

A woman in a bright red coat is walking away from the camera in a modern, brightly lit building lobby. The space is characterized by large glass panels and a prominent blue staircase. The overall atmosphere is clean and architectural.

GRAND  
PIANO

# GRAND PIANO

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## CATALOGUE 2018

'A treasure island of piano music.'  
– Spiegel Online

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**'stunned and speechless from the first notes...**

**Grand Piano's vibrant sound does both pianist and composer ample justice.**

**I cannot recommend this release highly enough'**

*– Gramophone Editor's Choice on B. Bersa Vol. 1 [GP767]*

**'The Grand Piano label continues to uncover gems  
of the piano repertoire.'**

*– Fanfare on D. Nenov Piano Works [GP652]*

**'Grand Piano continues to impress me with the  
quality of their recordings.'**

*– American Record Guide on F. Schmitt Vol. 3 [GP623]*

**'[The] Grand Piano label has previously released some rarities for the  
connoisseurs, featuring nothing more than capable pianists...  
they have catapulted up to the very top of piano releases  
with CD I simply cannot praise enough.'**

*– Pianist on A. Cortot Piano Arrangements [GP641]*

**'[A] commendable label focusing on piano music that is off the beaten track and  
repeatedly presenting the most beautiful discoveries.'**

*– Spiegel Online*

**'The Grand Piano label seems to never run out of material and new ideas.  
The interest in great repertoire, in the unknown, that's exactly what drives the  
team behind the label, who know that there is still much to discover.'**

*– Piano News*



The Grand Piano label continues to enjoy its reputation for releasing high-quality recordings of rare musical gems. Dedicated to the exploration of undiscovered repertoire for piano, the label's specialty is complete piano cycles of lesser-known composers, whose works might otherwise have remained unknown and unrecorded. Such composers include Alexander Tcherepnin, Mieczysław Weinberg, Joachim Raff, Leopold Koželuch and many more! Grand Piano artists are very often authorities on these composers and experts on the chosen repertoire, giving their performances a unique stamp of authenticity.

New exciting additions in this year's catalogue include two new titles under the Grand Piano Overtone sub-label – Tanya Ekanayaka's *Twelve Prisms for Piano* and Roberto Esposito's *Piano Concerto "Fantastico"*. Other highlights include Johann Wilhelm Hässler's *360 Preludes in All Major and Minor Keys*, played by Vitlaus von Horn; Tra Nguyen's recording of Joachim Raff's *Piano Concerto*, with the Prague Radio Symphony Orchestra, under the direction of Kerry Stratton; Yamaha Artist Mirian Conti's tribute to Lalo Schifrin, most famous for composing the theme song of *Mission: Impossible*; Anthony Burgess' *The Bad-Tempered Electronic Keyboard*, with Stephane Ginsburgh; the *Brandenburg Concertos*, arranged for piano four-hand by Eleonor Bindman, who is joined by Steinway Artist Jenny Lin in this recording; and the first volume of the complete piano works of Croatian composer Blagoje Bersa, performed by Goran Filipec. This release received a *Gramophone Choice* award.

Drawing from a deep pool of talents around the globe, Grand Piano can boast that most its 150-plus recordings to date are world premieres. Its striking CD covers are adorned with figurative paintings by the award-winning artist Gro Thorsen and atmospheric images by international photographers Tony Price and Annabel Lee.

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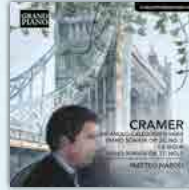
## 18<sup>TH</sup> CENTURY/BAROQUE & CLASSICAL



GP777-78



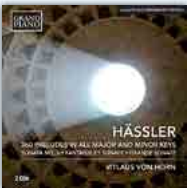
GP619-20



GP656



GP613-14



GP686-87



GP666



GP667



GP668



GP642



GP643



GP644



GP645



GP646



GP647



GP731



GP732



GP733



GP734



GP735



GP736





GP615-16



GP629-30



GP627-28



GP657



GP680





GP777-78 [2 CDs] **NEW**

**BACH, Johann Sebastian (1685–1750)**  
**THE BRANDENBURG CONCERTOS**  
 (ARR. FOR PIANO DUET BY E. BINDMAN)



ELEONOR BINDMAN AND JENNY LIN

Unlike the only published piano duet arrangement by Max Reger, which has serious performance limitations, Eleonor Bindman's new transcription of the *Brandenburg Concertos* highlights their polyphony, imagining how Bach might have distributed the score if he had created four-part inventions for piano duet. With an equal partnership between the two instrumentalists, using the modern piano's full potential to convey the unique scoring and character of each work, the concertos are ordered to create an engaging listening sequence.

**WORLD PREMIÈRE RECORDING**



GP619-20 [2 CDs]

**BEETHOVEN, Ludwig van (1770–1827)**  
**COMPLETE PIANO DUETS**



AMY AND SARA HAMANN

Beethoven's compositions for piano duet embrace works written for students as well as those designed for aristocratic acquaintances and friends. This release presents two recordings of the complete works: the first (CD 1) on a modern Yamaha piano, and the second (CD 2) on chronologically accurate reproductions of the fortepianos Beethoven was composing on at the time. The modern piano was recorded in a concert hall, whereas the period instrument recording was made in a much more intimate space, showcasing the salon performance settings of the past.



GP656

**CRAMER, Johann Baptist (1771–1858)**  
**AIR ANGLU-CALÉDONIEN VARIÉ • PIANO SONATA OP. 25, NO. 2 •**  
**LA GIGUE • PIANO SONATA OP. 27, NO. 1**



MATTEO NAPOLI

Johann Baptist Cramer made his name in London and Europe as one of the leading pianists of the day. His virtuoso skills at the keyboard can be heard in the florid and playful *Variations on an Anglo-Caledonian Air* and the ebullient *Sonata Op. 25, No. 2*. Beginning with an operatic slow introduction marked *Patetico e lento*, followed by a dramatic *Allegro*, the *Sonata Op. 27, No. 1* anticipates Beethoven in its emotional range.

**WORLD PREMIÈRE RECORDINGS**



GP613-14 [2 CDs]

**CRAMER, Johann Baptist (1771–1858)**  
**STUDIO PER IL PIANOFORTE**  
 (84 ÉTUDES IN FOUR BOOKS)

Musica ★ ★ ★ ★



**BUSONI: EIGHT ÉTUDES AFTER CRAMER**

GIANLUCA LUISI • ALESSANDRO DELJAVAN • GIAMPAOLO STUANI

Johann Baptist Cramer's formidable reputation as a pianist of sensitivity and singing tone at the keyboard is transferred into his *Études*, the musical interest in these pieces including echoes of Bach and Scarlatti. This made them favourites with Beethoven and Schumann in their day and later with Busoni, their influence resonating through pianistic history.

**FIRST COMPLETE RECORDING**





GP686-87 [2 CDs] **NEW**

**HÄSSLER, Johann Wilhelm (1747–1822)**

360 PRELUDES IN ALL MAJOR AND MINOR KEYS •  
SONATA NO. 6 IN A MINOR • FANTASIE ET SONATE, OP. 4 •  
GRANDE SONATE, OP. 26



VITLAUS VON HORN

Johann Wilhelm Hässler is remembered by musicologists for his contest in organ playing with Mozart, but the mostly première recordings show him to be an astonishing enigma whose predilection for composing miniatures reached a pinnacle with the *360 Preludes in All Keys*. This remarkable tour de force shows an amazing control of textures and not insignificant humour, its style ranging from CPE Bach's *Empfindsamkeit* to prophetic insights anticipating Schumann. The *Grande Sonate* is a true masterpiece that compares in scope, invention and effect with the best of Haydn's sonatas.

include **WORLD PREMIÈRE RECORDINGS**



GP666

**HOFFMEISTER, Franz Anton (1754–1812)**

SONATAS FOR PIANO • 1



BILIANA TZINLIKOVA

Franz Anton Hoffmeister is associated with composers such as Haydn and Mozart through his involvement in Viennese music publishing. His *Piano Sonatas* are models of 18th-century craftsmanship, combining the wit and display demanded of contemporary audiences with elements of operatic drama and poignancy. The *Variations* explore the dramatic possibilities of the keyboard, reflecting the Vienna of early Beethoven.

