



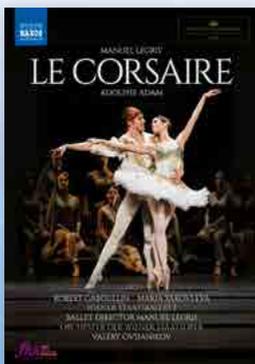
NEW ON NAXOS

The World's Leading Classical Music Label

FEBRUARY 2019



This Month's Other Highlights





8.574013



JoAnn Falletta

© Guerin Blask

Ottorino RESPIGHI (1879–1936)
Roman Trilogy
Roman Festivals • Fountains of Rome
Pines of Rome
Buffalo Philharmonic Orchestra • JoAnn Falletta

Respighi is renowned as the composer of the lavishly orchestrated *Roman Trilogy*, sumptuous tone-poems full of provocative harmonies and suggestive rhythms, which celebrate the city's architectural marvels, its festivals, pines and fountains. The composer's kaleidoscopic writing encapsulates romantic serenade and rustic dance, solemn melody and pastoral landscape, children at play and visions of past martial glories. JoAnn Falletta's previous Respighi recording of *Church Windows, Brazilian Impressions and Fossiniana* (8.557711) was a *Gramophone* Editor's Choice.

Key Features:

- Of the previous Buffalo Philharmonic/JoAnn Falletta Respighi disc (8.557711), *Penguin Guide* wrote: 'The Buffalo Philharmonic under its music director, JoAnn Falletta, is treated to warm and spectacular recording, apt for such exotic pieces.' And *Gramophone's* review was headed 'Brilliance from Buffalo in Respighi's rich orchestration...'
- Another successful Buffalo Philharmonic/Falletta recording that can be promoted is another 'Nationalist' disc – Novák on 8.573683.
- *Fanfare* wrote of the above disc: 'Here is yet another fine release from the Buffalo Philharmonic under its dynamic and enterprising conductor, JoAnn Falletta... the excellence of these performances shows, if any proof were necessary, that great music is unconstrained by national borders...'

About JoAnn Falletta

JoAnn Falletta serves as music director of the Buffalo Philharmonic Orchestra and the Virginia Symphony Orchestra, and is the principal guest conductor of the Brevard Music Center of North Carolina. She served as principal conductor of the Ulster Orchestra from 2011 to 2014, with whom she made her debut at the BBC Proms in London. Recipient of the Seaver/National Endowment for the Arts Conductors Award, Falletta became the first female conductor to lead a major American ensemble upon her appointment as music director of the **Buffalo Philharmonic Orchestra** in 1999. Her Naxos recordings include the double GRAMMY® Award-winning disc of works by John Corigliano and GRAMMY®-nominated discs of works by Tyberg, Dohnányi, Fuchs, Schubert, Respighi, Gershwin, Corigliano, Richard Strauss, Hailstork and Holst.



Buffalo Philharmonic Orchestra

© Erid Blisch Photography

Companion Titles –
JoAnn Falletta & the Buffalo Philharmonic Orchestra



8.557711

8.573838

8.573521

8.573683



8.574067

Companion Titles – Brazilian Classical Music



8.573923 8.573451 8.223548 8.503289

Alberto NEPOMUCENO (1864–1920)

Symphony in G minor

O Garatuja – Prelude • Série Brasileira

Minas Gerais Philharmonic Orchestra
Fabio Mechetti

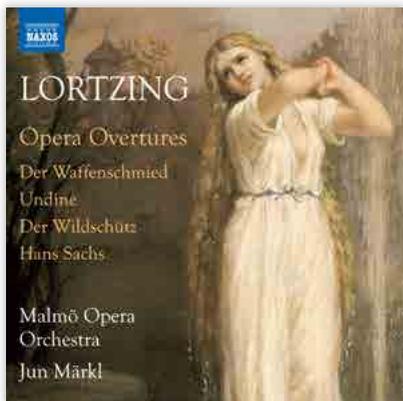
Alberto Nepomuceno was a herald of Brazilian musical nationalism. He was one of the first composers in his country to employ elements of folklore in his compositions, he encouraged younger composers such as Villa-Lobos, and his music was conducted by Richard Strauss. The Prelude to *O Garatuja*, an incomplete opera, is one of his best-known works and an example of a truly Brazilian lyric comedy. *Série Brasileira* is a vivacious suite that employs *maxixe* rhythms and ends with the feverish *batuque* dance, while the *Symphony in G minor* is one of the earliest such examples by a Brazilian, a heroic and lyric structure revealing the influence of Brahms.

