



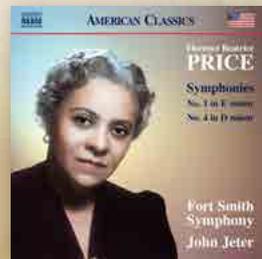
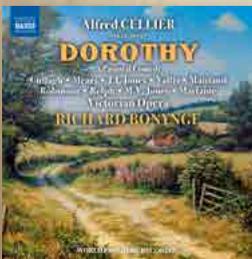
NEW ON NAXOS

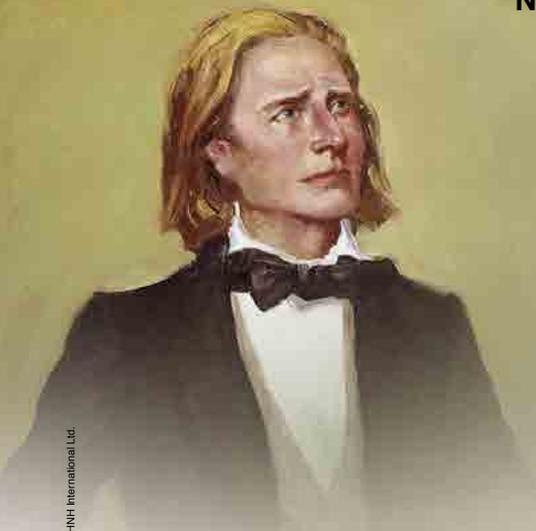
The World's Leading Classical Music Label

JANUARY 2019



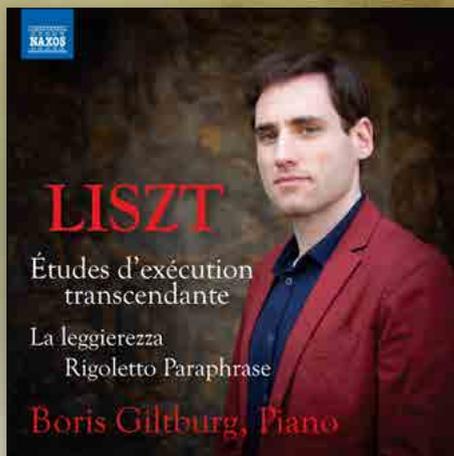
This Month's Other Highlights





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Franz Liszt



8.573981

Franz LISZT (1811–1886)

Études d'exécution transcendante

La leggierezza

Rigoletto Paraphrase

Boris Giltburg, Piano

Liszt's *Études d'exécution transcendante* enshrine the spirit of High Romanticism, embodying extremes of expressive drama and technical virtuosity. His encyclopedic approach to technique is shown at its most dazzling in this cycle, heard here in the 1852 revision which Liszt himself declared 'the only authentic one'. Integration of musical and technical elements is absolute, and the music's narratives are supported by dramatic physicality, an orchestral richness of sonority, and an exceptional colouristic quality.

About Boris Giltburg

The young Moscow-born Israeli pianist **Boris Giltburg** is lauded across the globe as a deeply sensitive, insightful and compelling musician. Born in 1984 in Moscow, he moved to Tel Aviv at an early age, studying with his mother and then with Arie Vardi. He went on to win numerous awards, most recently the Second (and audience) Prize at the Rubinstein Competition in 2011, and in 2013 he won First Prize at the Queen Elisabeth Competition, catapulting his career to a new level. In 2015 he began a long-term recording plan with Naxos. At home with repertoire ranging from Beethoven to Shostakovich, in recent years he has been increasingly recognised as a leading interpreter of Rachmaninov. Boris is an avid amateur photographer and blogger, writing about classical music for a non-specialist audience.

