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MAY 2019

BRAHMS
Violin Concerto, Op. 77
Double Concerto, Op. 102
Tianwa Yang, Violin
Gabriel Schwabe, Cello
Deutsches Symphonie-Orchester Berlin
Antoni Wit



This Month's Other Highlights

Tianwa Yang © Andrej Grlic
Gabriel Schwabe © Giorgia Bertazzi
Antoni Wit © CJ Multarzynski

Havergal BRIAN
Symphonies Nos. 7 and 16
The Traver's Wedding Overture
New Russian State Symphony Orchestra
Alexander Walker

FOLK TALES
British Cello and Piano Miniatures
BAX • BRIDGE • DEBUS • ELGAR
MORAN • VAUGHAN WILLIAMS
Gerard Pergeine, Cello • Antony Ingham, Piano

DVOŘÁK
Saint Ludmila
Adriana Kobalová, Soprano
Karel Bystrovský, Alto
Janek Černý, Tenor
Ondřej Štěpán, Tenor
Petr Makuš, Bass
Slovak Philharmonic Orchestra and Choir
Ladislav Slovák



Antoni Wit © Krzysztof Niesporek
 Gabriel Schwabe © Giorgia Bertazzi
 Tianwa Yang © Andrej Grlic



8.573772

Johannes BRAHMS (1833–1897)
Violin Concerto, Op. 77
Double Concerto, Op. 102 *

Tianwa Yang, Violin
 Gabriel Schwabe, Cello *
 Deutsches Symphonie-Orchester Berlin
 Antoni Wit

Brahms' string concertos are indissolubly linked with the musicians for whom the works were written. He wrote the *Violin Concerto* for Joseph Joachim and in it he combined what a contemporary critic termed 'the great and serious' with songful lyricism, melodic beauty, and a fiery Hungarian finale. To mend a breach with the violinist, Brahms later composed a concerto with the unusual combination of violin and cello, the latter played at the premiere by Joachim's colleague Robert Hausmann. Neither instrument predominates in a work of reconciliation that perfectly embodies both drama and reflection.



Deutsches Symphonie-Orchester Berlin

© Frank-Erdel

Recipient of the ECHO Klassik 2015 Best Instrumentalist (violin) and Best Up-and-Coming Artist 2014 Awards for her Ysaÿe's *Sonatas for Solo Violin* (8.572995) and Mendelssohn's two Violin Concertos (8.572662), **Tianwa Yang** has also recorded Sarasate's complete music for violin (8.504046 and 8.504054), followed by Rihm's Complete Works for Violin and Piano (8.572730), Castelnuovo-Tedesco's Violin Concertos Nos. 1 and 2 (8.573135), and Lalo's *Symphonie espagnole* with Juan Manén's *Concierto español* (8.573067).

Gabriel Schwabe has established himself among the leading cellists of his generation. As a soloist, he has worked with major orchestras in Europe, with conductors including Marek Janowski, Cornelius Meister, Marc Soustrot and Lars Vogt, among others. In 2010 Gabriel Schwabe gave his recital debut at Wigmore Hall in London. He is a regular guest at festivals such as the Jerusalem Chamber Music Festival, the Kronberg Festival and the Amsterdam Biennale.

Antoni Wit is one of the most highly regarded Polish conductors and a champion of Polish music, and has produced over 200 recordings. He received the Record Academy Award 2005 of Japanese music magazine *Record Geijutsu* for Penderecki's *Polish Requiem* (Naxos), and four Fryderyk Awards of the Polish Phonographic Academy. In 2012 he received a GRAMMY® Award for Penderecki's *Fonogrammi, Horn Concerto* and *Partita* (8.572482).