**WORLD PREMIÈRE RECORDINGS**



GP667

**HOFFMEISTER, Franz Anton (1754–1812)**

SONATAS FOR PIANO • 2



BILIANA TZINLIKOVA

Franz Anton Hoffmeister occupied an important place in Viennese musical and cultural life. He was much respected as a publisher – his firm published works by Mozart and Haydn, and he was friendly with Beethoven – but also as a composer. He wrote at least eight operas, a substantial number of symphonies, and a large amount of music for the flute, a popular instrument amongst the wealthy amateurs of the time. He also wrote expressively and rewardingly for the piano, which had a similarly wide audience. This is the second of three volumes of the first complete recording of Hoffmeister's piano sonatas.

**WORLD PREMIÈRE RECORDINGS**



GP668

**HOFFMEISTER, Franz Anton (1754–1812)**

SONATAS FOR PIANO • 3



BILIANA TZINLIKOVA

This is the last of three volumes of the first complete recording of Hoffmeister's piano sonatas. The spirit of Mozart is discernible in the concise *Sonata in D major*, while the *Sonata in C major* is notable for a dramatic opening *Allegro*, followed by a searching *Andante* and a passionate *Rondo*. The *Sonata in B flat major*, the only Hoffmeister sonata to have a slow first movement and whose *Andante* finale takes a simple, folk-like theme and subjects it to a dozen variations, is one of his most experimental and forward-looking works.

**WORLD PREMIÈRE RECORDINGS**





GP642

**KOŽELUCH, Leopold (1747–1818)**  
COMPLETE KEYBOARD SONATAS • 1  
NOS. 1–4



KEMP ENGLISH

Few composers exemplified the late eighteenth-century Viennese keyboard style better than Mozart's contemporary, the Czech composer Leopold Koželuch. A leading performer and teacher, he was even offered Mozart's former post as court organist to the Archbishop of Salzburg. Preferring instead to preserve his independence, he produced over four decades, a series of major sonatas for fortepiano and harpsichord worthy to stand beside those of Haydn, Mozart, Clementi and Dussek, and as a precursor to those of Beethoven. This is the first volume of the complete recording of Koželuch's keyboard sonatas.

**WORLD PREMIÈRE RECORDINGS**



GP643

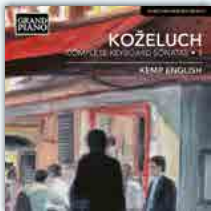
**KOŽELUCH, Leopold (1747–1818)**  
COMPLETE KEYBOARD SONATAS • 2  
NOS. 5–8



KEMP ENGLISH

Leopold Koželuch, an eminent contemporary of Mozart and at the time considered by many to be the superior composer, was one of the first champions of the fortepiano, and his compositions for the instrument enshrined the highest qualities of Viennese style. Composed over nearly four decades his sonatas show progressive development, embracing lyrical melodies, delightful harmonic shifts, and forerunners of Romantic drama. They can be judged worthy to stand alongside those of Haydn, Dussek, Clementi and Mozart, and as a precursor to those of Beethoven.

**includes WORLD PREMIÈRE RECORDINGS**



GP644

**KOŽELUCH, Leopold (1747–1818)**  
COMPLETE KEYBOARD SONATAS • 3  
NOS. 9–11



KEMP ENGLISH

Mozart's esteemed contemporary and rival, Leopold Koželuch, was an early champion of the fortepiano. His keyboard sonatas are a treasure trove of late 18th-century Viennese style, representing perfection of form and foreshadowing Beethoven and Schubert. Kemp English, one of New Zealand's leading artists, performs on copies of 1795 fortepianos and original instruments from the 18th and early 19th centuries, bringing the entire cycle of Koželuch's 50 keyboard sonatas to life for the first time in a recorded format.

**WORLD PREMIÈRE RECORDINGS**



GP645

**KOŽELUCH, Leopold (1747–1818)**  
COMPLETE KEYBOARD SONATAS • 4  
NOS. 12–16



KEMP ENGLISH

A native of Bohemia, Leopold Koželuch made his name in Vienna, a thriving musical centre dubbed 'the land of the Clavier' by Mozart. The sonatas in this volume all appeared in 1784, meeting the challenge of Mozart's popularity head-on. Koželuch was singularly adept at producing what was considered the ideal fortepiano sonata of the time, his high reputation making him an influential supporter of a new instrument capable of accommodating 'the clarity, the delicacy, the light and shade he demanded in music'.

**includes WORLD PREMIÈRE RECORDINGS**







GP646

**KOŽELUCH, Leopold (1747-1818)**  
COMPLETE KEYBOARD SONATAS • 5  
NOS. 17-20

**BBC**  
★★★★★



KEMP ENGLISH

Leopold Koželuch's music satisfied the ever-changing musical tastes of 18th-century Vienna but he was also a skilled pedagogue, challenging the best of his aristocratic students with the blistering semiquaver climaxes and double octaves of *Sonatas Nos. 17 and 18*. Koželuch foreshadows Beethoven in his *Sonata No. 19*, but the *Sonata No. 20* represents a musical watershed, anticipating Schubert and others with its adventurous harmonic shifts and the surprising romanticism of its extended slow movement.

includes WORLD PREMIÈRE RECORDINGS



GP647

**KOŽELUCH, Leopold (1747-1818)**  
COMPLETE KEYBOARD SONATAS • 6  
NOS. 21-24



KEMP ENGLISH

In 1785 and 1786 Mozart's piano concertos were winning many admirers in the public concert halls of Vienna. Koželuch, however, continued to excel as master of the piano sonata, plying his art in the city's ubiquitous private concert soirées. Indeed, the four works presented here ably demonstrate why his sonatas might aptly be called "the ideal of the high-Classic style". To be sure, Mozart's influence is felt in *Sonatas Nos. 21, 23 and 24* but in *Sonata No. 22*, Koželuch leads the way by paring away the textures and introducing figurations of simplicity and grace; hallmarks of Mozart's much later penultimate *Sonata in B flat major K570*.

includes WORLD PREMIÈRE RECORDINGS



GP731

**KOŽELUCH, Leopold (1747-1818)**  
COMPLETE KEYBOARD SONATAS • 7  
NOS. 25-28



KEMP ENGLISH

Leopold Koželuch, the great Czech contemporary of Mozart, won enormous prestige in his adopted city of Vienna. His sequence of keyboard sonatas, written over a four-decade span, exemplifies the high-Classic style and comprises some of the greatest such works of their time. This volume focuses on the years 1788-89 by which time Koželuch's command of form and texture proves as daring as his harmonic palette. There is rhythmic vivacity in the opening movements of *Nos. 25 and 28* and the beautiful *Siciliana* of *No. 27* shows the increasing profundity of his slow movements. The same sonata's finale is a breath-taking rollercoaster of vitality.

includes WORLD PREMIÈRE RECORDINGS



GP732

**KOŽELUCH, Leopold (1747-1818)**  
COMPLETE KEYBOARD SONATAS • 8  
NOS. 29-32



KEMP ENGLISH

For forty years the Bohemian composer Leopold Koželuch produced a sequence of keyboard sonatas that some commentators preferred to those of his great contemporary, Mozart. The four sonatas on Volume 8 exemplify Koželuch's vitality and expressive breadth. *Sonatas Nos. 31 and 32*, published in the year of Mozart's death, are notable for their exploration of new technical devices and a daring harmonic palette worthy of Clementi.