Key Features:

- Boris Giltburg's recordings for Naxos received numerous praises and awards. Recently he won Best Soloist Recording (20th/21st century) at the inaugural Opus Klassik Awards for his recording of Rachmaninov's Second Piano Concerto with the Royal Scottish National Orchestra and Carlos Miguel Prieto, coupled with the *Études-tableaux* (8.573629). In May 2018 Naxos released his recording of the Third Piano Concerto and *Corelli Variations* with the same forces (8.573630), which has already garnered spectacular reviews including a *Gramophone* Choice award.
- He won a *Diapason d'Or* for his first concerto recording – the Shostakovich concerti with the Royal Liverpool Philharmonic and Vasily Petrenko, coupled with his own arrangement of Shostakovich's *Eighth String Quartet* (8.573666) – and his solo recordings of Schumann (8.573399) and Beethoven (8.573400) have been similarly well received.
- Boris Giltburg has appeared with many leading orchestras such as the Deutsche Kammerphilharmonie, the Philharmonia Orchestra, the Israel Philharmonic, the NHK Symphony, the Deutsche Symphonie-Orchester Berlin, the Frankfurt Radio Symphony, the London Philharmonic Orchestra, the Oslo Philharmonic, the St Petersburg Philharmonic and the Baltimore Symphony. He made his BBC Proms debut in 2010, his Australian debut in 2017 (with the Adelaide and Tasmanian Symphony Orchestras), and has frequently toured South America and China, as well as Germany with the Orchestre National du Capitole de Toulouse. He has played recitals in leading venues such as the Hamburg Elbphilharmonie, Carnegie Hall, the Southbank Centre in London, the Louvre, and the Amsterdam Concertgebouw.

Companion Titles – Boris Giltburg, Piano



8.573630



8.573629



8.573666



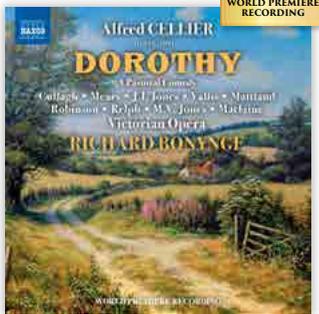
8.573469



8.573400



8.573399



WORLD PREMIERE RECORDING

8.660447

Alfred CELLIER (1844–1891)

Dorothy

Libretto by Benjamin C. Stevenson

Performing Edition by Richard Bonyng

Majella Cullagh, Soprano

Lucy Vallis and Stephanie Maitland, Mezzo-sopranos

Matt Mears, Michael Vincent Jones and Sebastian Maclaine, Tenors

John Ieuan Jones, Edward Robinson and Patrick Relfh, Baritones

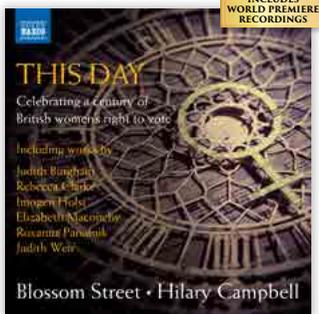
Victorian Opera • Richard Bonyng

Alfred Cellier was a contemporary of Arthur Sullivan as a Chapel Royal chorister, and would later conduct several Gilbert and Sullivan productions. With its rural tale of disguise and romantic scheming, its jaunty tunes, lively characters and farcical comedy, Cellier's light opera, *Dorothy*, has been almost entirely forgotten today. It had the longest run of any 19th-century piece of musical theatre, seeing off *The Mikado* and *Ruddigore*, and became such a popular hit in its day that the box office profits were able to fund the building of the Lyric Theatre on London's Shaftsbury Avenue.

Companion Titles – Opera Classics Series



8.660378-79 8.660293-94 8.660329-30 8.660308-09



INCLUDES WORLD PREMIERE RECORDINGS

8.573991

This Day

Celebrating a century of British women's right to vote

Blossom Street • Hilary Campbell

On 14 December 1918, women were permitted to stand for Parliament and were granted the vote for the first time in British history. As part of the centenary celebrations for this milestone and to raise awareness of persistent inequalities in society, Hilary Campbell and the distinctive choir, Blossom Street, present repertoire by famous and lesser-known female composers, ranging from Rebecca Clarke's moving *Ave Maria* to Stef Conner's haunting setting of Hildegard von Bingen's text *O splendorissima gemma*.

Companion Titles – Blossom Street



8.573069 8.572868

Companion Titles – British Choral Works



8.573695 8.573394



INCLUDES WORLD PREMIERE RECORDINGS

8.559827

Florence Beatrice PRICE (1887–1953)

Symphonies Nos. 1 and 4[†]

Fort Smith Symphony • John Jeter

† WORLD PREMIERE RECORDING

Florence Price was born in Little Rock, Arkansas and studied at the New England Conservatory, but it was in Chicago that her composing career accelerated. The concert in 1933 at which her *Symphony No. 1 in E minor* was premiered was the first time a major American orchestra had performed a piece written by an African American woman. Influenced by Dvořák and Coleridge-Taylor, she drew on the wellspring of Negro spirituals and vernacular dances, full of lyricism and syncopation. The *Symphony No. 4 in D minor* demonstrates her tight ensemble writing, her distinct sense of orchestral color, her Ellingtonian 'jungle style' language and her penchant for the 'juba' dance.