Companion Titles – Highly acclaimed releases featuring Tianwa Yang, Gabriel Schwabe and Antoni Wit



8.573812



8.573067



8.573737



8.573489



8.573061

(NBD0039)



8.572482



8.573959

**Companion Titles –
Alexander Walker and the
New Russia State Symphony**



8.573752



8.573408



8.572833



8.573338

**Havergal BRIAN (1876–1972)
Symphonies Nos. 7 and 16**

The Tinker's Wedding: Overture

*New Russia State Symphony Orchestra
Alexander Walker*

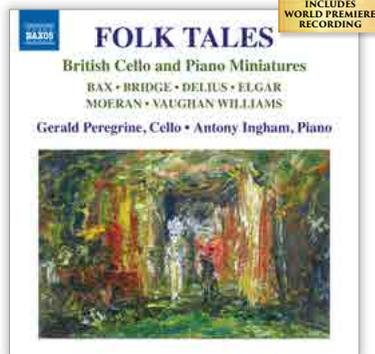
Havergal Brian's late creativity is almost unparalleled in musical history – in the last two decades of his life he wrote 25 symphonies. *No. 7*, the last of his truly large-scale symphonies, was inspired by Goethe's autobiographical account of his time as a student in Strasbourg. *Symphony No. 16* is a tough single-movement work, evoking Ancient Greece and the savagery of the Persian Wars. In bright contrast *The Tinker's Wedding* is a sparkling comedy overture based on the play by J.M. Synge.

Key Features:

- The English composer Havergal Brian is known for his orchestral compositions on a grand scale, which includes 32 symphonies. This new release is the eleventh instalment in our recording series, which the first volume – the epic *Symphony No. 1, 'The Gothic'* – dates back from 1991 (Naxos 8.557418-19). *The Penguin Guide* wrote: 'The first of the Havergal Brian symphonies here receives a passionately committed performance from Slovak forces. Despite a few incidental flaws, it conveys surging excitement from first to last, helped by a rich recording, which gives a thrilling impression of massed forces.'
- This is the fourth recording, in the series, from the **New Russia State Symphony Orchestra** and conductor **Alexander Walker**. The *Symphonies Nos. 6, 28, 29 and 31* release (8.573408) was awarded 'Exceptional' by *Scherzo* magazine, with *Gramophone* commenting the 'New Russia State Symphony Orchestra do the music proud. The sound quality is very good, too, as it needs to be for Brian's complex, multi-layered invention.'



© Erik Berg



8.574035

INCLUDES
WORLD PREMIERE
RECORDING

FOLK TALES

British Cello and Piano Miniatures

BAX • BRIDGE • DELIUS • ELGAR • MOERAN • VAUGHAN WILLIAMS

Gerald Peregrine, Cello • Antony Ingham, Piano

All of the composers on this album were part of a new 'English Style' that blended traditional lyricism with wider influences from Europe and Scandinavia. They shared a rebelliousness against established musical conservatism and created vivid responses to nature and the living folk heritage of England and Ireland. From Vaughan Williams' enchanting textures, via Bax and Bridge's harmonic surprises, to Delius's return to his roots at the end of his life – this is a rich collection of shimmering gems from the British Isles.

Key Features:

- This is a Naxos debut for the two musicians recorded here, but we have had numerous successes with British and Irish chamber music in the past, and this title can join with others such as the acclaimed 'British Music for Cello and Piano' albums on 8.571361 and 8.571352, both with Raphael Wallfisch and Raphael Teroni, neither of which overlap in terms of repertoire with this new recording.
- Cellist **Gerald Peregrine** is an established soloist, chamber and orchestral musician, who regularly performs in Ireland, Europe, the Americas and Asia, and has gained much critical acclaim as a soloist and chamber musician. Based in Dublin, Gerald is a member of the critically acclaimed Ensemble Avalon, who have recently completed a 3-year residency as the first ever ensemble in residence at Trinity College Dublin. As a chamber musician he has performed with international artists such as Patricia Rozario, Barry Douglas, Rosey Chan, Anthony Pleeth and Catherine Leonard. He has given numerous solo recitals in all the major venues in Ireland, as well as at major festivals in Asia and Europe.



