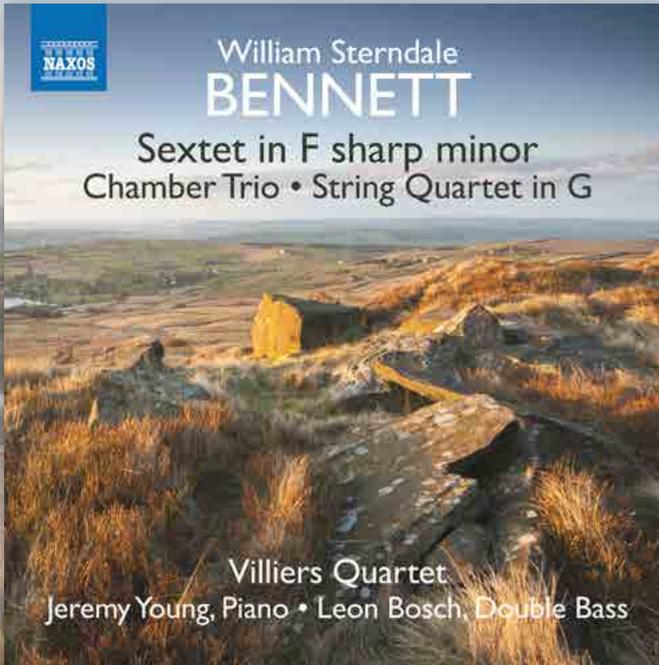




NEW ON NAXOS

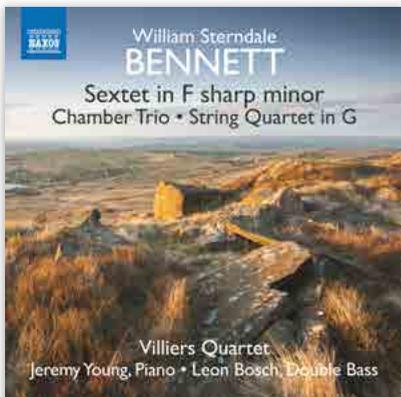
The World's Leading Classical Music Label

OCTOBER 2018



This Month's Other Highlights





8.571379

Companion Titles – Villiers Quartet



8.573586



8.571374



8.571353

William Sterndale BENNETT (1816–1875)

**Sextet in F sharp minor ¹
Chamber Trio ² • String Quartet in G ³**

James Dickenson, Violin ² • Nick Stringfellow, Cello ²
Leon Bosch, Double Bass ¹ • Jeremy Young, Piano ^{1,2}
Villiers Quartet ^{1,3}

Famed for his sequence of *Piano Concertos*, Sterndale Bennett also wrote a small but distinguished body of chamber music. The *String Quartet in G major* is one of his earliest surviving works, revealing a precocious talent still strongly influenced by Haydn. Mendelssohn is the model for the *Sextet*, though Bennett's highly virtuosic piano writing, with its concertante interplay, reinforces the work's lyrical qualities and required dexterity as well as its advanced harmonies and hymnal beauty. The concise *Chamber Trio* radiates sheer charm while displaying an even greater grasp of structure and is the first English example in the trio form where both string instruments are given parts independent of the piano.

Key Features:

- The **Villiers Quartet** are British chamber music specialists; their 2017 recording of the Delius and Elgar Quartets (8.573586) was very well reviewed. *MusicWeb International* wrote: "This is a desirable chamber release with convincing and stylish playing from the Villiers Quartet who offer endearing expression and impeccable intonation throughout."
- The quartet's recording of Fricker Quartets (8.571374) is 'Recommended' by *The Strad*: "This is demanding music, and the Villiers Quartet has done well for reviving it with such immersive mastery that the occasionally grey, cardboard quality of the melodic material is coloured and corrugated into quirky, restlessly compelling structures."
- None of the works in this album are available right now, and this is a great opportunity for a revival of the composer's works.



© Charles Gervais



8.573825

Music for Brass Septet, Vol. 6

ELGAR, E. • FINZI, G. • PARRY, H. • WALTON, W.

Septura

Septura head homeward, with a recording of British music from the first half of the 20th century – a golden age in England's otherwise chequered compositional history, and a period in which brass instruments, in the form of the brass band, established their place at the very heart of British musical culture. From the many composers of the period whose music endures we have chosen four of the finest: iconic works by Elgar, Parry, Finzi and Walton, re-imagined for the unique sound of the brass septet.

