



NEW ON NAXOS

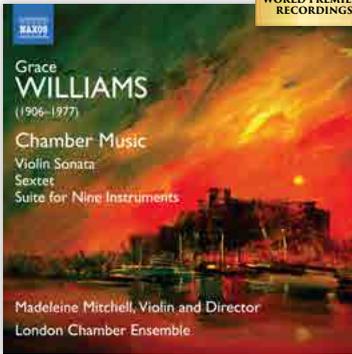
The World's Leading Classical Music Label

MARCH 2019



This Month's Other Highlights





WORLD PREMIERE RECORDINGS

Grace WILLIAMS (1906–1977)
Chamber Music
Violin Sonata • Sextet • Suite for Nine Instruments
Madeleine Mitchell, Violin and Director
London Chamber Ensemble

Grace Williams is widely considered to be Wales' foremost female composer. She studied with Vaughan Williams at the Royal College of Music and Egon Wellesz in Vienna, composing in many genres throughout her life. Her chamber music, recorded here for the first time, spans 40 years.

Key Features:

- This release features all world premiere recordings, as works by Welsh composer **Grace Williams** are rarely recorded. Her orchestral work *Fantasy on Welsh Nursery Themes* are available on Marco Polo 8.225048.
- **Madeleine Mitchell** is widely regarded as one of Britain's most outstanding violinists, performing as a soloist in over forty countries for two decades. Her previous recordings on Naxos include chamber works by William Alwyn (8.570340) and Howard Blake (8.572083). Of the Alwyn recording *Gramophone* wrote: 'Performances throughout reflect great credit on all concerned in their scrupulous preparation and unquenchable conviction.' *MusicWeb International* also praised her performance of Blake's *Violin Sonata*: 'This is a very enjoyable and exciting disk, not least for the superb *Violin Sonata*. Madeleine Mitchell is a committed advocate for this music and it is to be hoped that the *Sonata*, at the very least, will enter her regular repertoire.'
- The most recent release in the British Music Society series is William Sterndale Bennett's *Sextet in F sharp minor* (8.571379), performed by the Villiers Quartet with pianist Jeremy Young and double bassist Leon Bosch. *Pizzicato* awarded the album 5 stars, and commented: 'The performances are fresh and dynamic, making this release an admirable program of lovely chamber music.'



Grace Williams

© Eryl Freestone



Madeleine Mitchell

© Pamela Knight

8.571380

Companion Titles – Madeleine Mitchell, Violin



8.570340 8.572083

Companion Titles – British Music Society Series



8.571379 8.571373



Aaron COPLAND (1900–1990)
Billy the Kid
(Complete Ballet)
Grohg
(One-Act Ballet)

Detroit Symphony Orchestra
Leonard Slatkin

Aaron Copland did as much as anyone in establishing American concert music on the world stage, and his ballet scores proved to be among his most important and influential works. *Grohg* is the most ambitious example of his Parisian years, a precociously brilliant one-act ballet scored for full orchestra, inspired by the silent expressionist film *Nosferatu*. The first example of Copland's new 'Americanized' music of the 1930s was *Billy the Kid*, based on the life of the 19th-century outlaw and heard here in its full version. This was the first fully fledged American ballet in style and content: brassy, syncopated, filmic and richly folk-flavored.

Key Features:

- This is the third instalment in Slatkin's cycle of Copland's ballet works with the Detroit Symphony. The first release is the complete recording of *Rodeo*, with *Dance Panels*, *El Salón México* and *Danzón Cubano*, available on 8.559758 (also released in Blu-ray Audio – NBD0037). It is a *MusicWeb International* 'Recording of the Year' (2013) and also received 5 stars from *Pizzicato*: '**Leonard Slatkin** is a master when it comes to [creating] a real musical atmosphere ... magnificently played by the Detroit Symphony...'
- The second volume – *Appalachian Spring* and *Hear Ye! Hear Ye!* (8.559806) – was an *AllMusic.com* Editor's Choice: 'The **Detroit Symphony Orchestra** gives Slatkin emotionally appropriate performances of both works, emphasizing the gritty urban ambience in *Hear Ye! Hear Ye!* and the naive sweetness of *Appalachian Spring*, all the while communicating Copland's special style of Americana without caricature.'