includes WORLD PREMIÈRE RECORDINGS





GP733

**KOŽELUCH, Leopold (1747–1818)**  
COMPLETE KEYBOARD SONATAS • 9  
NOS. 33–37



KEMP ENGLISH

As in every other volume of this complete cycle, the Ninth is full of contrasts, no more so than between the *Sturm und Drang* proportions of *Sonata No. 36* and the simple yet beautiful *style galant* of *No. 37*. Foretastes of Koželuch's Scottish song settings can be heard in *Sonatas Nos. 33 and 35* while the slow movements of *Nos. 34 and 35* are notable for their lyrical beauty.

includes WORLD PREMIÈRE RECORDINGS



GP734 **NEW**

**KOŽELUCH, Leopold (1747–1818)**  
COMPLETE KEYBOARD SONATAS • 10  
NOS. 38–41



KEMP ENGLISH

Composed between 1807 and 1809, the four sonatas in this volume of Leopold Koželuch's complete cycle represent his return to the genre after a period of fourteen years. Whilst aware of the influence of the resonant new English piano, the Bohemian composer explored the special effects of the Viennese instrument. The Turkish sounds in the finale of *Sonata No. 41* illustrate the timbres available whilst the romantic quality of his slow introductions, not least the *Largo* of *Sonata No. 40*, reveal his command of colour and texture.

WORLD PREMIÈRE RECORDINGS



GP735 **NEW**

**KOŽELUCH, Leopold (1747–1818)**  
COMPLETE KEYBOARD SONATAS • 11  
NOS. 42–46



KEMP ENGLISH

Juxtaposing early and late sonatas reveals just how much Leopold Koželuch's style changed over a thirty-year period. The three early sonatas from the 1770s, though harmonically modest, fizz with Rococo charm and elegance. The late sonatas meanwhile were intended for a fortepiano, which had eclipsed the harpsichord, and are two-movement works. They feature bustling rondos and deft *janissary* devices, one of which is the buzzing effect generated by a knee lever on the original 1815 Johann Fritz instrument used in this recording.

WORLD PREMIÈRE RECORDINGS



GP736 **NEW**

**KOŽELUCH, Leopold (1747–1818)**  
COMPLETE KEYBOARD SONATAS • 12  
NOS. 47–50



KEMP ENGLISH

This is the final volume of Kemp English's pioneering world première recording of Leopold Koželuch's complete solo keyboard sonatas. It is played, once again, on appropriate authentic instruments and charts just how profoundly Koželuch's style changed over the decades, from the charming early *Sonata No. 47* for harpsichord to the three late romantic sonatas. The virtuosic *Sonata No. 49*, with its pedal effects and extended compass, shows techniques derived from the English Piano School and in the final sonata he encapsulates to perfection the sound world of early nineteenth-century Vienna.

WORLD PREMIÈRE RECORDINGS





GP615-16 [2 CDs]

**NEEFE, Christian Gottlob (1748–1798)**

TWELVE SONATAS (1773)

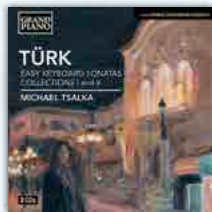
**BEETHOVEN, Ludwig van (1770–1827):**

NINE VARIATIONS FOR KEYBOARD ON A MARCH BY DRESSLER, WOO 63

SUSAN KAGAN



Christian Gottlob Neefe flourished as the Baroque was giving way to the Classical period. These *Twelve Sonatas* represent important steps in this transition, each having a uniquely individual character and showing a mixture of styles. Neefe is remembered today as Beethoven's first main teacher in Bonn, the *Dressler Variations* being young Ludwig's first published composition.



GP629-30 [2 CDs]

**TÜRK, Daniel Gottlob (1750–1813)**

EASY KEYBOARD SONATAS

COLLECTIONS I AND II

MICHAEL TSALKA



Daniel Gottlob Türk is best known for his influential teaching manual *Klavierschule* (1789), a work which influenced a generation of aspiring keyboard players. In order to advance the technical and musical skills of students, in 1783 Türk published two collections of light or easy keyboard sonatas (*Leichte Klaviersonaten*). Listeners, performers, teachers, and musicologists will discover untapped riches in these expressive and historically important works, played on this recording on four contrasting historical keyboards.

includes WORLD PREMIERE RECORDINGS



GP627-28 [2 CDs]

**TÜRK, Daniel Gottlob (1750–1813)**

KEYBOARD SONATAS

COLLECTIONS I AND II

MICHAEL TSALKA



Daniel Gottlob Türk is best known for his influential pedagogical treatise *Klavierschule* (1789). His 48 inventive and varied keyboard sonatas were influenced by Sonatas of other North German composers such as C. P. E. Bach and J. W. Hässler. The five historical keyboards employed in this recording reflect the diversity of the instruments available in Türk's day. The twelve sonatas encompassed in his first and second collections show how the composer's sensitive, at times dramatic, oratorical style relates beautifully to the nuanced expressive capabilities of these instruments.

WORLD PREMIERE RECORDINGS



GP657

**TÜRK, Daniel Gottlob (1750–1813)**

SIX KEYBOARD SONATAS FOR CONNOISSEURS (1789)

MICHAEL TSALKA



Daniel Gottlob Türk was a North German composer, performer, theorist and pedagogue whose *Klavierschule* remains a vital source for late 18th century keyboard practice. Türk saw the keyboard sonata as the perfect medium for expressing the boldest and most experimental of ideas, and the *Klaviersonaten Grössentheils für Kenner* was his only collection dedicated to professional players. Symphonic novelties, exquisite polyphony and extreme contrasts of character and register are vividly brought to life on four historical keyboards from the Department of Musical Instruments at the Metropolitan Museum of Art, New York.

WORLD PREMIERE RECORDINGS





GP680

**VAÑHAL, Johann Baptist (1739–1813)**  
KEYBOARD CAPRICCIOS  
American Record Guide  
CRITIC'S CHOICE

MICHAEL TSALKA

One of the leading composers of the Classical and early Romantic eras, Vaňhal played a vital role in the development of Viennese music between 1750 and 1780. He composed prolifically in many genres, including a large number of quartets, symphonies, sacred works, vocal and instrumental works. Vaňhal was at his most inspirational and improvisational in his keyboard *Capriccios* composed in the 1780s, which are some of the most creative examples of the Viennese Classical style, not least in their almost symphonic force.

WORLD PREMIERE RECORDINGS



## 19<sup>TH</sup> CENTURY/ROMANTIC



GP636



GP713



GP714



GP749



GP660



GP725



GP741



GP782



GP689



GP683



GP684



GP676



GP661



GP771



GP602



GP612



GP634



GP653



GP654



GP655





GP728X



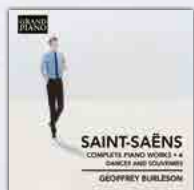
GP601



GP605



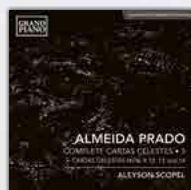
GP609



GP625



GP685



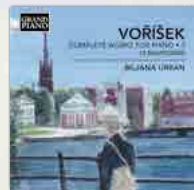
GP742



GP670



GP671



GP672





GP636

**BALAKIREV, Mili Alekseyevich (1837–1910)**  
COMPLETE PIANO WORKS • 1  
PIANO SONATAS



NICHOLAS WALKER

Balakirev's *Sonata in B flat minor, Op. 5* (1905) is the summit of his ambition to create a work that expresses the entire history of Russia. This highly original and most moving of all Russian sonatas encapsulates all three Sonatas, having begun life as the *Grande Sonate, Op. 3* (1855), here recorded for the first time, subsequently becoming the *First Sonata* (1856). This recording of the *Sonata, Op. 5* is the first to have been made from the original manuscript, without the mistakes to be found in the two published scores.