Key Features:

- Each volume in Septura's Music for Brass Septet series features a specific theme – *Vol. 6* is devoted to British music.
- *Vol. 5* (8.573619), featuring works by Fauré, Ravel and Debussy, is an *AllMusic.com* Editor's Choice: "This fifth volume is one of the strongest, filled with songs and orchestral pieces that one would not immediately associate with a brass ensemble, and the fun is in seeing how the arrangers do it."
- A special 'Christmas with Septura' album was released in 2016 (8.573719). *BBC Music Magazine* gave it 4 stars, commenting "if you like a shot of brass to set the festive ambiance, this new anthology by Septura ... is just the ticket."
- **Septura's** members are the leading players of the new generation of British brass musicians, holding principal positions in the London Symphony, Philharmonia, Royal Philharmonic, BBC Symphony, Basel Symphony and Aurora orchestras.



© Bernamy Clarke

Companion Titles – Previous releases from the Music for Brass Septet series



8.573314



8.573386



8.573475



8.573526



8.573619



8.573719

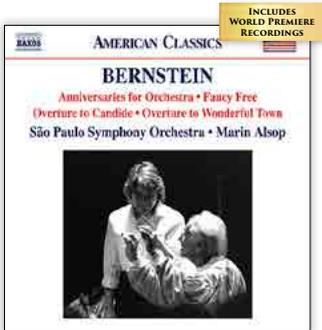


8.559813

Leonard BERNSTEIN (1918–1990)
Suite for Orchestra from 1600 Pennsylvania Avenue
Slava! A Political Overture • CBS Music †
A Bernstein Birthday Bouquet †
São Paulo Symphony Orchestra • Marin Alsop

† WORLD PREMIERE RECORDING

This recording brings together music from some of Leonard Bernstein's best-loved scores with seldom heard occasional works and premiere recordings. From the iconic musical *West Side Story*, the hot-blooded dance number *Mambo* embodies the show's dramatic tensions. *Slava!* celebrates Bernstein's friend and colleague, the cellist and conductor Mstislav Rostropovich, in music reworked from the daring show *1600 Pennsylvania Avenue*, from which the *Suite* rescues further highlights. *CBS Music* has not been heard since the broadcasting giant's 50th anniversary celebrations in 1978, while the *Birthday Bouquet* takes the form of affectionate musical tributes from eight composer colleagues to one of the 20th century's greatest musicians.



8.559814

Leonard BERNSTEIN (1918–1990)
Anniversaries for Orchestra † • Fancy Free
Overture to Candide • Overture to Wonderful Town
São Paulo Symphony Orchestra • Marin Alsop

† WORLD PREMIERE RECORDING

The sparkling overture to Leonard Bernstein's 1956 musical *Candide* immediately found a prominent place in concert programs all over the world and is now one of his most frequently performed pieces. Many of Bernstein's best loved works drew inspiration from the city of New York, and this is true both of the three sailors pursuing female conquest in the ballet *Fancy Free*, and of the rip-roaring swing rhythm and big tunes from the musical *Wonderful Town*. Bernstein celebrated his friends and family with his *Anniversaries* – piano vignettes heard here for the first time in colorfully expanded orchestrations. Bernstein protégée Marin Alsop's long association with the composer gives her unique insights into and feeling for his music.

Marin Alsop's complete Bernstein recordings on Naxos



8.508018



8.559790



8.559742



8.559245



8.559622-23



8.559177



8.574001-02

Johann Sebastian BACH (1685–1750)
Christmas Oratorio
Weihnachtsoratorium

Julia Kleiter, Soprano • Katharina Magiera, Alto
Georg Poplutz, Tenor • Thomas E. Bauer, Bass
Bachchor Mainz • Bachorchester Mainz
Ralf Otto

J.S. Bach's *Christmas Oratorio* was written for the Christmas season of 1734, and although it incorporates music from earlier works it belongs firmly among his timeless large-scale compositions. The development of the oratorio, which was to become a new musical form in Protestant church services at that time, was stimulated by Bach's compositions, particularly by the unusual form of his six-part *Christmas Oratorio*. From its famously joyful opening '*Jauchzet frohlocket*' to the arrival of the Wise Men from the East, this work's enduring popularity has long proven its status as a choral 'evergreen'.