© Niko Pizani

8.559862

Companion Titles – Leonard Slatkin and the Detroit Symphony



8.559758 8.559806 8.559844 8.573051
 (NBD0037)



© Cyndie Coddin



8.555318

Companion Titles –

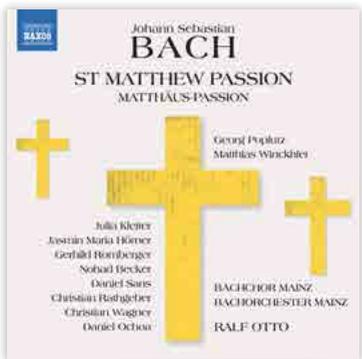
Previous releases in the Monteverdi Madrigals cycle



8.555307 8.555308 8.555309 8.555310



8.555311 8.555312-13 8.555314-16 8.573755-58



8.574036-38

Companion Titles – Ralf Otto's J.S. Bach Recordings

Companion Titles – Choral Music by J.S. Bach



8.574001-02 8.573817-18



8.557448-49 8.550763

Claudio MONTEVERDI (1567–1643)

Madrigals Book 9

Scherzi Musicali

Delitiae Musicae
Marco Longhini

Monteverdi's *Ninth Book of Madrigals*, published posthumously, and the 1632 *Scherzi musicali* ('Musical Jokes') are thematically linked by the recurring theme of war for the sake of love. Prefaced with a *Sinfonia* by Biagio Marini and featuring one of Monteverdi's towering masterpieces, *Zefiro torna*, the *Ninth Book* comprises the few remaining late madrigals, a number of *canzonette*, as well as works with the same titles and verses from the earlier *Eighth Book* (available on 8.573755-58), here performed in completely different musical settings. Recorded complete, and in historically informed fashion, this is the final volume in this series.

Key Features:

- This release sees the conclusion of *Delitiae Musicae's* monumental project of recording Monteverdi's complete Madrigals in nine volumes, with the first volume goes back to 2002 (8.555307).
- Many of the releases in this series were highly acclaimed by critics. Vol. 2 (8.555308) received a 10/10 score from *Classics Today.com*: 'These unusual all-male Monteverdi madrigal performances are turning out to be the versions of choice – definitely worth serious attention.'
- The sixth and seventh volumes (8.555312-13 and 8.555314-16) were both *American Record Guide* Critic's Choice awardees. Commenting on *Book 6*, critic Catherine Moore said 'performances are compelling, simultaneously controlled and imaginative. *Delitiae Musicae* goes beyond a 'fine rendering' of Monteverdi's intentions.'
- The group has also recorded Carlo Gesualdo's complete Madrigals for Naxos (available as a seven-album set on 8.507013). Of the first volume *AllMusic.com* wrote: '*Delitiae Musicae's* unity of expression and steady control help keep the music coherent and within the bounds of communicable feeling.' Of the boxed set, Lynn René Bayley of *Fanfare* asked: 'do you really need to have this complete set? Based on both the high quality of the music as well as the performances, I would say yes...'



Johann Sebastian BACH (1685–1750)

St Matthew Passion

Matthäus-Passion

Georg Poplutz, Tenor (Evangelist) • Matthias Winckler, Bass (Jesus)

Julia Kleiter and Jasmin Maria Hörner, Sopranos • Gerhild Romberger and Nohad Becker, Altos Daniel Sans and Christian Rathgeber, Tenors • Christian Wagner and Daniel Ochoa, Basses Bachchor Mainz • Bachorchester Mainz • Ralf Otto

Johann Sebastian Bach's *St Matthew Passion* is widely recognised as one of the greatest masterpieces in Western sacred music. With its double orchestra and chorus this is a work of enormous proportions in every sense, and Bach was extremely resourceful in treading a fine line between creating the almost operatic spectacle valued by the secular authorities in Leipzig, and the elevated religious atmosphere sought by the clergy. This inspired mix of moving drama and theological discourse led Leonard Bernstein to declare that 'there is nothing like it in all of music'.