includes WORLD PREMIÈRE RECORDING



GP713

**BALAKIREV, Mili Alekseyevich (1837–1910)**  
COMPLETE PIANO WORKS • 2  
WALTZES, NOCTURNES AND OTHER WORKS



NICHOLAS WALKER

Mili Alekseyevich Balakirev was the influential leader of the Russian 'Mighty Handful' of composers that set the standard by which others were judged. Revealing both Balakirev's admiration of Chopin and love of music with a deeply Russian character, this programme ranges widely from new discoveries such as the early *Nocturne in G sharp minor* to one of his last pieces, the heroic *Seventh Waltz*. There are also beautifully simple gems such as the *Chant du Pêcheur* and works of technical brilliance such as the *Valse de concert* and the magnificent and visionary *Second Nocturne*.

includes WORLD PREMIÈRE RECORDING



GP714

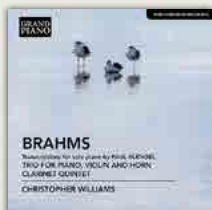
**BALAKIREV, Mili Alekseyevich (1837–1910)**  
COMPLETE PIANO WORKS • 3  
MAZURKAS AND OTHER WORKS



NICHOLAS WALKER

This third volume of Balakirev's complete piano music centres on the sequence of seven *Mazurkas*, infectiously lively pieces full of Slavic atmosphere and colour. The *Humoresque in D major* reveals his virtuosic flair whilst the *Dumka in E flat minor* uses improvisational elements to evoke the Russian landscape and the timelessness of village life. The *Sonatina in G major* was Balakirev's last completed work and a joyous finale to a richly creative life. Reviewing Volume 2 [GP713], *American Record Guide* predicted that Walker's series would become "the reference set for Balakirev".

includes WORLD PREMIÈRE RECORDINGS



GP749 **NEW**

**BRAHMS, Johannes (1833–1897)**  
TRANSCRIPTIONS FOR SOLO PIANO BY PAUL KLENGEL (1854–1935):  
HORN TRIO • CLARINET QUINTET



CHRISTOPHER J. WILLIAMS

The 19th century witnessed an almost insatiable demand for arrangements and transcriptions to be played on domestic pianos. Brahms himself wrote such works under the names GW Marks and Karl Würth but friends and colleagues also contributed. The violinist, pianist and conductor Paul Klengel, brother of the eminent cellist Julius, made solo piano versions of the *Horn Trio* and the *Clarinet Quintet*, transcribing with remarkable fidelity and sensitivity Brahms' myriad expressive and technical demands.

WORLD PREMIÈRE RECORDING





GP660

**CARREÑO, Teresa (1853–1917)**  
RÉVERIE – SELECTED MUSIC FOR PIANO



ALEXANDRA OEHLER

The Venezuelan pianist Teresa Carreño was one of the most virtuosic artists of her age. A child prodigy, she won the admiration of Gottschalk and Anton Rubinstein, and gave sold-out concerts throughout America, Europe and Australasia. This selection of piano compositions, the earliest of which was written at the age of nine, reveals exacting technical demands allied to an impressively expressive arsenal, exemplified by the *Réverie-Improptu* and the little-known *Caprice-Études*. Elements of *bel canto* infuse *Plaines au bord d'une tombe* whilst Mendelssohnian warmth can be savoured in the *Elégie*.

includes WORLD PREMIÈRE RECORDINGS



GP725

**DADDI, João Guilherme (1813–1887) /**  
**VIANA DA MOTA, José (1868–1948)**  
PORTUGUESE PIANO MUSIC



SOFIA LOURENÇO

Guilherme Daddi was a key figure in Portugal's musical life in the nineteenth century. Amongst his compositions are a series of powerfully virtuosic piano pieces, largely based on popular operatic themes or else sequences of waltzes and other dances. From a later generation was José Viana da Mota, one of the great virtuosos of the time whose fusion of classical-romantic traditions with nationalist elements was inspired by Portuguese songs and dances.

includes WORLD PREMIÈRE RECORDINGS



GP741

**GLINKA, Mikhail Ivanovich (1804–1857)**  
COMPLETE PIANO WORKS • 1: VARIATIONS



INGA FIOLIA

Glinka can justifiably be described as the fertile acorn from which grew the mighty oak of 19th century Russian national music. The graceful *Variations on a Theme by Mozart*, based on material from *The Magic Flute*, is remodelled so skilfully that it has effectively become an original theme. Fashionable salon pieces include the *Variations on Benadetta sia la madre*, an Italian romance, and *Variations on a Theme from Cherubini's Faniska*, an opera greatly admired by Glinka. In Milan he became famous for his ability to reproduce on the piano the nuances of the voices of the great singers of the day, giving rise to two entertaining sets of operatic variations on themes by Donizetti and Bellini. The *Variations on The Nightingale* represent his return to the Russian style.



SLIPCASE COVER



GP782 **NEW**

**GLINKA, Mikhail Ivanovich (1804–1857)**  
COMPLETE PIANO WORKS • 2: DANCES



INGA FIOLIA

Glinka wrote a series of delightful polkas, mazurkas, galops and waltzes that were predominantly intended for fashionable drawing rooms and salons. He also wrote more substantial pieces such as the *Grande Valse in G major* and the *Polonaise in E major* which were initially scored for orchestra. Some pieces were also based on pre-existing melodies such as the *Variations on a theme of Mozart*, which is inspired by a melody drawn from *Die Zauberflöte*, and the attractive *Tarantella in A minor*, a rhythmic adaptation of the Russian folk song *In the field there stood a birch tree*.



SLIPCASE COVER







GP683  
**GODARD, Benjamin (1849–1895)**  
 PIANO WORKS • 1



D'APASON  
 VVVV

La Libre  
 Belgique  
 ★ ★ ★ ★



ELIANE REYES

Benjamin Godard was regarded as one of the most promising French composers of the second half of the nineteenth century but, as he stood firm against the 'Wagner fever' of his contemporaries, his music fell out of favour after his untimely death. Most of his piano works are delightful character pieces or miniatures but his two powerful piano sonatas make him one of the very few French composers to have experimented with this form.

includes WORLD PREMIÈRE RECORDINGS



GP684  
**GODARD, Benjamin (1849–1895)**  
 PIANO WORKS • 2

CLASSICA  
 ★ ★ ★ ★



ELIANE REYES

Though he died in his mid-forties Benjamin Godard, a child prodigy who had entered the Paris Conservatoire at the age of ten, wrote prolifically in almost all genres. Stylistically he adhered to models such as Schumann and Chopin rather than aligning himself with Wagner. Spanning the breadth of Godard's compositional career, this recording draws together a broad selection of piano works from the relatively early *Trois Fragments Poétiques*, Op.13, with their long-spun lyrical melodies, to later works such as the *Fantaisie* which demonstrates his more virtuosic side. Composed across two decades, the *Nocturnes* from the early 1890s are sometimes spiced with unusual harmonies and balance perfectly the differing demands of the salon and the concert hall.

WORLD PREMIÈRE RECORDINGS



GP676  
**GOUVY, Louis Théodore (1819–1898)**  
 SONATAS FOR PIANO FOUR HANDS



EMILE NAOUMOFF • YAU CHENG

An eminent member of the French musical establishment during the 1870s and 1880s, Louis Théodore Gouvy wrote a large amount of piano music, much of it for four hands. The three Sonatas written in the 1860s reveal his considerable technical command as well as a flowing elegance, some of it reminiscent of Schubert and Schumann.