8.572902



8.571352

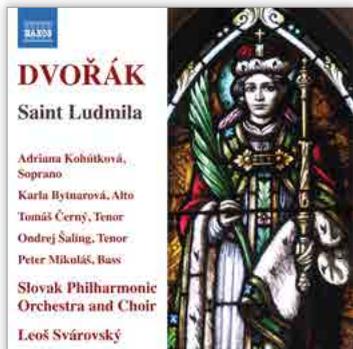


8.571361



8.571373

Companion Titles – British Cello Music



8.574023-24

Companion Titles – Antonín Dvořák, Composer

8.572874-75 8.573558 8.570714 8.572112
(NBD0046)

Antonín DVOŘÁK (1841–1904)

Saint Ludmila

Text by Jaroslav Vrchlický

Adriana Kohútková, Soprano • Karla Bytnarová, Alto
Tomáš Černý, Tenor • Ondrej Šaling, Tenor • Peter Mikuláš, Bass
Slovak Philharmonic Orchestra and Choir • Leoš Svárovský

Antonín Dvořák's success in Europe during the 1880s led to invitations to visit England and the commissioning of his oratorio *Saint Ludmila* for the Leeds Festival. It tells the moving and turbulent story of Ludmila's conversion to Christianity, an important event in Bohemian history that led to her becoming Bohemia's patron saint. Written for large forces and with a predominant part for the chorus in the tradition of Handel, *Saint Ludmila* is full of Dvořák's typical warmth and melodic beauty, and stands alongside his *Stabat Mater* and *Requiem* as one of his greatest works.

Key Features:

- Dvořák's *Saint Ludmila* is less well-known than his other choral masterpieces the *Stabat Mater* and *Requiem*, but belongs firmly in their ranks in terms of its substance and quality. Naxos has had notable success with the release of *Requiem* (8.572874-75) produced in Warsaw and conducted by Antoni Wit, which was given a '10/10' score by *ClassicsToday.com*.
- **Leoš Svárovský** has conducted numerous successful recordings, including Janáček's *Glagolitic Mass* considered 'as good as it gets' by *ClassicsToday.com*. His Naxos recording of Smetana's *Swedish Symphonic Poems* (8.573597) with the **Slovak Philharmonic Orchestra** was released in January 2019. Svárovský recently conducted *Saint Ludmila* at the Rheingau Festival in Germany with the Brno Philharmonic Orchestra, and in May 2019 he will conduct the work at subscription concert of the Czech Philharmonic Choir in Brno.



© Tomáš Hušek

Manuel de FALLA (1876–1946)

El amor brujo

(1915 Original Version)

El retablo de Maese Pedro

Esperanza Fernández, Cantora • Jennifer Zetlan, Soprano

Jorge Garza, Tenor • Alfredo García, Baritone

Perspectives Ensemble • Sato Moughalian, Artistic Director • Angel Gil-Ordóñez, Conductor

Manuel de Falla is renowned as the greatest Spanish composer of the early 20th century, melding diverse stylistic, folk or literary influences into distinctive new musical languages and forging masterworks that have become cultural emblems of his homeland. This synthesis can be found in the original 1915 version of *El amor brujo*, a heartfelt representation of a young Roma woman's dramatic quest to free herself of the ghost of her lover. The mini-opera *El retablo de Maese Pedro* pays homage to Cervantes' beloved *Don Quixote* using instrumentations and rhythms that conjure both Spain's Golden Age and the vibrant energy of new European music in the 1920s.

Key Feature:

- These two works by Manuel de Falla are well known and deservedly popular, but the critically acclaimed New York chamber group **Perspectives Ensemble** here offers a fresh pairing of Falla's *El amor brujo* in its original 1915 version, featuring renowned flamenco cantora **Esperanza Fernández** – this work being much more frequently performed and recorded in its 1925 instrumental ballet version. This is coupled with the composer's delightful one-act opera *El retablo de Maese Pedro* (Master Peter's Puppet Show), based on an 'adventure within an adventure' scene from Cervantes' beloved novel *Don Quixote*.