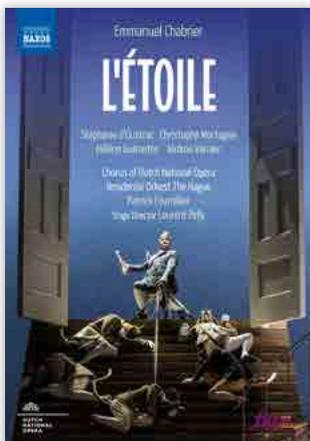
Key Features:

- **Ralf Otto's** recordings of J.S. Bach for Naxos have been widely acclaimed. The *St John Passion* (8.573817-18) released in March 2018 was admired by *MusicWeb International*: 'The Bachchor Mainz is a fine ensemble: it shows great flexibility in those turbae which are performed at a high speed, and produces a surprisingly transparent sound, also thanks to the good acoustic of the Christuskirche in Mainz.' The *Christmas Oratorio* (8.574001-02) released in October 2018 was admired by *Pizzicato*: 'There is a lot of gorgeous playing and singing in this new recording... the soloists... are outstanding.'
- Tenor **Georg Poplutz** is renowned for his more than 40 recordings and expressive performances of lied and oratorio, performing at festivals and leading venues all over Germany and Europe with conductors including Hermann Max, Sir Roger Norrington, Ralf Otto, Hans-Christoph Rademann, Ludger Rémy, Michael Schneider, Masaaki Suzuki, Winfried Toll, and Roland Wilson.
- Baritone **Matthias Winckler** was awarded the First Prize as well as the Special Prize of the Mozarteum Foundation Salzburg at the International Mozart Competition Salzburg 2014. He has taken numerous acclaimed operatic roles and has also recorded for OehmsClassics.



© Martina Pappan

NAXOS AUDIOVISUAL RELEASES



Emmanuel CHABRIER (1841–1894)

L'Étoile

Libretto by Eugène Leterrier and Albert Vanloo

*Hélène Guilmette, Soprano • Stéphanie d'Oustrac, Mezzo-soprano
Christophe Mortagne, Tenor • Jérôme Vernier, Bass
Chorus of Dutch National Opera • Residentie Orkest The Hague
Patrick Fournillier, Conductor • Laurent Pelly, Stage Director*

www.youtube.com/watch?v=ISWGRzUBZ08



L'Étoile did much to establish Chabrier as a major force on the Parisian stage and his contemporary Henri Duparc praised him specifically for creating a French comic genre, both funny and musical – described as something of a French *Die Meistersinger*. The fanciful story is set in an imaginary kingdom and all, naturally, ends well. However, despite the slight plot line *L'Étoile* is something of a pivotal work, a unique example of French 19th-century light opera, orchestrated with great sophistication and flooded with gossamer wit.



ALSO AVAILABLE ON BLU-RAY VIDEO:
NBD0091V

Picture format: HD 16:9
Sound format: PCM stereo and DTS-HD Master Audio 5.0
Language: French
Subtitles: French, English, German, Japanese, Korean
Region code: A, B, C
No. of disc/s: 1 (BD 50)

2.110595
Picture format: NTSC 16:9
Sound format: PCM stereo and DTS 5.0
Language: French
Subtitles: French, English, German, Japanese, Korean
Region code: 0 (worldwide)
No. of disc/s: 1 (DVD 9)

Companion Titles – Emmanuel Chabrier, Composer



8.554248 8.553009 8.553010 8.553080



Vincenzo BELLINI (1801–1835)