GP689  
**GRIEG, Edvard (1843–1907)**  
 PIANO CONCERTO IN A MINOR  
 FRAGMENTS OF A PIANO CONCERTO IN B MINOR



**EVJU, Helge (b. 1942)**  
 PIANO CONCERTO IN B MINOR

CARL PETERSSON

Edvard Grieg first met Percy Grainger in London in 1906 and the two became good friends. Grieg invited the 'Young Apollo' to spend the summer of 1907 with him at Troldhaugen where they revised the famous *Piano Concerto in A minor*. Their alterations resulted in the final edition 'sanctioned by Grieg himself'. Norwegian composer Helge Evju has taken up the challenge to compose a work based on incomplete concerto fragments by Grieg, creating a romantic and beautiful companion.

includes WORLD PREMIÈRE RECORDINGS





GP661  
**HENSELT, Adolf von (1814–1889)**  
 PIANO WORKS



SERGIO GALLO

Bavarian-born Adolf von Henselt was one of a galaxy of star pianist-composers of a similar age that included Chopin, Schumann, Liszt and Thalberg. A student of Hummel, Henselt developed a breathtaking, idiosyncratic virtuoso technique but stage fright drew him away from performance and more towards composition and then teaching. Moving to St Petersburg in 1838, he established, with Anton Rubinstein, a truly Russian school of pianism. His piano works embrace ferocious technical studies as well as romantic salon pieces that led Schumann to dub Henselt 'the Chopin of the North'.

**includes** WORLD PREMIÈRE RECORDINGS



GP771 **NEW**  
**RAFF, Joachim (1822–1882)**  
 PIANO CONCERTO • ODE AU PRINTEMPS  
 CAPRICE ON MOTIFS FROM 'KING ALFRED'



TRA NGUYEN, PIANO • PRAGUE RADIO SYMPHONY ORCHESTRA  
 KERRY STRATTON

Of Raff's nine works for solo instrument and orchestra three are for piano. The *Ode au Printemps*, Op. 76 is full of freshness, its atmospheric qualities and cantabile melodies enhanced by superb orchestration. Unjustly neglected but full of dreamlike delicacy, the *Piano Concerto in C minor*, Op. 185 offers one of the most delightful, lyrical and stirring works in the Romantic concerto canon. The *Caprice*, Op. 65, No. 2 balances assured development and passionate virtuosity.

**includes** WORLD PREMIÈRE RECORDINGS



GP602  
**RAFF, Joachim (1822–1882)**  
 PIANO WORKS • 1  
 BALLADE • SCHERZO • METAMORPHOSEN •  
 FRÜHLINGSBOTEN • FANTAISIE

  
 THE INDEPENDENT  
 ALBUM OF THE WEEK



TRA NGUYEN

Although Raff is remembered primarily as one of the foremost symphonists of his day, by far his largest output was for the piano. The three works recorded here date from his early years in Weimar, and include the newly-discovered *Fantaisie*. One of Raff's first successes, *Frühlingsboten* portrays nature in many-layered miniature scenes. The *Drei-Klavier-Soli* concludes with one of Raff's greatest piano pieces, *Metamorphosen*.

**WORLD PREMIÈRE RECORDINGS**



GP612  
**RAFF, Joachim (1822–1882)**  
 PIANO WORKS • 2  
 FANTASIE-SONATE, OP. 168 • VARIATIONEN ÜBER EIN  
 ORIGINALTHEMA, OP. 179 • VIER KLAVIERSTÜCKE, OP. 196



TRA NGUYEN

Though an esteemed symphonist, Raff wrote most extensively for the piano and the three works here come from the very pinnacle of his career. The 1871 *Fantaisie-Sonate* is a fascinating and richly imaginative hybrid, whilst the *Variations on an Original Theme* is marked by fertility of invention. The *Four Piano Pieces* exemplify Raff's gift for lyricism and characterisation.

**includes** WORLD PREMIÈRE RECORDINGS





GP634

**RAFF, Joachim (1822–1882)**

PIANO WORKS • 3

ALBUM LYRIQUE, OP. 17 • CINQ EGLOGUES, OP. 105 •  
IMPROMPTU-VALSE, OP. 94 • FANTAISIE-POLONAISE, OP. 106

**D/APASON**  
UUUU



TRA NGUYEN

The *Album Lyrique*, Op. 17 contains a distillation of Raff's gifts for writing richly varied character pieces for the piano. They are often slow and meditative, but become increasingly dramatic and sonorous as the music progresses. The *Cinq Eglogues*, Op. 105 are poetic gems, the *Impromptu-Valse*, Op. 94 attained huge popularity, whilst the *Fantaisie-Polonoise*, Op. 106 reveals Raff's bravura side.

WORLD PREMIÈRE RECORDINGS



GP653

**RAFF, Joachim (1822–1882)**

PIANO WORKS • 4

LA CICERENELLA, OP. 165 • 12 ROMANCES EN FORME D'ÉTUDES, OP. 8 •  
2 PIECES, OP. 166 • ALLEGRO AGITATO, OP. 151



TRA NGUYEN

Volume 4 of the Piano Music series traces Raff from youth to maturity. *Douze Romances en forme d'études*, Op. 8 was written when he was just 21 and unsure whether to commit himself to full-time composition. Mendelssohn was so impressed by this set of charming character pieces that he recommended them to his own publisher. The much later 1871 *La Cicerenella – Nouveau Carnaval*, Op. 165 is a set of virtuosic variations, whilst the *Two Pieces*, Op. 166 offer both charm and melodic distinction.

WORLD PREMIÈRE RECORDINGS



GP654

**RAFF, Joachim (1822–1882)**

PIANO WORKS • 5

GRAND SONATE, OP. 14 (1881) •  
BLÄTTER UND BLÜTEN, OP. 135a

**BBC**  
★★★★



TRA NGUYEN

Raff's piano compositions earned him considerable acclaim in his lifetime. The four volumes of *Blätter und Blüten* (Leaves and Blossoms) consist of twelve deliciously melodic and colourful depictions of the then popular vogue for 'The Language of Flowers'. By contrast, the *Grande Sonate* is a late work conceived on a quasi-symphonic scale. One of Raff's major statements, it encompasses a bleak nobility that represents the culmination of his writing for the piano.

includes WORLD PREMIÈRE RECORDINGS



GP655

**RAFF, Joachim (1822–1882)**

PIANO WORKS • 6

ERINNERUNG AN VENEDIG, OP. 187 • BARCAROLLE, OP. 143 •  
SIX POÈMES, OP. 15 • FANTAISIE, OP. 142 • DEUX PIECES, OP. 169



TRA NGUYEN

Each piece on the sixth and final volume of this series demonstrates different aspects of Raff's genius as a composer for the piano. The melodic richness of the early *Six Poèmes*, dedicated to Liszt who had rescued Raff from penury, contrasts with the deftly evocative scene-setting of *Erinnerung an Venedig*, which recalls a holiday in Venice. The intensely lyrical *Fantaisie* is complemented by the languid charm of the *Barcarolle*, and the recording closes with a virtuosic *Valse brillante*.

WORLD PREMIÈRE RECORDINGS





GP728X [6-CD BOXED SET]  
**RAFF, Joachim (1822–1882)**  
 PIANO WORKS



TRA NGUYEN

Joachim Raff (1822–1882) was regarded by his contemporaries as one of the foremost symphonists of his age, but in his extensive oeuvre of 329 compositions over half of them are for the piano. This selection of 21 works offers a cross section of the best of this large catalogue for the instrument, chosen by acclaimed Raff interpreter Tra Nguyen to showcase the varied aspects of his art. Raff's melodic generosity, his piquant harmonic sensibility and ravishing textures are all on display in these pieces which span the whole of his career, from the exuberant *Douze Romances* to the majestic *Grande Sonate*.

includes WORLD PREMIÈRE RECORDINGS



GP601  
**SAINT-SAËNS, Camille (1835–1921)**  
 COMPLETE PIANO WORKS • 1  
 COMPLETE PIANO ÉTUDES



GEOFFREY BURLESON

A seminal figure of French Romantic music, Camille Saint-Saëns was also a great keyboard prodigy. The *Études, Op. 52* unite exuberant virtuosity with shimmering delicacy, while the *Six Études, Op. 111* pay homage to Chopin and Bach as well as anticipating Ravel's impressionism. The neo-Baroque *Op. 135*, for left hand alone, is modelled on Couperin and Rameau.