8.573890



Watch Video Trailer

www.youtube.com/
watch?v=6ZiUgziGe8&feature=youtu.be

Companion Titles – Angel Gil-Ordóñez, Conductor

8.573101 8.559825 (2.110521) 2.110372
8.559291



Ballet Preljocaj

Angelin PRELJOCAJ (b. 1957)

La Fresque
 (The Painting on the Wall)
 Music by Nicolas Godin (b. 1969)
 Ballet Preljocaj

The famous traditional Chinese tale of *La Fresque* ('The Painting on the Wall') tells of two travellers who take shelter at a small temple, one of whom becomes so enraptured by the image of a beautiful girl in a fresco that he is transported into another dimension. Angelin Preljocaj, one of France's leading contemporary choreographers, explores this mysterious relationship between representation and reality with a spectacular and unforgettable ballet filled with dynamic action, emotive lyricism and powerful responses to the music of Nicolas Godin, one half of the celebrated music duo *Air*. *La Fresque* has been admired for its 'breath-taking scenes' (*La Terrasse*) and its 'dark and splendid beauty' (*L'Humanité*).

2.110600
 Picture format: NTSC 16:9
 Sound format: PCM stereo (16/48)
 Language: English/French
 Subtitles: English (bonus)
 Region code: 0 (worldwide)
 No. of disc/s: 1 (DVD 5)



www.youtube.com/watch?v=leo4aqbOHd8&list=PLB186EEDA68552D23

Key Features:

- *La Fresque* (The Painting on the Wall) follows **Angelin Preljocaj's** highly successful productions *Snow White* (2008) and *Siddhartha* (2010) in further exploring the themes thrown up by folk/fairy tales, while also reviving his superb collaboration with musician **Nicolas Godin**, with whom he worked on the spectacular *Near Life Experience* (2003). This is Naxos' first release of Angelin Preljocaj's work, but we are confident that collectors and fans will be as blown away by the fast pace and remarkable content of *La Fresque* as we have been.
- *La Fresque* was received with wide critical acclaim: 'Preljocaj's choreography is pleasing and tasteful, although more lyrical than is often the case. Typical of Preljocaj's work, there are multiple stylistic references including court dance, Chinese dance, ballet, Cunningham and his own contemporary touches. Masks hint at German expressionism. The dance is pretty much non-stop, so much so that it comes as a surprise to realise the cast only numbers ten... *La Fresque* may be an old story, but Nicolas Godin's music is about as contemporary as it comes, a mix of electronica and urban noise. On the whole, it matches the dance well. Tunisian fashion designer Azzedine Alaïa's costumes sit nicely between the two worlds... *La Fresque* is a rather poetic journey that's full of interest, French style and polish, and a more than engaging 90 minutes.' (seeingdance.com)



© J. Vogl, lez - www.joing-lez.co

ALSO AVAILABLE ON BLU-RAY VIDEO:
 NBD0094V
 Picture format: 1080i
 Sound format: PCM stereo (24/48)
 Language: English/French
 Subtitles: English (bonus)
 Region code: A, B, C
 No. of disc/s: 1 (BD 25)



Companion Titles – Exciting ballet productions on DVD/Blu-ray

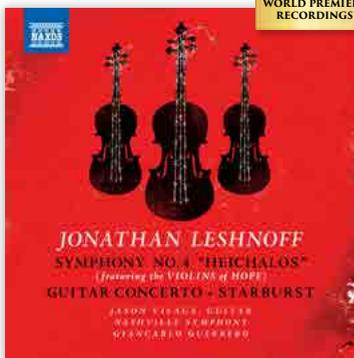


2.110594 (NBD0090V) 2.110386 (NBD0060)