Key Features:

- This title is the first release of our monumental *The Music of Brazil* series, which is part of the project *Brasil em Concerto*, developed by the Brazilian Ministry of Foreign Affairs in order to promote music by Brazilian composers. Around 100 orchestral works from the 19th and 20th centuries will be recorded by the Minas Gerais and the Goiás Philharmonic Orchestras and the São Paulo Symphony Orchestra.
- The **Minas Gerais Philharmonic Orchestra** directed by **Fabio Mechetti** has been involved in 'The Guitar Manuscripts', a series of discs devoted to music by Villa-Lobos; 8.573115, 8.573116 and 8.573117 grouped together in 8.503289.
- Of these performances *Fanfare* wrote: 'The Minas Gerais Philharmonic under its founding conductor Fabio Mechetti gives nuanced and enjoyably mellow performances of the orchestral works that are interspersed throughout these programs...'
- Nepomuceno was active in the promotion of Villa-Lobos' music so this connection between the two Brazilian composers can be pushed.
- Marco Polo also released a disc of Nepomuceno's piano music back in 1994 on 8.223548.



© Rafael Morita



8.573824

Companion Titles – Jun Märkl, conductor



8.573414 8.573413 8.573732 8.570992

Gustav Albert LORTZING (1801–1851)

Opera Overtures

Der Waffenschmied • Undine

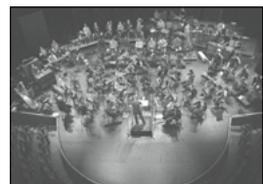
Der Wildschütz • Hans Sachs

Malmö Opera Orchestra • Jun Märkl

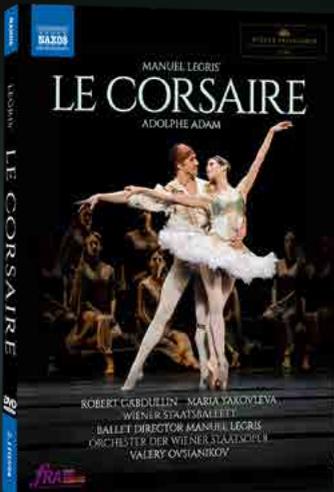
For 150 years Albert Lortzing was, after Mozart and Verdi, the most performed composer on German stages. He was a multifaceted man of the theatre who wrote his own libretti, and his works follow in the tradition of Mozart and Weber but explore a variety of subjects, from romantic fairy tales to heroic calls for political freedom, which inevitably led to bans on performance. His opera overtures reflect the liveliness of his imagination and orchestration, and the exceptionally tuneful nature of his writing, as the music traverses imposing grandeur and lighter motifs alike.

Key Features:

- With the exception of recordings of the complete operas, of which there are very few, these opera overtures are exceptionally rare on disc – the Marco Polo disc (8.220310), released in 1992, offers the only comparable coverage.
- Conductor **Jun Märkl**'s disc of Richard Wagner's concert overtures (8.573414) could also be promoted here. These German overtures were written at approximately the same time as the Lortzing works ('The performances are vigorous, enthusiastic, and well played' – *American Record Guide*).
- The **Malmö Opera Orchestra** has appeared before on Naxos in a Choral album – 8.572871.



© Frans Hällqvist



Ljudmila Konovalova, Mihail Sosnovtschi and Ensemble

Adolphe ADAM (1803–1856)

Le Corsaire

Ballet in three acts

Choreography by Ballet Director Manuel Legris

Robert Gabdullin • Maria Yakovleva

Wiener Staatsballett • Manuel Legris, Ballet Director

Orchester der Wiener Staatsoper • Valery Ovsianikov, Conductor

2.110594

Picture format: NTSC 16:9

Sound format: PCM Stereo and DTS 5.0

Language: English

Region code: 0 (worldwide)

No. of disc/s: 1 (DVD 9)

www.youtube.com/watch?v=n1Eh-aHNotg&feature=youtu.be

www.youtube.com/watch?v=BUp8xJzTNxQ



With its narrative of buccaneering bravado, exotic opulence, romance and traitorous intrigue, *Le Corsaire* is one of the most impressive narrative ballets of the 19th century, and it remains one of Adolphe Adam's best-known works. Director of the Wiener Staatsballett, Manuel Legris, has choreographed a new version that draws on the rich performance traditions of Russia and France, and carefully combines spirited action, Adam's delightful music, choreography, scenery and costumes into an elegant and impressive production which brings to life the colourful events that surround the leading couple of Conrad and Médora.