Companion Titles – Johann Sebastian Bach, Composer



8.573817-18



8.557617-19



8.557448-49



8.573921



2.110577
 Picture format: NTSC 16:9
 Sound format: Dolby ac3 2.0 and DTS 5.0
 Language: English
 Subtitles: English, French, German, Japanese, Korean
 Region code: 0 (worldwide)
 No. of disc/s: 1 (DVD9)

Benjamin BRITTEN (1913–1976)

Death in Venice

Libretto by Myfanwy Piper

Based on *Der Tod in Venedig* by Thomas Mann

John Daszak, Tenor • Anthony Roth Costanzo, Countertenor
 Leigh Melrose and Duncan Rock, Baritones • Tomasz Borczyk, Actor
 Teatro Real Chorus and Orchestra
 Alejo Pérez, Conductor • Willy Decker, Stage Director

▶ Watch Video Trailer

https://www.youtube.com/watch?v=VMH_34jRckQ

Adapted from Thomas Mann's 1912 novella, *Death in Venice* was Benjamin Britten's last opera, the composer insisting on its completion while delaying badly needed heart surgery. The starkly simple narrative of a famous but failing novelist travelling to Venice to seek inspiration only to find unhealthy infatuation and deadly cholera, is given a chamber-like precision and clarity through Britten's score, becoming a haunting drama filled with musical symbols, disquieting mystery and richly evocative atmospheres of Venice and its strange characters. Willy Decker's Teatro Real production was described as 'one of his most brilliant stage works... a remarkable technical feat.' (*bachtrack.com*)



ALSO AVAILABLE ON BLU-RAY VIDEO:
 NBD0076V
 Picture format: HD 16:9
 Sound format: PCM 2.0 and 5.1 DTS-HD 5.0
 Language: English
 Subtitles: English, French, German, Japanese, Korean
 Region code: A, B, C
 No. of disc/s: 1 (BD50)

Companion Titles – Naxos Audiovisual Collection

2.110579-80 (NBD0078V) **NEW** | 2.110563 (NBD0079V) **NEW**
 2.110388 (NBD0062V) | 2.110571 (NBD0072V)



2.110578
 Picture format: NTSC 16:9
 Sound format: Dolby ac3 2.0 and DTS 5.1
 Language: Italian
 Subtitles: Italian, English, French, German, Japanese, Korea
 Region code: 0 (worldwide)
 No. of disc/s: 1 (DVD9)

Giuseppe VERDI (1813–1901)

Macbeth

Libretto by Francesco Maria Piave

Anna Pirozzi and Federica Alfano, Sopranos
 Vincenzo Costanzo and Manuel Pierattelli, Tenors
 Roberto Frontali and Nicolò Ceriani, Baritones
 Marko Mimica, Bass-baritone
 Orchestra, Coro e Corpo di ballo del Teatro Massimo
 Gabriele Ferro, Conductor • Emma Dante, Stage Director

▶ Watch Video Trailer

<https://www.youtube.com/watch?v=7XfEh7mCgxs>

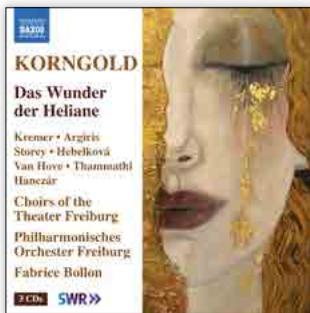
Commissioned in 1846, *Macbeth* offered Verdi the opportunity to make a qualitative leap in his career and its premiere was triumphantly received by audiences. Yet the libretto had proved problematic and many Italian critics did not share the composer's reverence for Shakespeare. Verdi surmounted all concerns with an opera that valued brevity but also preserved the play's most important elements. The formidable final *concertato* stands as one of his greatest achievements thus far, his pacing and detailing of the opera as a whole far surpassing his previous works. This production preserves the preferred 1865 revision of the work, sung in Italian and retaining the original 1847 finale.