GP605  
**SAINT-SAËNS, Camille (1835–1921)**  
 COMPLETE PIANO WORKS • 2



GEOFFREY BURLESON

Saint-Saëns was a piano virtuoso and a composer of bravura brilliance. His *Six Fugues, Op. 161* are masterly and complex character studies, devoid of academic leanings, whilst his famous *Allegro appassionato, Op. 70* possesses brilliance and lyrical depth. The *Thème varié, Op. 97* is witty and explosive, the *Suite, Op. 90* full of charm, and the *Allegro, Op. 29* possessed of dazzling breadth.



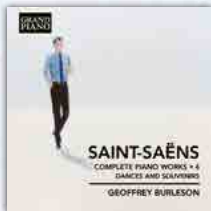
GP609  
**SAINT-SAËNS, Camille (1835–1921)**  
 COMPLETE PIANO WORKS • 3  
 CHARACTER PIECES



GEOFFREY BURLESON

Saint-Saëns' first published works for piano were the vivid and characterful *Six Bagatelles, Op. 3*. *Album, Op. 72* dates from his mid-career and teems with rich colours and textures – haunting and exciting alike. Elsewhere, in this third volume of the Complete Piano Music, we find the richly evocative tone poem *Rhapsodie d'Auvergne*, paraphrases, and some delicious encores.





GP625

## SAINT-SAËNS, Camille (1835–1921)

COMPLETE PIANO WORKS • 4  
DANCES AND SOUVENIRS



GEOFFREY BURLESON

Although he is best remembered for his orchestral and instrumental music, Saint-Saëns was also responsible for spearheading the revival of the French Baroque, especially the music of Lully and Rameau, as well as being perfectly placed to absorb the latest instrumental dance music. His five 'character waltzes' include the ethereal and ravishingly textured *Valse mignonne*, the stylistically forward-looking *Valse nonchalante* and the virtuosic *Valse gaie*, the composer's final waltz for solo piano, while the three minor key Mazurkas are strongly characterised and filled with ingenious musical contrasts. Last but not least, the three 'souvenirs' are delightful evocations of particular corners of the world that inspired Saint-Saëns.



GP685

## SZYMANOWSKA, Maria (1789–1831)

COMPLETE DANCES FOR SOLO PIANO



ALEXANDER KOSTRITSA

Displaying exceptional musical precocity, the young pianist Maria Szymanowska proved a sensation in Warsaw's salons, before moving to Paris where her fame spread. Greatly admired by her contemporaries, who included Beethoven, Cherubini, Field and Tomášek, she later also cast a spell over the elderly Goethe during one of her many long European tours. Before her early death, from cholera, she was employed by the Russian imperial court as First Pianist to the empress. Written for the aristocratic salons of the day, Szymanowska's collections of dances are, for the most part, pleasing and light, yet always inventive. These beautifully written miniatures also include more challenging pieces such as the *Polonaise No. 4* and the *Mazurka No. 17* whose darker moments foreshadow the early German Romantics.



GP742 **NEW**

## VIANA DA MOTA, José (1868–1948)

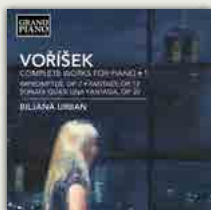
FANTASIESTÜCK • ZWEI KLAVIERSTÜCKE NACH  
A. BÖCKLIN • CINCO RAPSÓDIAS PORTUGUESAS



JOÃO COSTA FERREIRA

Among the first works composed in Berlin by the young José Viana da Mota were the *Fantasiestück, Op. 2*, brimming with Schumannesque *cantabile*, and the more fiery, Liszt-inspired *Zwei Klavierstücke nach A. Böcklin*. Written when the composer had established himself as one of the great virtuoso pianists of the Liszt school, the *Rapsódias Portuguesas* draw upon native *fado* tunes, religious and love songs and children's round dances to create a vivid and idealised mosaic of Portuguese national identity.

**includes WORLD PREMIERE RECORDINGS**



GP670

## VOŘÍŠEK, Jan Hugo (1791–1825)

COMPLETE WORKS FOR PIANO • 1  
IMPROMPTUS, OP. 7 • FANTASY, OP. 12 •  
SONATA QUASI UNA FANTASIA, OP. 20

**CultureCatch**

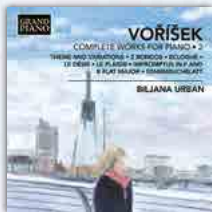
Best New Classical Albums of 2014



BILJANA URBAN

Bohemian born composer Jan Hugo Voříšek settled in Vienna and became a close friend of Schubert. Voříšek's *Impromptus Op. 7* were the first to bear this title, their lyric influence anticipating the entire Romantic period. The brilliant *Fantasy* combines improvisation with structural rigour, while the *Sonata Op. 20* is a masterpiece to rival the sonatas of Beethoven.





GP671

**VORÍŠEK, Jan Hugo (1791–1825)**

COMPLETE WORKS FOR PIANO • 2

THEME AND VARIATIONS • 2 RONDOS • ECLOGUE •

LE DÉSIR • LE PLAISIR • IMPROMPTUS IN F AND

B FLAT MAJOR • STAMMBUCHBLATT



BILJANA URBAN

This second volume devoted to the music of Bohemian-born Jan Hugo Voříšek charts his rapid compositional development from the early *Stammbuchblatt* and *Impromptu in B flat* to the tone-painting of the *Rondos*. With their incipient Romanticism, his character pieces share something of Schubert's harmonic ideas and suggest why Voříšek should be seen as a leading Viennese composer of the first quarter of the nineteenth century.



GP672

**VORÍŠEK, Jan Hugo (1791–1825)**

COMPLETE WORKS FOR PIANO • 3

12 RHAPSODIES

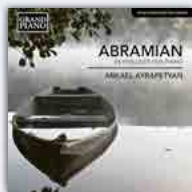


BILJANA URBAN

Jan Hugo Voříšek, the 'prodigy from Prague', arrived in Vienna at the age of 22 and almost immediately earned the approval and admiration of Beethoven. His works foreshadow Schubert, Chopin and Schumann but he was so individualistic a composer that he resists easy categorisation either as a Classicist or a Romantic. This third and last volume of his complete piano works is devoted to the *Twelve Rhapsodies, Op. 1*, which extend the form of the scherzo in a lyrical vein suggestive of Brahms' *Two Rhapsodies, Op. 79*.