Key Features:

- This video recording captures an entirely new and much acclaimed choreography by **Manuel Legris**. Legris has simplified and streamlined the antiquated original libretto for this ballet, brought his peripheral cast out of the shadows and taken on the challenge of delivering a new approach to this exciting story while respecting the outline and intention of Lord Byron's original poem.
- In his 'Attitude' blog, Ricardo Leitner wrote 'Luisa Spinatelli's décor and costumes are a beautiful work of art and delicacy... Mr. Legris' work and legacy to the Ballet world, already immense, increased enormously after last night's world Premiere.'
- There are a few productions of *Le Corsaire* released on DVD, including the English National Ballet and the Ballet du Capitole both on the Opus Arte label, as well as one from the Kirov Ballet. The market is by no means swamped with alternatives however, this new release with its original choreography, dynamic and colourful production, closely observed and finely etched characterisations will attract a great deal of interest.



© Wiener Staatsballett / Michael Poehn



ALSO AVAILABLE ON

BLU-RAY VIDEO:

NBD0090V

Picture format: HD 16:9

Sound format: PCM Stereo and

DTS-HD Master Audio 5.0

Language: English

Region code: A, B, C

No. of disc/s: 1 (BD 50)

Companion Titles – Naxos Audiovisual Collection



2.110393

2.110583
(NBD0082V)

2.110386
(NBD0060)

2.110563
(NBD0079V)



WORLD PREMIERE RECORDING

Johann Simon MAYR (1763–1845)

I Cherusci
Libretto by Gaetano Rossi

Yvonne Prentki, Andrea Lauren Brown and Katharina Konradi, Sopranos
Markus Schäfer and Uwe Gottswinter, Tenors • Andreas Mattersberger, Bass
Members of the Bavarian State Opera Chorus • Simon Mayr Chorus
Concerto de Bassus • Franz Hauk

Composed when Napoleon's armies were striding across Europe, Simon Mayr's highly charged opera *I Cherusci* is set in ancient Germania in the time of Christ's birth, its narrative focusing on the perils of the captured slave girl Tusnelda who has been chosen for a sacrificial ritual. The universal themes of freedom and patriotism in this pioneering tale of familial bonds, romance, jealousy and desperate misadventure would later attract the likes of Beethoven and Verdi. This world premiere recording of *I Cherusci* uses period instruments, presenting it as it would have been heard in 1808.

8.660399-400

Companion Titles – Johann Simon Mayr, Composer

8.573909 | 8.573811 | 8.660367-68 | 8.660388-89



INCLUDES WORLD PREMIERE RECORDINGS

Johann Sebastian BACH (1685–1750)

Magnificat
Robert Maximilian HELMSCHROTT (b. 1938)
Lumen

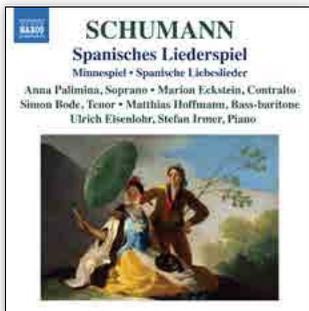
Sophia Körber and Anna Karmasin, Sopranos • Theresa Holzhauser and Florence Losseau, Altos
Markus Schäfer and Robert Sellier, Tenors • Andreas Mattersberger and Niklas Mallmann, Basses
Concerto de Bassus • Franz Hauk

Shortly after taking up the position of Thomaskantor in Leipzig in 1723, Bach wrote a *Magnificat* in E flat major for performance at Christmas. Around a decade later he revised the work, transposing it down to D major and making it more concise. Utilising a Biblical text, the piece is suffused with a series of memorable arias and choruses and orchestrated with spectacular grandeur. *Lumen* is a contemporary musical dialogue that urges empathy between the three Abrahamic religions. Translating the oratorio form into a 'unity of diversity', Robert M. Helmschrott has converted the poetry of the Old and New Testaments, the Torah and Qur'an into an interfaith 'language of sounds and singing'.