ALSO AVAILABLE ON BLU-RAY VIDEO:
 NBD0077V
 Picture format: HD 16:9
 Sound format: PCM 2.0 and DTS-HD 5.0
 Language: Italian
 Subtitles: Italian, English, French, German, Japanese, Korea
 Region code: A, B, C
 No. of disc/s: 1 (BD50)

Companion Titles – Giuseppe Verdi, Composer

2.110374-77 (NBD0052-54) | 2.110225-26 | 8.572818-19 (NBD0027) | 8.660357-58



8.660410-12

Erich Wolfgang KORNGOLD (1897–1957)

Das Wunder der Heliane

Libretto by Hans Müller

*Annemarie Kremer, Soprano • Katerina Hebelková, Alto
Ian Storey, Nutthaporn Thammathi and György Hanczár, Tenors
Aris Argiris, Baritone • Frank van Hove, Bass
Choirs of the Theater Freiburg • Philharmonisches Orchester Freiburg
Fabrice Bollon*

Erich Wolfgang Korngold was at the height of his fame and technical mastery by the time he began work on his fourth opera in 1923. Prominent opera houses clamoured to stage his works, and the Viennese premiere of *Das Wunder der Heliane* ('The Miracle of Heliane') featured Lotte Lehmann among its star cast. Its story is one of the redemptive power of love over injustice and adversity, expressed in music that is richly impressionistic and intensely dramatic. Korngold was criticised for resisting the tide of modernist atonality in this opulent score, but its symbolism and compelling romantic atmosphere can be appreciated today more than ever.

Companion Titles – Erich Wolfgang Korngold, Composer



8.660060-61



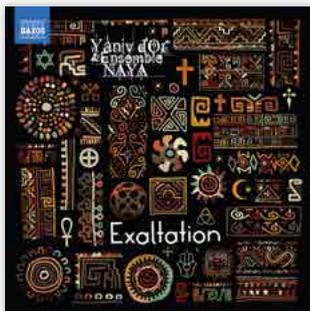
8.570791



8.573369



8.570110-11



8.573980

Exaltation

Yaniv d'Or, Countertenor • Ensemble NAYA

A follow-up to *Latino Ladino* (8.573566), which focuses on music of the Sephardic diaspora after the 1492 expulsion of Jews and Muslims from Spain, the programme for *Exaltation* is drawn from Medieval and Baroque Europe, Turkey and the Near East, and includes beautiful examples of the Sephardic and Sufi traditions. This essentially joyful album, which combines instruments from different cultures and ages to include distinctive timbres such as the didgeridoo, ney flute, flamenco guitar and more, topped by Yaniv d'Or's haunting countertenor voice, celebrates the spirit that binds the wandering communities, the gods they worship and the hopes they share for a harmonious co-existence.

Companion Titles – Yaniv d'Or, Countertenor



8.573566



8.573780

Companion Titles – Early Music Collection



8.573867



8.573814



8.573973

Tea for Two

Paris-London – Songs and Chansons

To the Roaring Twenties

*Clémentine Decouture, Soprano • Philippe Brocard, Baritone
Chloé Ducrey, Harp • Frivol'Ensemble*

London and Paris in the late 19th and early 20th centuries shared an artistic vitality that set them apart from the rest of the world. With Parisian society regularly gripped by periods of Anglomania, a constant process of cultural exchange resulted in operetta hits, wartime classics and popular songs both bawdy and elegant. Capturing the spirit of a period ranging from the fashionable d'Oyly Carte to 1920s American jazz, the Frivol'Ensemble takes us back in time to rediscover the delights of this golden age of musical theatricality.

Companion Titles – 20th-Century Classics



8.550341



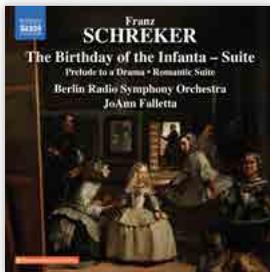
8.559709



8.554848



8.555949



8.573821

Franz SCHREKER (1878–1934)
The Birthday of the Infanta – Suite
Prelude to a Drama · Romantic Suite
 Berlin Radio Symphony Orchestra
 JoAnn Falletta

Franz Schreker was a prominent figure in early 20th-century Austro-German music, his reputation as an opera composer rivalling that of Richard Strauss. The *Prelude to a Drama* is the concert overture of Schreker's acclaimed opera *Die Gezeichneten*, a lurid drama involving murder and madness. Conceived as a theatrical pantomime, *The Birthday of the Infanta* adapts Oscar Wilde's tragic tale of an ugly dwarf who dies of a broken heart, while the *Romantic Suite* fully explores the composer's colourfully detailed and translucent orchestration and lyrical expressiveness.