Companion Titles – Ballet music



8.559862 8.573545

WORLD PREMIERE
RECORDINGS

8.559809

Jonathan LESHNOFF (b. 1973)
Symphony No. 4 "Heichalos"
 (featuring the VIOLINS of HOPE)
Guitar Concerto * - Starburst

Jason Vieaux, Guitar *
 Nashville Symphony • Giancarlo Guerrero

Distinguished by *The New York Times* as "a leader of contemporary American lyricism," composer Jonathan Leshnoff is renowned for his music's striking harmonies, structural complexity and powerful themes. Leshnoff's works have been performed by more than 60 orchestras worldwide, including commissions from Carnegie Hall, the Atlanta, Baltimore, Dallas, Kansas City, and Nashville Symphony orchestras, the Buffalo Philharmonic Orchestra and the IRIS and Philadelphia orchestras. Jonathan Leshnoff's *Symphony No. 4* is a powerful new work written for the Violins of Hope, a collection of restored instruments that survived the Holocaust (www.violinsofhopenashville.com). The composer draws inspiration from an ancient Jewish mystical text, *Heichalos*, to explore spiritual and ethical questions at the heart of the Jewish experience. This world premiere recording also features his energetic *Starburst* and his *Guitar Concerto*, a stunning virtuoso showcase for soloist Jason Vieaux.

Companion Titles – American Classics Series

8.559846-47 **NEW** | 8.559685 | 8.559002 | 8.559670



8.573858

Vincent D'INDY (1851–1931)
Médée

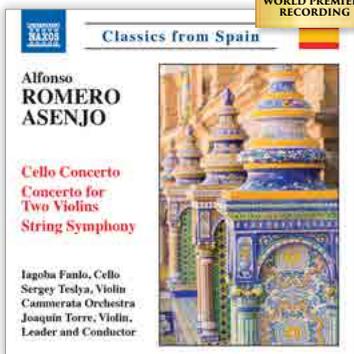
Karadec Suite • Saugefleurie

Malmö Symphony Orchestra
 Darrell Ang

Described by Gabriel Fauré as the 'Samson of Music', Vincent d'Indy enriched French musical culture considerably as it made its transition into the 20th century. His orchestral works in particular demonstrate great skill and creativity, with his eclectic style often drawing inspiration from other composers, especially Wagner. At other times his music integrates Gregorian chant or French folk tunes, as in two of the works that feature on this recording, *Médée* and *Karadec*, both drawn from his incidental music for plays. Based on a poem about a lonely fairy, d'Indy's superbly crafted symphonic poem *Saugefleurie* is permeated by Wagner's influence while remaining quintessentially French.

Companion Titles – Darrell Ang, Conductor

8.573672 | 8.573694 | 8.573596 | 8.573195

WORLD PREMIERE
RECORDING

8.579044

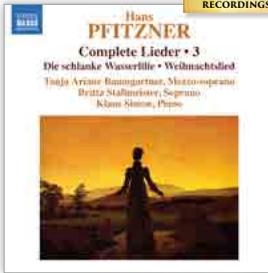
Alfonso ROMERO ASENJO (b. 1957)
Cello Concerto¹ • Concerto for Two Violins²
String Symphony

Iagoba Fanlo, Cello¹ • Sergey Teslya, Violin²
 Cammerata Orchestra • Joaquín Torre, Violin², Leader and Conductor

Alfonso Romero Asenjo's distinguished career has resulted in numerous awards and distinctions, highlighting an unmistakable and very particular musical language whose appetite for spirituality and selective use of the avant-garde is now an established aspect of the so-called 'Generación del 51'. The *String Symphony* has a cinematic restlessness that conjures hauntingly unsettling images, while the *Cello Concerto* pits the luminous and extended melodic phrases of the soloist against dense darkness from the orchestra. The *Concerto for Two Violins* is in part a tribute to J.S. Bach's work in the same setting, endowing Baroque resources with a mysterious and attractive modernity.