## 20<sup>TH</sup> CENTURY/MODERN



GP665



GP718



GP648



GP674



GP664



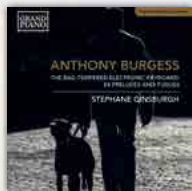
GP775



GP767



GP637



GP773



GP641



GP705



GP706



GP707



GP751X



GP770



GP711



GP712



GP606



GP640



GP696





GP633



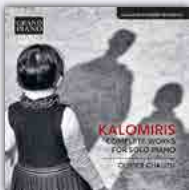
GP759



GP675



GP726-27



GP748



GP708



GP673



GP720



GP739



GP695



GP737



GP750



GP681



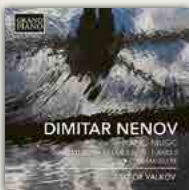
GP617



GP618



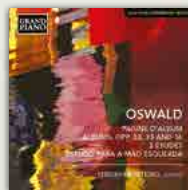
GP703-04



GP652



GP662



GP682



GP769







GP758



GP638



GP764



GP724



GP743-44



GP669



GP761



GP762



GP763



GP621



GP622



GP623



GP624



GP730X



GP604



GP631



GP723



GP760

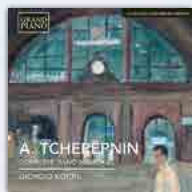


GP716



GP608





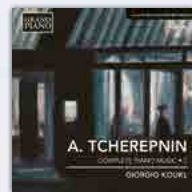
GP632



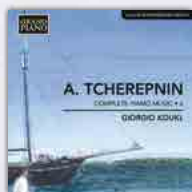
GP635



GP649



GP650



GP651



GP658



GP659



GP603



GP607



GP610



GP611



GP698-701





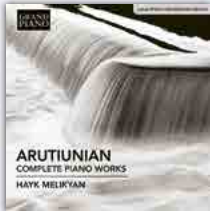
GP665

**ABRAMIAN, Eduard Aslanovich (1923–1986)**  
24 PRELUDES FOR PIANO

MIKAEL AYRAPETYAN

The composer, pianist and teacher Eduard Aslanovich Abramian was one of the most significant and respected figures in the development of modern Armenian music. Drawing on features of Armenian folklore, Abramian's impressive 24 *Preludes* do not follow a highly-structured tonal scheme but one which appears to be spontaneous, key following key principally to satisfy the need for dramatic contrast of mood and colour.

WORLD PREMIÈRE RECORDING



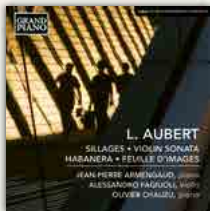
GP718

**ARUTIUNIAN, Alexander (1920–2012)**  
COMPLETE PIANO WORKS

HAYK MELIKYAN

Alexander Arutiunian was one of the most prominent composers in the USSR, one of the representatives of the Armenian 'Mighty Handful' and much admired by Shostakovich. An accomplished pianist, Arutiunian created virtuoso piano works that are rooted in Armenian folk traditions while expressing, in the words of Hayk Melikyan, "a rich palette of emotions reflecting both his time and the history of his nation". From the *Armenian Dance* of 1935, with its delicate, transparent texture and strong rhythmic drive, via the more dissonant, neo-classical *Polyphonic Sonata*, the descriptive *Musical Pictures*, and the almost Debussyan approach to tonality in the *Six Moods*, to the simple and beautifully crafted *Album for Children* of 2004, the works on this recording, the first complete edition, span Arutiunian's entire compositional career.

includes WORLD PREMIÈRE RECORDINGS



GP648

**AUBERT, Louis (1877–1968)**  
SILLAGES • VIOLIN SONATA •  
HABANERA • FEUILLE D'IMAGES

JEAN-PIERRE ARMENGAUD, *piano* • ALESSANDRO FAGIUOLI, *violin*  
OLIVIER CHAUZU, *piano*

★★★★  
Classica



A pupil of Fauré, Louis Aubert moved in the same circles as Ravel, Debussy, Koehlin and others and was considered in his day to be one of the most original French composers. With its evocatively impressionistic images of seascapes, the night and Spain, *Sillages* is amongst the most significant French piano works of the early 20th century. Its expressive and impassioned *Violin Sonata* is Aubert's only large-scale work in abstract Classical form and the distinctive *Feuille d'images* is a varied collection of educational pieces. The fiery *Habanera*, Aubert's most frequently performed orchestral work, is heard in the composer's own transcription for piano four hands.

includes WORLD PREMIÈRE RECORDINGS



GP674

**BABADJANIAN, Arno (1921–1983)**  
COMPLETE ORIGINAL WORKS  
FOR PIANO SOLO

HAYK MELIKYAN

One of the former Soviet Union's leading composers and a member of the so-called Armenian 'Mighty Handful', Arno Babadjanian was admired by musicians of the stature of Shostakovich, Khachaturian, Rostropovich and David Oistrakh. He was also an outstanding pianist and a very considerable virtuoso. Babadjanian's music explores his native Armenian folk tradition as well as elements of jazz and twelve-tone techniques.



WANT LIST





GP664

**BAGDASARIAN, Eduard Ivanovich (1922–1987)** *International Piano*  
 24 PRELUDES (1958) • RHAPSODY IN B MINOR • NOCTURNE IN A MAJOR

★★★★★



MIKAEL AYRAPETYAN, *piano* • VLADIMIR SERGEEV, *violin*

Eduard Ivanovich Bagdasarian was a key figure in the modern development of Armenian music, and his piano works have a unique importance in an oeuvre which covered almost every genre. The tremendously varied *24 Preludes* encompass all of the major and minor keys with the added colour of Armenian modes. This mastery of miniature forms contrasts with the impassioned and ambitious *Rhapsody*, while the archetypally Romantic *Nocturne* draws on the tradition of the great Russian *Adagio*.

includes WORLD PREMIÈRE RECORDING



GP775 **NEW**

**BARHKUDARIAN, Sargis (1887–1973)**  
 FOUR ORIENTAL DANCES • TWELVE ARMENIAN DANCES • PIANO PIECES, SERIES 1 AND 2



MIKAEL AYRAPETYAN

The Armenian and Georgian composer Sarkis Vasil'evich Barhkdudarian is famed for his piano miniatures. Some are among the first piano works to use Armenian folk themes as the basis for a series of original compositions. His colourful and unusual harmonies, created by the sinuous, interweaving modes of Armenian music, are immediately attractive and his miniatures, whether full of grace or pungent dance rhythms, bear out Glazunov's admiration of his 'sincerity, elegance and harmony of form'.

WORLD PREMIÈRE RECORDINGS



GP767 **NEW**

**BERSA, Blagoje (1873–1934)**  
 COMPLETE PIANO WORKS • 1  
 PIANO SONATA NO. 2 IN F MINOR  
 AIRS DE BALLET • MARCIA TRIONFALE  
 ORA TRISTE • BAGATELLA



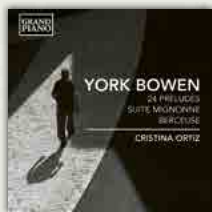
GRAMOPHONE CHOICE



GORAN FILIPEP

In his orchestral music, Croatian composer Blagoje Bersa absorbed stylistic traits from contemporaries such as Strauss and Mahler, but his piano music reveals a rich diversity drawn from Classical models. His art encompasses charming Chopinesque barcarolles, a melancholic *Notturmo*, a stirring Liszt-inspired *Fantaisie-Improromptu*, beautiful balletic miniatures and the Brahmsian grandeur of the powerfully conceived *Sonata No. 2 in F minor*.

includes WORLD PREMIÈRE RECORDINGS



GP637

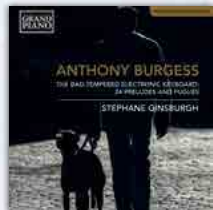
**BOWEN, York (1884–1961)**  
 24 PRELUDES • SUITE MIGNONNE • BERCEUSE



CRISTINA ORTIZ

York Bowen was described by Saint-Saëns as 'the most remarkable of the young British composers'. His *24 Preludes* form a sequence of concise, richly expressive and directly communicative studies. The *Berceuse*, Op. 83 ranks amongst Bowen's most intimate scores, while the sophisticated *Suite Mignonne* demands the most delicate of touches from the pianist.





GP773 **NEW**

**BURGESS, Anthony (1917–1993)**  
**THE BAD-TEMPERED ELECTRONIC KEYBOARD:**  
**24 PRELUDES & FUGUES**

STEPHANE GINSBURGH



During a prolific period in his artistic life, both musically and as an author – he often referred to himself principally as a composer who had drifted into authorship – Anthony Burgess composed a set of 24 Preludes and Fugues called *The Bad-Tempered Electronic Keyboard*, written to celebrate the 300th anniversary of the birth of Johann Sebastian Bach. This ingenious and inventive piece, with its brief romantic and music hall elements, oscillates between the classicism of Bach and the modernity of Shostakovich, whose own set of Preludes and Fugues had been written in 1950–51.