8.579049

Companion Titles – German Sacred Choral Music

8.574001-02 | 8.573817-18 | 8.572996 | 8.557380-81



Robert SCHUMANN (1810–1856)

Spanisches Liederspiel
Minnespiel • Spanische Liebeslieder

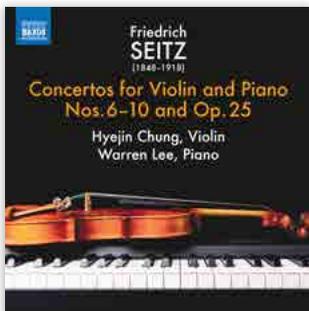
Anna Palimina, Soprano • Marion Eckstein, Contralto
Simon Bode, Tenor • Matthias Hoffmann, Bass-baritone
Ulrich Eisenlohr & Stefan Irmel, Piano

In 1849, a year during which political upheavals still resonated across Europe, Schumann wrote three song cycles which combined solo songs, duets and quartets. He turned again to the works of a favourite poet, Friedrich Rückert, for *Minnespiel*, with its underlying religious theme, of which three of the eight settings are heard on this recording – a charming Spring setting, a duet, and the final quartet. Both Spanish cycles imply dramatic narratives between a girl and boy. In *Spanisches Liederspiel* the music in places evokes Spanish rhythms such as the bolero, while its sequel, *Spanische Liebeslieder*, advances the cycle concept by employing piano duet accompaniment.

8.573944

Companion Titles – Previous titles in the Schumann Lied Edition

8.557075 | 8.557074 | 8.557076 | 8.557077 | 8.557078 | 8.557079 | 8.557080



8.573965

Friedrich SEITZ (1848–1918)
Concertos for Violin and Piano Nos. 6–10 and Op. 25

Hyejin Chung, Violin • Warren Lee, Piano

German violinist/composer Friedrich Seitz performed widely as a soloist and chamber musician, as well as working as a conductor and founding the first music school in Magdeburg. The *Concertos for Violin and Piano* or *Schüler-Konzerte* ('Student Concertos') are designed as introductions to violin technique, Seitz's genius being to create student works that are always tuneful and interesting, with flowing and expressively inventive melodies, wonderful slow movements and plenty of carefully curated technical fireworks. This second volume takes us up to Seitz's ambitious and beautiful final *Schüler-Konzert No. 10*. *Volume 1* can be heard on 8.573801.

Companion Titles –
Hyejin Chung and Warren Lee



8.573801



8.573579

Companion Titles –
19th-Century Violinist Composer Series



8.573000



8.573048



8.573832

Joseph MARX (1882–1964)
Orchestral Works, Vol. 2
Alt-Wiener Serenaden • Partita in modo antico
Sinfonia in modo classico

Bochum Symphony Orchestra • Steven Sloane

Joseph Marx was described by Wilhelm Furtwängler as one of the leading figures in Austria's music scene, and while his music disappeared completely from concert programmes after his death he 'shaped an era' and left a profound impression on several generations of composers. Marx made no secret of his admiration for the Classical giants of music, and the late-period works in this programme pay homage to Haydn and others while retaining Romantic sensibilities: a blend of old and new that creates something remarkably timeless.

Companion Titles – 20th-Century Orchestral Music



8.573831



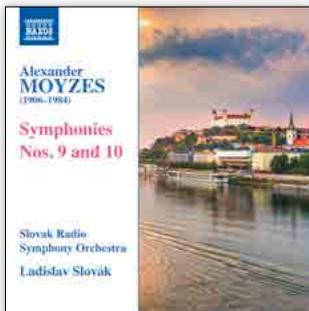
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8.573879



8.573746



8.573654

Alexander MOYZES (1906–1984)
Symphonies Nos. 9 and 10

Slovak Radio Symphony Orchestra • Ladislav Slovák

Alexander Moyzes is considered one of the leading composers of his generation, his style skillfully fusing inspiration from both his Slovakian heritage and contemporary European trends. The premiere of his *Ninth Symphony* took place in 1971, only three years after the Soviet-led invasion of his homeland, and the work's dark and dramatic atmosphere depicts the tragedy and hopelessness of this period. By contrast, the serene colours of the *Tenth Symphony* avoid political connotations, and the piece is stylistically typical of the composer's last decade in its technical virtuosity, formal elegance and brilliant artistic design.