Companion Titles – Spanish Classics Series

8.579040 | 8.579027 | 8.573693 | 8.573326



8.573081

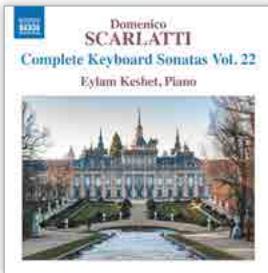
INCLUDES
WORLD PREMIERE
RECORDINGS

Hans PFITZNER (1869–1949)**Complete Lieder, Vol. 3****Die schlanke Wasserlilie¹ • Weihnachtslied^{2†}**

Tanja Ariane Baumgartner, Mezzo-soprano¹ • Britta Stalmeister, Soprano^{2†}
Klaus Simon, Piano

† **WORLD PREMIERE RECORDING**

Hans Pfitzner was one of the most important composers of Lieder in the Romantic period. Many of the songs on this album address subjects associated with withdrawal and introversion: the recollection of the happiness of past love, melancholic images of nature, and an awareness of the finite nature of human existence. Included is the world premiere recording of *Weihnachtslied*, his only setting inspired by a genuine folk song. But at this collection's heart are the two remarkable cycles, *Opp. 35* and *40*, that are full of harmonic sophistication, impassioned expression, technical daring, and profoundly human understanding.



8.573713

Domenico SCARLATTI (1685–1757)**Complete Keyboard Sonatas, Vol. 22**

Eyalam Keshet, Piano

When his pupil, the Infanta Maria Bárbara married the heir to the Spanish throne, Domenico Scarlatti travelled with her from Lisbon to Madrid, a move that led to the completion of hundreds of single-movement sonatas or exercises (*'Essercizi'*). Designed for her to play, and containing some of his greatest music, the sonatas offer a plethora of features that have ensured their lasting popularity and influence. In this volume one can encounter effortless use of repetition, imitation and arpeggio figuration, dynamic left-hand octave writing and hand crossing, some, as in the *Sonata in C minor*, of spectacular velocity.

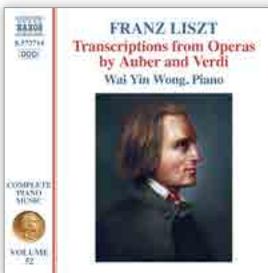


8.573939

Ludwig van BEETHOVEN (1770–1827)**Variations on themes by Grétry, Paisiello, Righini and Winter Piano Sonata in C major, WoO 51****Waltzes, WoO 84 and 85**

Larry Weng, Piano

Even so great a composer as Beethoven wrote music that is now almost completely neglected and unperformed. This sequence brings together a portfolio of such works that focuses on his variations on popular operatic music of the time by Giovanni Paisiello, Peter Winter and André Grétry, and includes the witty and inventive variations on an arietta by Vincenzo Righini. The *Piano Sonata in C major, WoO 51* was found among Beethoven's papers after his death and published in 1830. While it lacks a finale, it too offers a revealing look at an overlooked composition as do the two charming and unusual waltzes.

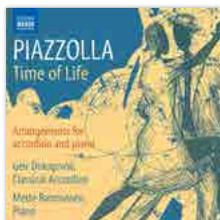


8.573714

Franz LISZT (1811–1886)**Complete Piano Music, Vol. 52****Transcriptions from Operas by Auber and Verdi**

Wai Yin Wong, Piano

Over a four-decade span Liszt turned to a sequence of transcriptions drawn from operas by Verdi and Auber. Auber's *La muette de Portici* ('The Mute Girl of Portici') marks the beginnings of French grand opera, to which Liszt responded with two versions of a *Tarantelle* that differ relatively little from each other but offer formidable challenges to the performer in their increasingly complex virtuosity. His elaborate variations on Auber's *La fiancée* and his concert paraphrase on Verdi's *Ernani* and on a prayer from *I Lombardi* (called *Jérusalem* in the French staging) offer their own profoundly expressive textures.