I puritani

Libretto by Carlo Pepoli

after *Têtes rondes et cavaliers* by

Jacques François Ancelot and Joseph Xavier Saintine

*Ana Durlovski, Soprano • Diana Haller, Mezzo-soprano • René Barbera, Tenor • Gezim Myshketa, Baritone
Adam Palka and Roland Bracht, Basses • Staatsoperchor Stuttgart • Staatsorchester Stuttgart
Manlio Benzi, Conductor • Jossi Wieler and Sergio Morabito, Stage Directors*

I puritani is one of Bellini's most creative and influential masterpieces, a bel canto opera stamped with vocal and orchestral writing of intoxicating beauty and dramatic intensity. Set in England in the Civil War shortly before Oliver Cromwell's triumph, it involves romantic and political intrigues that drew from Bellini music of melodic raptness and melancholic depth. It also inspired him to compose some of his most breathtakingly virtuosic passages, notably Elvira's *Mad Scene*, that call for the utmost in theatrical power. This production includes for the first time all the music performed at the work's Paris premiere.



ALSO AVAILABLE ON BLU-RAY VIDEO:
NBD0093V

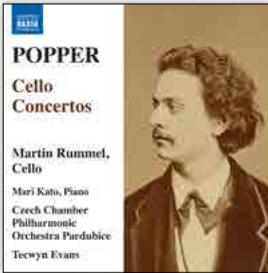
Picture format: HD 16:9
Sound format: PCM stereo and DTS-HD Master Audio 5.0
Language: Italian
Subtitles: Italian, English, French, German, Japanese, Korean
Region code: A, B, C
No. of disc/s: 1 (BD 50)

2.110598-99
Picture format: NTSC 16:9
Sound format: PCM stereo and DTS 5.0
Language: Italian
Subtitles: Italian, English, French, German, Japanese, Korean
Region code: 0 (worldwide)
No. of disc/s: 2 (DVD 9)

Companion Titles – Previous releases from Naxos Audiovisual



2.110594 (NBD0090V) 2.110590 (NBD0084V) 2.110591 (NBD0085V) 2.110395-96 (NBD0067V)



8.573930

David POPPER (1843–1913)
Cello Concertos

Martin Rummel, Cello • Mari Kato, Piano
Czech Chamber Philharmonic Orchestra, Pardubice
Tecwyn Evans

David Popper was one of the most important cellists of the 19th century and is remembered for the études of his *High School of Cello Playing* (8.557718-19). Popper premiered chamber works by Brahms and championed Schumann's *Cello Concerto*, and his own four concertos span an illustrious 50-year career. Each shares a lyrical Romantic spirit: the playful *First Concerto*, an enjoyable prelude to the more dramatic and virtuosic *Second*, and the single-movement *Third* a masterpiece in melodic compactness. The *Fourth Concerto* was dedicated to 'my great colleague' Alfredo Piatti and is recorded here in its version with piano.

Companion Titles – Martin Rummel, Cello
 8.573727 **NEW** | 8.573726 | 8.572759 | 8.573793



8.573667

Wolfgang RIHM (b. 1952)
Gesungene Zeit
Lichtes Spiel • COLL'ARCO

Tianwa Yang, Violin
Deutsche Staatsphilharmonie Rheinland-Pfalz
Darrell Ang

Wolfgang Rihm, one of the foremost contemporary composers, has created a powerful body of music for the violin. *Gesungene Zeit* is one his most performed works, and it demonstrates why Rihm is so admired: music that begins and ends in ethereal lines while embracing agitation and tendency alike. The beautifully transparent and sensuous *Lichtes Spiel* is 'light, but not lightweight' in the composer's words, and *COLL'ARCO* takes the soloist to the extremes of virtuosity in his largest concertante work for the violin, teeming with reminiscences, intricacy and drama. *Volume 1* can be heard on 8.573812.