Companion Titles – JoAnn Falletta, Conductor
 8.559824 **NEW** | 8.573839 | 8.573838 | 8.573683

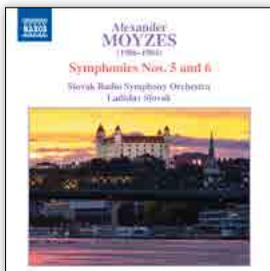


8.559841

John HARBISON (b. 1938)
Requiem
Jessica Rivera, Soprano · Michaela Martens, Mezzo-soprano
Nicholas Phan, Tenor · Kelly Markgraf, Baritone
 Nashville Symphony Chorus and Orchestra · Giancarlo Guerrero

Pulitzer Prize-winner and MacArthur fellow John Harbison has composed a Requiem for our times – a moving choral work that incorporates the composer's distinctive sensibilities while drawing deeply on the tradition of Latin sacred music. Completed in the wake of the 9/11 attacks, Harbison's *Requiem* is full of dramatic passages from singers and musicians alike, with abundant opportunities for vocal soloists, brass and percussion to shine. "I wanted my piece to have a sense of the inexorability of the passage of time," the composer says, "for good and ill, of the commonality of love and loss."

Companion Titles – Giancarlo Guerrero and the Nashville Symphony
 8.559823 | 8.559798 | 8.559818 | 8.559739



8.573652

Alexander MOYZES (1906–1984)
Symphonies Nos. 5 and 6
 Slovak Radio Symphony Orchestra · Ladislav Slovák

Alexander Moyzes was one of the most significant figures in modern Slovak music, synthesising the national musical style inherited from his teacher Vítězslav Novák with wider European contemporary trends. Both of these symphonies were written in a happy period of the composer's life – before his musical oeuvre was overshadowed by conflict. The eloquent and sprightly *Fifth Symphony* is a celebration of 'the heritage of my dear father', who was also a talented musician and an important figure in Alexander's development as a composer. The *Sixth Symphony* is notable for its clarity and symmetry, from the simple theme of its opening to the brilliant contrapuntal *fugato* in its closing movement.

Companion Titles – Ladislav Slovák, Conductor : **Companion Titles – Slovak Radio Symphony Orchestra**
 8.573651 **NEW** | 8.573650 : 8.572509 | 8.550266



8.573888

Alfred BRUNEAU (1857–1934)
L'Attaque du moulin – Suite
Naïs Micoulin – Prélude · Excerpts from Messidor
 Barcelona Symphony Orchestra · Darrell Ang

A composition pupil of Jules Massenet, Alfred Bruneau was largely responsible for introducing realism into French opera. His friendship with the writer Émile Zola, who shared his desire for theatrical naturalism, strongly informed his work, not least *L'Attaque du moulin* ('The Attack on the Mill'), a 'drame lyrique'. The suite includes rustic elements, but also Mascagni-like verismo beauty tempered by a Gallic palette. Bruneau was a deft orchestrator with a taste for exotic colour, and the excerpts from *Messidor* show the influence of Wagner on one of the most important but overlooked figures in turn-of-the-century French musical life.

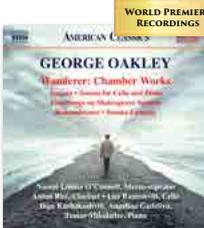
Companion Titles – Darrell Ang, Conductor
 8.573672 | 8.573694 | 8.573067 | 8.573596



8.573862

Ferdinand RIES (1784–1838)
Sonatas for Violin and Piano, Vol. 3
Eric Grossman, Violin • Susan Kagan, Piano

Ferdinand Ries grew up in the same musical environment that nurtured Beethoven, both counting Ferdinand's father Franz as one of their teachers and the two of them becoming the closest of friends. Ries was a gifted and prolific composer in every instrumental genre. His *Violin Sonatas* are based on the Viennese Classical style established by Mozart but with a freshness and originality that includes movements such as the *Adagio* of the *Sonata, Op. 38, No. 3*, one of Ries's loveliest creations. The *Sonatas Op. 38, Nos. 1 & 2* can be heard on the 2nd volume of this edition (8.573717), 'unreservedly recommended' by *Fanfare* magazine.