Companion Titles – American Female Composers



8.559823 8.559139 8.559765 8.559775

NAXOS AUDIOVISUAL RELEASES



Giuseppe VERDI (1813–1901)

Stiffelio

**Libretto by Francesco Maria Piave
after *Le Pasteur, ou l'Évangile et le Foyer*
by Émile Souvestre and Eugène Bourgeois**

*Maria Katzarava, Soprano • Luciano Ganci and Giovanni Sala, Tenors
Francesco Landolfi, Baritone
Orchestra e Coro del Teatro Comunale di Bologna
Guillermo García Calvo, Conductor
Graham Vick, Stage Director*



https://www.youtube.com/watch?v=1doo_WYbB94

Verdi's *Stiffelio* is a tense moral drama in which a Protestant minister learns of his wife's betrayal and is torn between a thirst for revenge and his religious duty of forgiveness. These themes of adultery and divorce were social taboos in 1850, and *Stiffelio* was met with such censorship and disapproval that it was soon withdrawn. Today we can appreciate both the title character's significance as the first true Verdi tenor, and the many wonderful moments in this 'most unjustly neglected of Verdi's operas'. This unique and dynamic production from Parma was acclaimed for taking us to 'a whole new theatrical world' (*Huffington Post*), and as 'nothing short of a coup' (*bachtrack.com*).

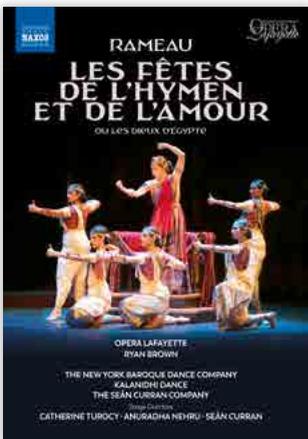
2.110590
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Sound format: PCM Stereo and DTS 5.1
Language: Italian
Subtitles: Italian, English, French, German, Japanese, Korean
Region code: 0 (worldwide)
No. of disc/s: 1 (DVD 9)



**ALSO AVAILABLE
ON BLU-RAY VIDEO:**

NBD0084V
Picture format: HD 16:9
Sound format: PCM Stereo and DTS 5.1
Language: Italian
Subtitles: Italian, English, French, German, Japanese, Korean
Region code: A, B, C
No. of disc/s: 1 (BD 50)

Companion Titles – Previous releases from the Naxos Audiovisual Collection



Jean-Philippe RAMEAU (1683–1764)

**Les Fêtes de l'Hymen et de l'Amour,
ou Les Dieux d'Égypte**

Libretto by Louis de Cahusac

*Claire Debono and Ingrid Perruche, Sopranos
Jeffrey Thompson, Tenor • François Lis, Bass
The New York Baroque Dance Company
Kalanidhi Dance • The Seán Curran Company
Opera Lafayette • Ryan Brown, Conductor
Catherine Turocy, Anuradha Nehru and Seán Curran, Stage Directors*

Les Fêtes de l'Hymen et de l'Amour was Rameau's first exploration of the world of Egyptian mythology. Its libretto called for magic, gods and extraordinary natural effects to which he responded with one of his most comprehensively brilliant scores, blending a gallant and pastoral inspiration of extreme refinement with powerful vocal and orchestral writing. In his use of a fluid and continuous flow of music, in the theatrical deployment of choruses, and in the blurring of the distinction between recitatives and airs, Rameau entered a new and pioneering stage of development. The score heard in this performance is the authoritative version.