Companion Titles – Tianwa Yang, Violin
 8.573812 | 8.572730 | 8.573067 | 8.573411



8.660385

Ermanno WOLF-FERRARI (1876–1948)
Il segreto di Susanna *
Libretto by Enrico Golisciani
Serenade for Strings

*Judith Howarth, Soprano * • Angel Odena, Baritone **
Oviedo Filarmonia • Friedrich Haider

Ermanno Wolf-Ferrari's prolific early career succeeded in launching a fundamental renewal of *opera buffa*, offering a clear alternative to the dominance of Wagner and Puccini, while his Venetian upbringing inspired a songlike and lyrical style. With its subtle orchestration and vivacious Mediterranean charm, *Il segreto di Susanna* ('Susanna's Secret') is a magical comic opera that became a box office success in its day and remains one of Wolf-Ferrari's most frequently performed works. The early *Serenade* reveals his innate gift for inspired melody, expressing both carefree bliss and bitter melancholy.

Companion Titles – Friedrich Haider's Wolf-Ferrari Recordings | **Companion Titles – More Wolf-Ferrari Recordings on Naxos**
 8.573716 | 8.660386-87 | 8.660225-26 | 8.572921



8.579032

Tamara KONSTANTIN (b. 1961)
Réverie

Tamara Konstantin, Marc Verter, Piano
Jiaxin Lloyd Webber, Cello • Yu-Mien Sun, Violin

This collection of recent works by Tamara Konstantin brings together short piano and chamber pieces, all of which share her inclination towards miniature forms, flowing melodies and unpretentious nature. Many of these are inspired by the beautiful countryside and coastline of Konstantin's Dorset home, evoking an elegiac wistfulness peculiar to English pastoral music. Others reflect moods or emotions both universal and specific, such as the powerful *Third Piano Sonata* dedicated to the suffering experienced by the members of Konstantin's family who were exiled to Siberia by Stalin, and the evocative and lyrical *Love Ballad*.

Companion Titles – Female Composers
 8.559827 | 8.573991 | 8.579040 | 8.573618

INCLUDES
WORLD PREMIERE
RECORDINGS


8.559812

John Philip SOUSA (1854–1932)**Music for Wind Band, Vol. 18****The Stag Party • The Charlatan – Incidental Suite †****March of the Pan-Americans – Part 2 †***Trinity Laban Wind Orchestra • Keith Brion*† **WORLD PREMIERE RECORDING**

Spanning over 40 years of composition, *Volume 18* reveals Sousa to be a master of operetta and the ‘humoresque’ just as much as the marches for which he is still revered the world over. *Stag Party* depicts a students’ night out via a string of imperishable popular melodies, while *Among My Souvenirs* sees the song lengthened into a vivid narrative ‘sketch’. There is also the *Incidental Suite* from *The Charlatan*, one of his best-known operettas, and *March of the Pan-Americans, Part 2*, the national anthem spectacular (*Part 1* can be heard on 8.559811).

Companion Titles – Previous releases in the Sousa Music for Wind Band series

8.559811 | 8.559746 | 8.559745 | 8.559730

WORLD PREMIERE
RECORDING

8.559846-47

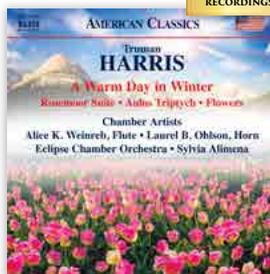
Ian KROUSE (b. 1956)**Armenian Requiem**

*Shoushik Barsoumian, Soprano • Garineh Avakian, Mezzo-soprano
Yeghishhe Manucharyan, Tenor • Vladimir Chernov, Baritone • Rubik Harutyunyan, Duduk
Christoph Bull, Organ • VEM String Quartet • Trinity Children's Choir
Lark Masters Singers • UCLA Philharmonia • Neal Stulberg*

Composed to mark the centenary of the genocide of 1915, the *Armenian Requiem* is a large-scale sacred work structured around the liturgical chants encountered in requiem services appended to the traditional Armenian Mass. It is written in a form that, uniquely for the music of the country, is not based wholly on the model of the Latin Mass. Instead, taking the precedent of Britten's *War Requiem*, Ian Krouse embeds poems as interludes, and his work – a poignant meditation on loss couched in a marriage of Western and Armenian forms – offers both conciliation and hope.