8.573896

Astor PIAZZOLLA (1921–1992)**Time of Life****Arrangements for Accordion and Piano***Geir Draugsvoll, Classical Accordion • Mette Rasmussen, Piano*

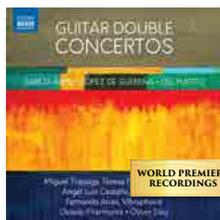
Astor Piazzolla's name is synonymous with *Nuevo Tango*, an experimental compound of traditional and contemporary influences, and this recording offers a bouquet of his finest music in wholly original arrangements for classical accordion and piano. This selection includes the unforgettable *Milonga del ángel* as well as the evocative suite *The Four Seasons of Buenos Aires*. The *Double Concerto 'Hommage à Liège'* is one of Piazzolla's most classically orientated works, by turns playful, catchy and lyric, while the examples drawn from his film music are among his most enduring.



8.579043

Turkish Music for Solo Violin**SAYGUN • TÜRKMEN • CETIZ***Ellen Jewett, Violin*

Acclaimed violinist Ellen Jewett's explorations of Turkey's musical traditions led to her discovery of Saygun's *Partita*, a dense and expressive sister to Bartók's solo sonata that weaves a beautiful tapestry of colours by combining a rich Romanticism with traditional folk elements. Onur Türkmen's *Beautiful and Unowned* is inspired by the unique dreamlike atmosphere of Cappadocia, while Mahir Cetiz's *Soliloquy* is a monologue that ranges from cries to whispers. Both of these recent works were commissioned by Ellen Jewett, and the entire programme was recorded in the unique acoustics of a hand-carved Cappadocian cavern.



8.573816

Guitar Double Concertos**GARCÍA ABRIL • LÓPEZ DE GUEREÑA • DEL PUERTO***Miguel Trápaga and Teresa Folgueira, Guitars**Ángel Luis Castaño, Accordion • Fernando Arias, Vibraphone
Oviedo Filarmónia • Óliver Díaz*

Spanish music has been enriched in recent years by a series of striking and exciting double concertos featuring the country's emblematic instrument, the guitar. Leading composer Antón García Abril has written prolifically for the guitar and *Concierto de Gibralfaro* offers three evocative vignettes for two guitars. *Mistral* by David del Puerto is written for the highly unusual combination of guitar and accordion, a single movement concerto of great colour and dynamic palette. Guereña's *Concierto ecuaníme*, for guitar and vibraphone, embraces the rhythmic influence of jazz while employing the tuning used in the *rondeña* form of flamenco.



8.573972

Alejandro Córdova Guitar Laureate Recital**First Prize, 2017 Tárrega International Guitar Competition, Benicàssim****JOSÉ • MERTZ • PONCE • TÁRREGA • TORROBA**

Acclaimed soloist and First Prize winner at the 2017 Tárrega International Guitar Competition, Alejandro Córdova has chosen a programme that presents five acknowledged masterpieces of the guitar repertoire, while also paying tribute to the great Andrés Segovia – an inspiration to composers such as Manuel Ponce, whose *Sonatina meridional* evokes the lyrical warmth of Iberia. Covering a wide range of techniques and expressive forms that reveal the guitar's sheer versatility, the distinctive Spanish moods and rhythms of Torroba, José and Tárrega are further contrasted by Johann Kaspar Mertz's deeply eloquent *Elegie*.



8.574011

José FERRER (1835–1916)**Complete Guitar Duets***Jørgen Skogmo and Jens Franke, Guitars*

This programme presents the first integral recording of the complete published and manuscript duets by the Catalan master José Ferrer, last of the charismatic Romantic guitarist-composers, whose light-touched skill at creating music of elegance, charm and nuanced shading made him a darling of cultured society. Taking us from languorous dances to the glamour of Italian grand opera, this is mesmerisingly beautiful music redolent of a lost era of soirées and gallantry, Iberian salons and forgotten Parisian boudoirs.