2.110393
Picture format: NTSC 16:9
Sound format: PCM Stereo
Language: French
Subtitles: French, English, Japanese, Korean
Region code: 0 (Worldwide)
No. of disc/s: 1 (DVD 9)

Companion Titles – Previous recordings by Opera Lafayette





8.506033 [6 CDs]

John FIELD (1782–1837)**Piano Concertos*****Nocturnes • Sonatas***Benjamin Frith, Piano**Northern Sinfonia* • David Haslam**

Irish by birth, John Field gained an international reputation as one of the finest pianists of his time, with an influential delicacy and nuance in his playing that is expressed in his innovative and poetically lyrical *Nocturnes*. Field's earlier *Sonatas* are more classical in feel, but their sense of flow and dramatic narrative exhibit qualities that are developed and given added virtuoso panache in his fine *Piano Concertos*, works admired by Liszt, Chopin and Schumann. 'Benjamin Frith has done a stellar job in bringing these concertos into the sunlight, brilliantly supported by the Northern Sinfonia under David Haslam' (*Pianist* magazine).

Companion Titles – Benjamin Frith's Field Piano Works series

8.553770 | 8.553771 | 8.554221 | 8.573262 | 8.550761 | 8.550762



8.573860

Russian Cello Concertos**TCHAIKOVSKY • RIMSKY-KORSAKOV • GLAZUNOV***Li-Wei Qin, Cello**Czech Chamber Philharmonic Orchestra Pardubice**Michael Halász*

Russian composers have made a significant contribution to the repertoire of music for cello and orchestra. Tchaikovsky's *Variations on a Rocco Theme*, deftly scored for an 18th-century orchestra, reveals his admiration for Mozart whereas the *Pezzo capriccioso* is full of ripe charm. In the year of Tchaikovsky's death, Rimsky-Korsakov composed the attractive *Serenade, Op. 37* and his student, Glazunov, both absorbed and continued the great Romantic lineage with his own sonorous and beautiful *Concerto ballata*, the poignant *Chant du ménestrel*, and the Iberian evocations of the *Sérénade espagnole* from *Deux Morceaux*.

Companion Titles – Li-Wei Qin, Cello

8.570620 | 8.573044

Companion Titles – Michael Halász, Conductor

8.550503 | 8.555244



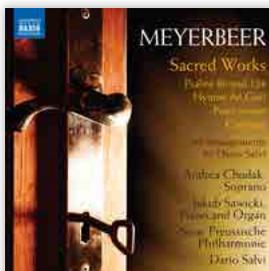
8.573597

Bedřich SMETANA (1824–1884)**Swedish Symphonic Poems****Richard III • Wallenstein's Camp • Hakon Jarl***Slovak Philharmonic Orchestra • Leoš Svárovský*

The symphonic poems Smetana wrote during his stay in Sweden were composed during a pivotal time in his life. Financial prospects at first seemed better in Gothenburg than in his native country, while the dual influences of Berlioz and Liszt were informing the direction of his music. *Richard III* is not a programmatic drama, but focuses instead on the haunting scene before the Battle of Bosworth in Shakespeare's play. *Wallenstein's Camp* is symphonically structured, while *Hakon Jarl* dramatises the life of the tyrannical Viking warrior with memorable flair.

Companion Titles – Bedřich Smetana, Composer

8.573672 | 8.550931 | 8.550379 | 8.553415



8.573907

Giacomo MEYERBEER (1791–1864)**Sacred Works****Psalms 86 and 124 • Hymne An Gott • Pater noster • Cantique****All arrangements by Dario Salvi***Andrea Chudak, Soprano • Jakub Sawicki, Piano and Organ**Neue Preussische Philharmonie • Dario Salvi*

This album brings together a selection of religious compositions by Giacomo Meyerbeer, including several works presumed lost until their recent discovery. These rediscovered pieces stand out for their masterful quality and highly individual style, such as the *Hymne An Gott*, which demonstrates Meyerbeer's sensitivity and skill with text. Other gems include the luminous *Pater Noster* and the melancholy *Prélude et Cantique*, which draws on the spirituality of the late Middle Ages and was of great significance to the composer.