Companion Titles – American Sacred Choral Music

8.559841 | 8.559829 | 8.559819 | 8.559622-23

WORLD PREMIERE
RECORDINGS

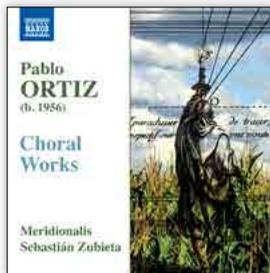
8.559858

Truman HARRIS (b. 1945)**A Warm Day in Winter****Rosemoor Suite • Aulos Triptych • Flowers***Chamber Artists**Alice K. Weinreb, Flute • Laurel B. Ohlson, Horn**Eclipse Chamber Orchestra • Sylvia Alimena*

The chamber music of contemporary American composer Truman Harris is informed by his experience as an orchestral musician; it is idiomatic, exciting, and frequently cast for unusual combinations of instruments. One such example is the unique *Sonata for Two Bassoons and Piano*, flavored with jazz, romance, and waltz-like elegance. *Rosemoor Suite* is a captivating ‘story without words’ moving from nostalgia to vitality, and the two *Concertinos* explore rich lyricism and playful virtuosity. Vibrant colors and a sense of vivid fantasy suffuse the radiant *Aulos Triptych*.

Companion Titles – American Classics Series

8.559818 | 8.559831 | 8.559796 | 8.559627

WORLD PREMIERE
RECORDINGS

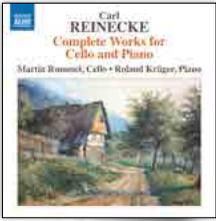
8.579026

Pablo ORTIZ (b. 1956)**Choral Works***Meridionalis • Sebastián Zubieta*

This programme represents most of Pablo Ortiz's recent choral writing, much of which reflects the composer's intense emotional connection with the past. *Maizal del gregoriano* uses a musical language that is reminiscent of Benedictine chant, while *The Darkling Thrush* absorbs Thomas Hardy's melancholy depiction of the end of an era. Mozart is referenced in the operatic *Teatro Martín Fierro Suite*, as are the beauties of 16th-century madrigals in *E ne la face de' begli occhi accende*. The final *Metamorphoses* is a remarkable superimposition of Medieval motets, expressing the essence of Ortiz's belief in music as the ultimate time machine.

Companion Titles – Latin-American Choral Music

8.557542 | 8.573451 | 8.557034 | 8.559624

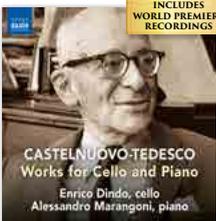


8.573727

Carl REINECKE (1824–1910)
Complete Works for Cello and Piano

Martin Rummel, Cello • Roland Krüger, Piano

Carl Reinecke's melodic gift, mastery of counterpoint and idiomatic command of chamber repertoire, in particular, exemplify why he was acclaimed as one of the great representatives of German High Romanticism. His *Cello Sonatas* were composed over four decades. The *First* teems with freshness and a Schumannesque lyricism, while the *Second* is a more experimental work, with a notably quizzical slow movement. Virtuosity, solemnity and caprice are features of the *Third Sonata*, while the *Three Pieces, Op. 146* offer an enticing contrast of songfulness and dance.



8.573881

INCLUDES
 WORLD PREMIERE
 RECORDINGS

Mario CASTELNUOVO-TEDESCO (1895–1968)
Works for Cello and Piano

Enrico Dindo, Cello • Alessandro Marangoni, Piano

Mario Castelnuovo-Tedesco wrote that 'the cello is an instrument I've always particularly loved', and this is reflected in the deft way he exploits its colours and techniques in chamber works recorded here that include unpublished gems and a world premiere. The sophisticated *Cello Sonata* and *Sonatina* also reveal the composer's skill as a pianist, giving equal roles in a symbiotic relationship that tests both players' virtuosity. Impressionist flavours in *I nottambuli* or 'Night Owls' contrast with a *Toccata* that blends fireworks with lyricism, as does the Jewish soulfulness of the popular *Chant hébraïque* with the playful *Scherzo* that uses the English traditional tune *Sumer is icumen in*.