8.559856

George OAKLEY (b. 1979)
Wanderer: Chamber Works
Toccata¹ • Sonata for Cello and Piano² • Four Songs on Shakespeare Sonnets³
Remembrance⁴ • Sonata-Fantasia⁵
Naomi Louisa O'Connell, Mezzo-soprano³ • Anton Rist, Clarinet⁴ • Lizi Ramishvili, Cello²
Inga Kashakashvili^{1,2,3}, Angelina Gadeliya⁴ and Tamar Mikkeladze⁵, Pianos

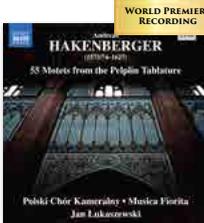
George Oakley is a Georgian-born American composer and a prize-winning concert pianist. The solo piano pieces on this recording, *Toccata* and *Sonata-Fantasia*, are technically demanding works which exhibit a range of styles from jazz to classical and Georgian folk music. Oakley's *Sonata for Cello and Piano* takes us from an initial state of struggle and doubt to a cheerful and victorious conclusion. For his *Four Songs on Shakespeare Sonnets*, Oakley 'drew inspiration ... from the musical language of Shakespeare's era, so that each song would somehow become a bridge connecting the Renaissance with modernity.' His mentor and friend Richard Danielpour has written that 'George Oakley's music is always highly expressive, inevitable without ever being predictable, and speaks to the heart as well as the mind.'



8.573947

Serenades & Sonatas for Flute and Harp
ALWYN • CHAUSSON • COUPERIN • ELGAR • HASSELMANS
MARSON • READE • ROTA • VAUGHAN WILLIAMS • WOODALL
Suzanne Shulman, Flute • Erica Goodman, Harp

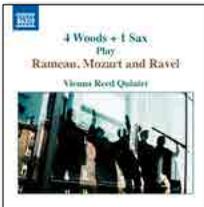
This programme has been nurtured from a selection of pieces inspired by English gardens, including Vaughan Williams' lovely *Fantasia on Greensleeves*, spreading out towards French and Italian repertoire that evokes pastoral settings of birdsong, fountains and springs, and topped with a light-hearted musical picnic dessert. Along the way we are treated to the exquisite melody of Elgar's *Chanson de matin* and the nostalgic atmosphere of William Alwyn's *Naiades*. Nino Rota's film music credits include *The Godfather*, and his sublime and festive *Sonata* adds a celebratory touch to the personal joy of these performers' many years of musical friendship.



8.573743-44

Andreas HAKENBERGER (1573/4–1627)
55 Motets from the Pelplin Tablature
Polski Chór Kameralny (Polish Chamber Choir)
Musica Fiorita • Jan Lukaszewski

Andreas Hakenberger spent his entire professional career within the territory of the Crown of the Kingdom of Poland, remaining for 20 years as chapel-master at the Lutheran Church of St Mary's in Gdańsk. Here he wrote his most outstanding works, a sequence of important motets written in *cori spezzati*, or polychoral technique. The rich tonal colouring obtained through the combinations of vocal parts is enhanced by the variety of the accompanying instrumentation. With astute use of imitation and rhetorical pauses, Hakenberger's music emerges as richly colourful, graceful and vibrant.

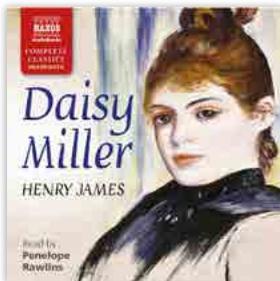


8.579021

4 Woods + 1 Sax Play Rameau, Mozart and Ravel
Vienna Reed Quintet

With its unique combination of instruments, the Vienna Reed Quintet creates a new and refreshing sound that differs significantly from that of the conventional wind quintet. This programme opens up three very special keyboard works to these exhilarating sonorities, starting with the virtuoso dances of Rameau's descriptively titled suite *La Triomphante*. Mozart's *Fantasia* has all the stately grandeur of a Bach fantasia, while Ravel's *Le Tombeau de Couperin* is a tribute both to his great musical ancestor and to friends who fell during the First World War.

