In Richard Charlton's *Sonata of Forgotten Dreams*, non-standard tunings allow cascade-like harmonics to infuse the music, while Mark Isaacs contrasts jazz-like chords with classical colour in *Five Bagatelles*. Phillip Houghton's *The Goldfish Suite* brings iridescent colour and atmosphere, and *Mosstrooper Peak* is Nigel Westlake's alternately reflective and energetic solo piece evoking remote locations on the country's east coast, shrines to the memory of his son.



8.573915

Catalan Wind Music, Vol. 2

AMARGÓS · BERTRAN · FÀBREGAS · MONTSALVATGE

Jonathan Camps, Double Bass

Barcelona Symphonic Band · Salvador Brotons

After the resounding success of their first volume of *Catalan Wind Music* (Naxos 8.573547), the Barcelona Symphonic Band and Salvador Brotons return with world premiere recordings of works commissioned from award-winning Catalan composers. Xavier Montsalvatges's colourfully festive *Music for a Sunday* is followed by Joan Albert Amargós' play on the timbres and dynamic force of wind instruments in *Thematic Games*. Elisenda Fàbregas' dramatic and emotional *First Symphony* contrasts majestic grandeur with the expressiveness of Catalan song, and Moisès Bertran exploits the virtuoso skill of the soloist in his incisive and lyrical *A Double Bass Fantasy*.



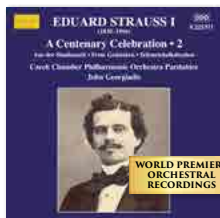
8.579041

Music from New Zealand for Two Guitars

BODY · PSATHAS · RITCHIE

Jane Curry and Owen Moriarty, Guitars

Guitar works by New Zealand composers continue to display a richness of imagination and sense of colour that makes them intensely attractive to listeners. In 1990 Jack Body wrote *African Strings*, which transcribed music of the Madagascan valiha tube zither and West African kora harp to captivating effect. John Psathas' *Muisca* refers to the Chibcha-speaking people of what is now Colombia in music of conversational vitality and driving rhythm. Anthony Ritchie evokes lovers' dances in *Pas de Deux* and there is a beautiful arrangement of the famous traditional Māori love song *Pōkarekare Ana* (track 4).



8.225371

Eduard STRAUSS I (1835–1916)

A Centenary Celebration, Vol. 2

Aus der Studienzeit · Freie Gedanken · Schmeichelkätzchen

Czech Chamber Philharmonic Orchestra Pardubice · John Georgiadis

Eduard Strauss was overshadowed by his more famous elder siblings Johann II and Josef but his music from the 1870s and 1880s easily stands comparison with theirs, and in the dance genres of the quick polka and the galop he was in a class of his own. These world premiere recordings of 'handsome Ed's' music include the beguiling waltz *Freie Gedanken* or 'Free Thoughts' written for the 'Hesperus' Artists' Association, and the charming polka-mazurka *Schmeichelkätzchen* ('Little Flatterer'), which was popular enough with Viennese audiences to be reprised throughout that season. *Volume 1* of this edition (8.225369) was considered 'energetic and beautiful' by the *American Record Guide*.