8.573912

Amanda Mole Organ Laureate Recital
First Prize, 8th International Organ Competition Musashino-Tokyo, 2017
BUXTEHUDE • ALAIN • REGER • BRUHNS • J.S. BACH • MUHLY • MESSIAEN

First Prize winner of the prestigious Eighth International Organ Competition Musashino-Tokyo, Amanda Mole, has selected music that fully exploits every aspect of the excellent Marcussen & Søn instrument at this venue. Buxtehude's remarkable *Praeludium* and Bruhns' chorale fantasia on the Advent tune *Nun komm, der Heiden Heiland* connect with the old French traditions evoked in Alain's *Variations*, while Reger uses the entire dynamic range of the organ in his *Toccata*. The programme is topped by Messiaen's expression of sheer joy in the rapturous conclusion to *La Nativité du Seigneur*.

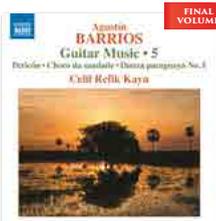


8.573908

Russian Songs
TCHAIKOVSKY • RIMSKY-KORSAKOV • RACHMANINOV

Margarita Gritskova, Mezzo-soprano
Maria Prinz, Piano

The songs on this album are not as well known as other works by these three composers, but this more intimate form of expression often goes straight to the heart and soul of their work. Tchaikovsky wrote songs throughout his life, and it is easy to find autobiographical parallels in his chosen themes of love and longing. Rimsky-Korsakov's songs are characterised by tender lyricism, while Rachmaninov's wordless *Vocalise* has become one of his most famous melodies.



8.573898

FINAL
 VOLUME

Agustín BARRIOS (1885–1944)
Guitar Music, Vol. 5

Pericón • Choro da saudade
Danza paraguaya No.1
Celil Refik Kaya, Guitar

Agustín Barrios Mangoré's first public appearance was as 'the Paganini of the guitar from the jungles of Paraguay'. This flamboyant image was soon retired, but his legacy as a composer has endured and flourished, as have the recordings he made as the first guitarist to take advantage of new technology from as early as 1910. Ranging from romantic enchantment to fearsome virtuosity via works with Bach-like restraint, this programme embraces Barrios Mangoré's art from his earliest known piece, *Abri la puerta mi china*, to the reconstruction of the substantial *Diana Guarani* from a recording made in 1943.

Best Loved Series

YOUR INTRODUCTION TO CLASSICAL MUSIC FAVOURITES

For those who are new to an instrument, the first question is often: where to start? The 'Best Loved' series offers an easy answer to that question and a perfect introduction to the wonderful, varied world of classical music. Spotlighting individual instruments in some of the best-loved pieces ever written, and with a mix of solo, chamber and orchestral works, the series provides a convenient introduction to classical music's infinite variety of instrumental sounds and styles.

WOODWINDS



8.578174



8.578175



8.578178

Key Features:

- The 'Best Loved' series of albums covers a wide range of popular instruments, each bringing together a substantial selection of iconic and entertaining works from the vast Naxos catalogue.
- Each compilation includes an extensive 16-20 page booklet which provides a full introduction to the instrument, an explanation of how its sound is produced, and descriptions of the pieces.
- Each album will serve as an introduction to a specific instrument, with musical examples from the Baroque to the present, and with a mixture of solo, chamber and orchestral works. The series is aimed at listeners who do not have extensive knowledge of classical music, but who are interested to find out more about the instrument featured and about popular repertoire written for it.
- The focus in these releases is a light and relaxed approach, rather than academic and theoretical: a joyful exploration and celebration of individual instrumental sounds.
- This series will be accompanied by supplementary online playlists that will have additional best loved tracks for each instrument beyond what can be included on a CD.

UPCOMING TITLES IN THE 'BEST LOVED' SERIES

Strings



Keyboards



Final artworks subject to change.