Companion Titles – Giacomo Meyerbeer, Composer

8.572367 | 8.573696 | 8.660205-06 | 8.660245-47



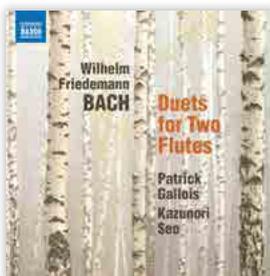
8.573880

Muzio CLEMENTI (1752–1832)**Keyboard Sonatas****Op. 50, Nos. 2 and 3 'Didone abbandonata'****Op. 1, No. 3 + Op. 8, No. 2***Sandro De Palma, Piano*

Muzio Clementi saw the piano evolve from relative fragility in the 18th century to its dominance at the beginning of the Romantic era – his influence in developing the instrument's virtuoso possibilities cannot be overstated. These works embrace this progression, illustrating Clementi's earlier Classical style in the *Sonata, Op. 1, No. 3*, introducing more scintillating virtuosity in *Op. 8, No. 2*, and taking us to the dramatic final sonatas including *Op. 50, No. 3*, which narrates the story of Dido, Queen of Carthage.

Companion Titles – Muzio Clementi, Composer

8.573712 | 8.573608 | 8.572664 | 8.573711



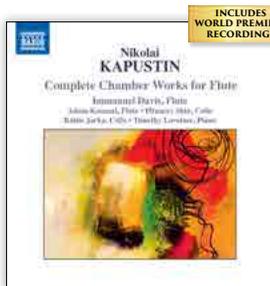
8.573768

Wilhelm Friedemann BACH (1710–1784)**Duets for Two Flutes***Patrick Gallois and Kazunori Seo, Flutes*

Wilhelm Friedemann Bach, Johann Sebastian's eldest son, enjoyed a reputation as one of Germany's finest organists, but his career was one of mixed fortunes and he died in poverty. The dating of his *Six Duets* is the subject of speculation, but their level of technical sophistication is quite remarkable. Each instrument is given equal status in music that is full of the kind of joyous brilliance, passion and free-mindedness of spirit that transcends virtuosity and the stylistic boundaries of W.F. Bach's period.

Companion Titles – Patrick Gallois and Kazunori Seo, Flutes

8.573742 | 8.570378 | 8.573569



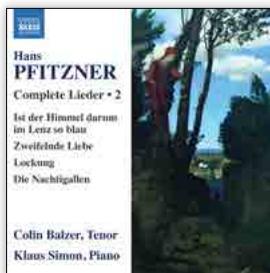
8.579024

Nikolai KAPUSTIN (b. 1937)**Complete Chamber Works for Flute***Immanuel Davis and Adam Kuenzel, Flutes**Pitnary Shin and Káthe Jarka, Cellos • Timothy Lovelace, Piano*

Nikolai Kapustin's music is renowned in contemporary circles for its witty and seamless fusion of jazz idioms and formal classical structures. In recent years, the composer has forged a formidable association with American flautist Immanuel Davis, who here interprets his highly sophisticated *Flute Sonata, Op. 125* with great virtuosity. *Divertissement* explores the different jazz harmonies available from the four instruments, contrasting with the textural transparency of *A Little Duo*.

Companion Titles – Flute Music

8.559831 | 8.579016 | 8.573731 | 8.559773



8.572603

Hans PFITZNER (1869–1949)**Complete Lieder, Vol. 2****Ist der Himmel darum im Lenz so blau • Zweifelnde Liebe****Lockung • Die Nachtigallen***Colin Balzer, Tenor • Klaus Simon, Piano*

This second volume of Pfitzner's *Complete Lieder* (Vol. 1 is on 8.572602) covers the period between 1884 and 1916 and shows why he was considered such a key figure among composers of his generation. A central theme of the songs is the archetypal Romantic focus on the portrayal of nature as a reflection of human feelings. The youthful and enduringly popular *Ist der Himmel darum im Lenz so blau* ('Is the sky so blue in the spring') reflects his greatest qualities as a song composer – a memorable tune and rich, flowing harmonies. Favouring the bold use of colour, Pfitzner's songs are characterised by a lively, pulsing rhythm and sweeping, ecstatic melodies.

Companion Titles – Hans Pfitzner, Composer

8.572602 | 8.572770

Companion Titles – Klaus Simon, Piano

8.572027 | 8.559206

WORLD PREMIERE RECORDINGS



8.559835

David GOMPPER (b. 1954)
Double Concerto 'Dialogue' ¹
Clarinet Concerto ² - Sunburst

Wolfgang David, Violin ¹ • Timothy Gill, Cello ¹ • Michael Norsworthy, Clarinet ²
 Royal Philharmonic Orchestra • Emmanuel Siffert

These world premiere recordings of works by award-winning composer David Gompper reflect his recent interest in the concerto, as well as his evolution of approach through increasing complexity in time and space, textural landscape and narrative detail. The *Double Concerto 'Dialogue'* covers moods from lyrical to argumentative and inconsequential chatter to deeper reflection, while the *Clarinet Concerto* relates to the energy and skill of the Parkour runner. The explosive colors of *Sunburst* are associated with the star-shaped proportions of the Farey numeric series. Gompper's exquisite *Violin Concerto* can be heard on Naxos 8.559637.