NEW RELEASES FROM NAXOS AUDIOBOOKS



NA0325 • 2 CDs

Daisy Miller

By Henry James

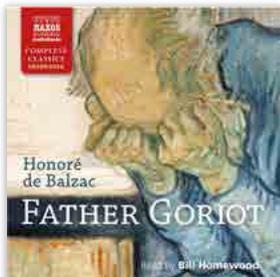
Unabridged

Read by Penelope Rawlins

Daisy Miller is a young American girl travelling Europe with her mother and younger brother. While in Vevey, Switzerland, she becomes acquainted with Frederick Winterbourne, an idle expatriate, of well-to-do Americans. Winterbourne, who observes and critiques young Daisy through their brief acquaintanceship, is infatuated with her irreverent behaviour. Daisy flaunts society's rules and uncompromising standards; she is charming, spontaneous and unpretentious, and her audacity shocks the Europeans, who consider her an uncultivated flirt. The sophisticated Winterbourne remains smitten with Daisy, but his classical values stand in his way...

Companion Titles – Henry James, Author

NA0309 | NA0296 | NA0267 | NA0235



NA0326 • 10 CDs

Father Goriot

By Honoré de Balzac

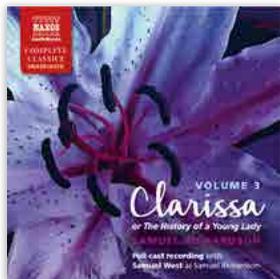
Unabridged

Read by Bill Homewood

Impoverished young aristocrat Eugène de Rastignac is determined to climb the social ladder and impress himself on Parisian high society. While staying at the Maison Vaucher, a boarding house in Paris's rue Neuve-Sainte-Geneviève, he encounters Jean-Joachim Goriot, a retired vermicelli maker who has spent his entire fortune supporting his two daughters. The boarders strike up a friendship and Goriot learns of Rastignac's feelings for his daughter Delphine. He begins to see Rastignac as the ideal son-in-law, and the perfect substitute for Delphine's domineering husband. But Rastignac has other opportunities too, as the notorious criminal Vautrin, 'The Death Dodger', offers to murder the brother of a wealthy woman, giving the ambitious young lawyer a clear path to her fortune... Profound and realistic, *Father Goriot* is a startling glimpse into the vanity and selfishness of 19th-century Paris. It is considered one of the finest works of Balzac's *La Comédie Humaine*.

Companion Titles – Bill Homewood, Reader

NA0252 | NA0256 | NA0241 | NA0159



NA0332 • 29 CDs

Clarissa, Volume 3

By Samuel Richardson

Unabridged

Full cast recording with Samuel West as Samuel Richardson

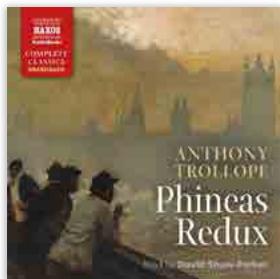
A milestone in the history of the novel, Samuel Richardson's epistolary and elaborate *Clarissa* follows the life of a chaste young woman desperate to protect her virtue. When beautiful Clarissa Harlowe is forced to marry the rich but repulsive Mr Solmes, she refuses, much to her family's chagrin. She escapes their persecution with the help of Mr Lovelace, a dashing and seductive rake, but soon finds herself in a far worse dilemma. Terrifying and enlightening, *Clarissa* weaves a tapestry of narrative experimentation into a gripping morality tale of good versus evil. The recording is divided into three volumes.

Companion Titles – Samuel Richardson, Author

NA0299 | NA0317

Companion Titles – Samuel West, Reader

NA0068 | NA0047



NA0321 • 25 CDs

Phineas Redux

By Anthony Trollope

Unabridged

Read by David Shaw-Parker

Returned from Ireland after the death of his wife, Phineas Finn has a newfound ambition to rise through the ranks of English politics. But not long after regaining his seat in parliament, Phineas's luck begins to desert him. His reputation is tarnished after the press circulate rumours of an affair with Laura Kennedy, and his ambitions are frustrated by opposition from within the Party. Then, when his Party rival Mr Bonteen is discovered dead, all fingers point towards Phineas, leading to his incarceration and humiliation at the dock... How will he redeem himself, and who will come to his aid? *Phineas Redux* is a gripping look at the political stage in Victorian England. It is perhaps the most personal of Trollope's Palliser series, being coloured by the author's own experiences as a Liberal candidate between the time he wrote this and *Phineas Finn*.

Companion Titles – Anthony Trollope, Author

NA0300 | NA0273 | NA0264 | NA0222