Companion Titles – Previous releases in the Moyzes Symphonies series



8.573653



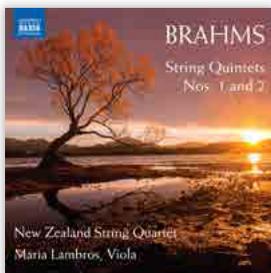
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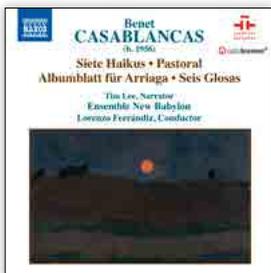


8.573455

Johannes BRAHMS (1833–1897)
String Quintets Nos. 1 and 2
New Zealand String Quartet • Maria Lambros, Viola

Seen as the successor to Beethoven by many of his contemporaries, Johannes Brahms combined traditional form with an originality of musical language that has inspired generations of composers. His two string quintets are, like Mozart's, scored with two violas for richness of texture and harmonic depth. The positive mood of the *First String Quintet* reflects the sunny resort of Bad Ischl where Brahms composed during the spring of 1882, while his *Second String Quintet* combines symphonic breadth with nostalgic melancholy in what was originally intended to be his final chamber work.

Companion Titles – New Zealand String Quartet
 8.573433 | 8.573454 | 8.573199 | 8.572488



8.579017

Benet CASABLANCAS (b. 1956)
Siete Haikus • Pastoral • Albumblatt für Arriaga • Seis Glosas
Tim Lee, Narrator
Ensemble New Babylon • Lorenzo Ferrándiz, Conductor

Benet Casablancas' distinguished career spans over four decades, his music prized for its intensely individual harmonic palette, highly developed sense of dramatic and narrative form and, as with the chamber works on this recording, his tightly woven and intimately evocative statements both miniature and monumental. The playful, virtuosic energy of the *Siete Haikus* complements the shimmering *Seis Glosas* which are part meditation and part evocation, while the improvisatory *Aria* contrasts with the chamber concerto interactions of *Pastoral*, all performed by musicians from the versatile and sophisticated Ensemble New Babylon.

Companion Titles – Benet Casablancas, Composer
 8.573375 | 8.570757 | 8.579004 | 8.579002



8.573885

Hélène Boulègue Flute Laureate Recital
Winner, 2017 Kobe International Flute Competition
André JOLIVET (1905–1974)
Complete Works for Flute, Vol. 1
Hélène Boulègue, Flute • François Dumont, Piano

André Jolivet wrote for the flute throughout his entire compositional career. His understanding of the instrument's character was unrivalled and his contribution to its repertoire stands among the greatest in the 20th century. In his absorption of influences, from jazz to Middle Eastern music, he established a new tone for the flute, the oriental infusions of which can be heard in *Cinq Incantations*. *Chant de Linos*, his most popular flute piece, offers a mythic panorama full of lamentation and dance, while the rhythmically complex *Flute Sonata* and the lyric elements in *Ascèses* affirm his musical convictions.

Companion Titles – 20th-century Flute Music
 8.554848 | 8.557328 | 8.557307 | 8.573269-70



8.574045

WILD DANCE
It ain't necessarily so
Summertime • Estrellita • Theme from Schindler's List
Arranged by Gregg Nestor (b. 1955) and Allen Krantz (b. 1951)
Duo Sonidos – William Knuth, Violin • Adam Levin, Guitar

This collection, the first of three volumes by Duo Sonidos, unleashes a wellspring of exciting new transcriptions culled from the rich repertoire of vocal and violin chamber music, previously deemed unthinkable on the guitar. This colourful mosaic of 20th-century music, from Rodrigo's affectionately lyrical *Cuatro canciones sefardies* to John Williams' haunting theme from the film *Schindler's List*, unveils the hidden world of charm and intimate expressivity provided by Gregg Nestor's skilful and sensitive arrangements.