Companion Titles – American Classics Series

8.559637 | 8.559824 | 8.559836 | 8.559807

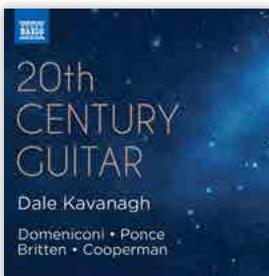
20th Century Guitar
DOMENICONI • PONCE • BRITTEN • COOPERMAN

Dale Kavanagh, Guitar

Dale Kavanagh is one of the most prominent classical guitarists of her generation. As a soloist and a member of the acclaimed Amadeus Guitar Duo she has performed all over the world and is the dedicatee of numerous compositions. Domeniconi's *Variations* are based on a famous Anatolian folk song, while the highly original language of Britten's evocative *Nocturnal* has its starting point in a song by John Dowland. Cooperman's *Walking on Water* was inspired by Peter Sellers' last film *Being There*, and Ponce's *Folia de España* is often considered one of the most magnificent guitar pieces ever written.

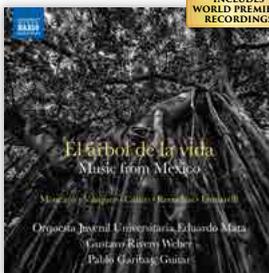
Companion Titles – Amadeus Guitar Duo

8.573592 **NEW** | 8.573977 | 8.573441 | 8.573440



8.573443

INCLUDES WORLD PREMIERE RECORDINGS



8.573902

El árbol de la vida
Music from Mexico
MONCAYO • VÁZQUEZ • CASTRO • REVUELTAS • IANNARELLI

Pablo Garibay, Guitar

Orquesta Juvenil Universitaria Eduardo Mata • Gustavo Rivero Weber

The impetus of the Mexican Revolution galvanised the use of indigenous melodies in a new and original wave of musical compositions that loosened dependence on European models. José Moncayo's infectious joyful *Huapango*, one of Mexico's best-known works is, in its distinct national character, deeply rooted in folk music. Silvestre Revueltas's *La noche de los mayas* is a symphonic suite derived from film music that employs Mexican percussion instruments in a vividly inventive way. The process of linking folk influence with classical techniques continues to the present day with Hebert Vázquez's *El árbol de la vida* which uses the folk style known as the *son*.

Companion Titles – Latin-American Classics

8.573603 | 8.572707 | 8.572250 | 8.573759

Antonio RUIZ-PIPÓ (1934–1997)

Works with Guitar, Vol. 1

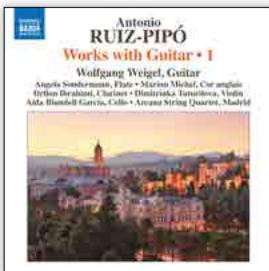
Wolfgang Weigel, Guitar

Angela Sondermann, Flute • Marion Michel, Cor anglais • Drilon Ibrahim, Clarinet
 Dimitrinka Tuturilova, Violin • Aida Blundell García, Cello • Arcana String Quartet, Madrid

Antonio Ruiz-Pipó was one of the bravest and most progressive of the Spanish composers to escape the Franco dictatorship. His Andalusian background, Catalan training, residence in Paris and an enduring admiration of his 'saint' Manuel de Falla have all shaped his *œuvre*. These solo and chamber works offer an overview of his career, from the poignant *Estancias* to the Mediterranean-influenced *Trio en miniaturas* which also represents Ruiz-Pipó's fascination with the music of antiquity. Infused with elements of French lyricism and sultry Spanish moods, Ruiz-Pipó's complex but humane musical idiom is richly deserving of discovery.

Companion Titles – Spanish Guitar Classics

8.573760 | 8.557709 | 8.573624 | 8.573441



8.573971