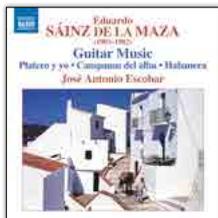
Companion Titles – Adam Levin, Guitar : **Companion Titles – Chamber recordings with guitar**
 8.573024 | 8.573409 | 8.573760 : 8.573971 **NEW** | 8.573762



8.573906

Vojin Kocić Guitar Laureate Recital
Winner, 2017 Heinsberg International Guitar Competition
J.S. BACH • PASIECZNY • PONCE • REGONDI

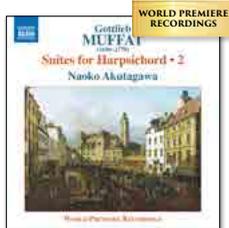
Vojin Kocić, winner of the 2017 Heinsberg International Guitar Competition, presents a recital that not only covers a wide historical range but also includes some of the most challenging works in the guitar repertoire, of which Ponce's *La Folía* variations is considered a veritable Everest to be conquered. Following a long and distinguished tradition, Kocić's own arrangement of Bach's *Second Violin Partita* is crowned by the greatest of Baroque instrumental masterpieces, the monumental *Ciaccona*. Regondi's prodigious talent is reflected in his scintillating *Introduction et Caprice*, while Pasieczny's *Phosphenes* was composed as a test piece for a guitar competition.



8.573456

Eduardo SÁINZ DE LA MAZA (1903–1982)
Guitar Music
Platero y yo • Campanas del alba • Habanera
José Antonio Escobar, Guitar

The brothers Eduardo and Regino Sáinz de la Maza made significant contributions to the great lineage of Spanish guitar music in the 20th century (Regino's compositions are on 8.572977). This selection of Eduardo's music reflects his technical and expressive breadth, whether in the magical tremolo study *Campanas del alba* ('The Bells of Dawn') or in the series of romantic and virtuosic homages paid to Haydn, Toulouse-Lautrec and his own instrument, the guitar. *Platero y yo* ('Platero and I'), a sequence of eight pieces narrating the activities of the donkey Platero, celebrates the beauty of nature, irradiated by glorious colour, and is one of his greatest masterpieces.



8.573275

Gottlieb MUFFAT (1690–1770)
Suites for Harpsichord, Vol. 2
Naoko Akutagawa, Harpsichord

Gottlieb Muffat, youngest son of composer and Kapellmeister Georg Muffat, was a keyboard virtuoso whose career was based around the Viennese Imperial Court. Muffat, with his own elegantly ornamented style, absorbing influences from Germany, France and Italy, is remembered as a composer from whom Handel borrowed extensively – a common practice of the period. These premiere recordings represent the remarkable rediscovery of manuscripts sequestered and dispersed after the Second World War. Naoko Akutagawa's previous recordings from Muffat's *Componimenti musicali* (8.572610) were described by *MusicWeb International* as 'galvanically virtuosic'.



8.111409

NAXOS HISTORICAL*
Fritz KREISLER (1875–1962)
The Complete Recordings, Vol. 8
BACH • MENDELSSOHN • BRAHMS • TCHAIKOVSKY • DEBUSSY • FALLA • KREISLER
Recorded 1926–1927

We are indeed fortunate that Fritz Kreisler was still at the peak of his powers when electrical recording arrived in 1925. He was as busy as ever in the year covered by these recordings, using Vuillaume and Guarneri del Gesù violins that he said 'breathe and pulsate with a million vibrations'. On one of his many successful charity concerts in 1927 *The Times* commented that Kreisler's 'fine-drawn phrases have the delicacy of a spider's thread, the suppleness of elastic, and the strength of steel'. With wonderful examples of parlando bowing, many demonstrations of beautiful double-stopping, lovely staccato and myriad other subtleties such as delicate rhythmic changes, harmonics and variations in dynamics, these New York and Berlin sessions include classic versions of Kreisler's best works and a rare unaccompanied movement by Bach.

* Naxos Historical titles are not available in the United States



8.506035 [6 Albums]

IDIL BIRET ARCHIVE
Best of IDIL BIRET
Selections from The Complete Studio Recordings – 130-CD Boxed Set
Solo Music • Transcriptions • Chamber Music • Concertos
Idil Biret, Piano • Various Artists

Idil Biret first made a professional recording in 1959 performing works by Brahms and Schumann. That moment led to a 60-year recording career. These critically-acclaimed recordings won many awards, including the *Grand Prix du Disque Frederic Chopin* and *Diapason d'Or*. Selections include solo piano works of Beethoven, Brahms, Chopin and Rachmaninov, as well as chamber works by Schumann and Hindemith, and concertos by J.S. Bach, Grieg, Mozart and Tchaikovsky. This release continues the celebration of both Idil Biret's 75th anniversary and her epic career on the concert stage over the last 70 years.