**WORLD PREMIÈRE RECORDING**



GP641

**CORTOT, Alfred (1877–1962)**

PIANO ARRANGEMENTS

BACH • BRAHMS • CHOPIN • FAURÉ • FRANCK • SCHUBERT

HE YUE

**Pianist**  
 EDITOR'S CHOICE



Legendary pianist Alfred Cortot's distinguished reputation as an educator is demonstrated in these magnificent arrangements of chamber music for solo piano. They cover every aspect of technique and expression, from Bach's demanding *Tocatta and Fugue in D minor* to Fauré's delectable *Dolly Suite* and the grand scale of Franck's *Violin Sonata*. Award-winning pianist He Yue is a young and rising star of the Chinese musical firmament.



GP705

**ENESCU, George (1881–1955)**

COMPLETE WORKS FOR SOLO PIANO • 1

JOSU DE SOLAUN

**RITMO**  
 ★ ★ ★ ★



This first of three discs devoted to George Enescu's piano music presents three significant pieces. Indebted to Romanian folk music and in three large sections, the ruminative yet striking *Nocturne in D flat* is a work of shifting sonorities and moods. The *Pièces impromptues, Op. 18* are independent, unrelated character pieces that illuminate once again the composer's fascination with the indigenous music of Romania. The *Sonata No. 1 in F sharp minor, Op. 24, No. 1* – by contrast – a massive statement characterised by harmonic surprises, innovative techniques, insistent rhythms and, in the final, slow movement, the *doina*, a type of Romanian song at once contemplative, nostalgic and melancholic.



GP706

**ENESCU, George (1881–1955)**

COMPLETE WORKS FOR SOLO PIANO • 2

SUITE, OP. 10 'DES CLOCHES SONORES' • PRÉLUDE ET FUGUE •

SONATE POUR PIANO, OP. 24 NR. 3 • PIÈCE SUR LE NOM DE FAURÉ

JOSU DE SOLAUN



The four works in this second of three volumes devoted to Enescu's piano music range over a period of more than 30 years. The earliest is the joyful, ebullient *Suite 'Des cloches sonores', Op. 10* which covers a wide expressive range including use of the melancholy Romanian song, the *doina*. The *Piano Sonata No. 3, Op. 24* is a mercurial, puckish work, both spirited and contemplative, and the *Pièce sur le nom de Fauré* is a charming souvenir from one composer to another.





GP707

**ENESCU, George (1881–1955)**  
**COMPLETE WORKS FOR SOLO PIANO • 3**

PRÉLUDE ET SCHERZO F SHARP MINOR (1896) • BARCAROLLE B FLAT MAJOR (1897) • LA FILEUSE D MAJOR (1897) • IMPROMPTU A FLAT MAJOR (1898) • REGRETS G FLAT MAJOR (1898) • IMPROMPTU C MAJOR (1900) • SUITE OP. 3, "IN THE OLD STYLE" • BALLADE • SCHERZO IN B FLAT • MODÉRÉMENT • ROMANZE • PRÉLUDE



JOSU DE SOLAUN

This third and final volume dedicated to Enescu's piano works shows the unique blend of influences he acquired during his teenage years in Vienna and Paris. These start with his Brahms-like treatment of the piano as a symphonic instrument in the *Scherzo* and *Ballade* to the infusion of French late-Romanticism and Fauré in the *Impromptus*. The crowning achievement of these early compositions is the *Suite dans le style ancien*, Enescu's first public solo piano opus, a stylised evocation of Bach seen through the prism of turn-of-the-century Paris.

**includes** WORLD PREMIÈRE RECORDINGS



GP751X

**ENESCU, George (1881–1955)**  
**COMPLETE WORKS FOR SOLO PIANO [BOXED SET]**



JOSU DE SOLAUN

This set of George Enescu's solo piano music traces a fascinating musical arc from his precocious years in Vienna and Paris, where he absorbed Brahmsian and French late-Romantic influences, notably in the *Impromptus*, to the brilliantly mercurial *Piano Sonata No. 3*. Whether in the *Pièces impromptues*, eloquent character pieces, or in the oceanic *Piano Sonata No. 1*, Enescu remains, in Pablo Casals' words, "the greatest musical phenomenon since Mozart", his unique musical language embracing Bach as well as the abiding vitality, and melancholy, of his native Romanian folk music.

**includes** WORLD PREMIÈRE RECORDINGS



GP770 **NEW**

**FIŠER, Luboš (1935–1999)**  
**COMPLETE PIANO SONATAS**



ZUZANA ŠIMURDOVÁ

Luboš Fišer was one of the most influential and versatile Czech composers of the 20th century, with a prolific and impressive body of work for the stage, screen and concert hall. Fišer's eight piano sonatas (of which the second is lost), were composed for the instrument described by the composer as 'his greatest love of all'. Retaining a special place in Fišer's oeuvre, they became an intimate diary of his constantly evolving compositional style, from his student days and the neo-classical *Sonata No. 1*, through the experimental sonatas of the 1960s and 1970s, to the simplicity of melodic line and the immediate emotional impact of the final sonata, *No. 8*.

**includes** WORLD PREMIÈRE RECORDINGS



GP711

**FRIEDMAN, Ignaz (1882–1948)**  
**ORIGINAL PIANO COMPOSITIONS**



JOSEPH BANOWETZ

Virtuoso pianist Ignaz Friedman's compositions have long been neglected but they possess great melodic beauty and harmonic inventiveness. Grouped into sets of character pieces, they exude the haunting melodies of late-Romanticism. The lush inventiveness of the *Vier Klavierstücke, Op. 27* finds time for Polish folkloric inspirations whilst *Stimmungen, Op. 79* – dedicated to his friend Rachmaninov – is pensive, passionate, serious and colourful. *Strophes* reflects Friedman's love of Grieg, as well as the abiding influence of Vienna.

**includes** WORLD PREMIÈRE RECORDINGS





GP712

**FRIEDMAN, Ignaz (1882–1948)**

PIANO TRANSCRIPTIONS

BACH • COUPERIN • DALAYRAC • DANDRIEU • FIELD •  
FRANCK • GLUCK • GRAZIOLI • RAMEAU • SCARLATTI



JOSEPH BANOWETZ

Polish pianist Ignaz Friedman was one of the leading virtuosos of his day as well as a composer and a master transcriber. Friedman's transcriptions are both a delight for the listener and a challenge for the performer, and his creative imagination gives these delicious, charming and moving works a life of their own. The pianistic effects are both breathtakingly bravura and disarmingly subtle while remaining faithful to the originals.

**includes WORLD PREMIERE RECORDINGS**



GP606

**FROMMEL, Gerhard (1906–1984)**

PIANO SONATAS NOS. 1–3



TATJANA BLOME

Gerhard Frommel rejected vapid pre-war Nationalism and Schoenberg's dodecaphony, finding his voice in individuality and tradition. His highly contrasting *Piano Sonatas* are rooted in a blend of romanticism and the rhythmic propulsion of Stravinsky, articulated with tenderness in No. 1, clownish grotesquerie in No. 2, and sensual impressionism in No. 3.



GP640

**FROMMEL, Gerhard (1906–1984)**

PIANO SONATAS NOS. 4–7



TATJANA BLOME

Gerhard Frommel regarded his piano sonatas as a miniature compendium of his entire output, reflecting a fundamentally Romantic approach melded with Stravinskian vitality. The *Sixth Sonata's* poised profundity, inventiveness and structural perfection gives it a place as one of the best in its genre, its serene transparency lying between the powerfully heroic *Fifth Sonata* and the crystalline quality of the *Seventh*, Frommel's last such work.

**WORLD PREMIERE RECORDINGS**



GP696

**TRANSCRIPTIONS AND ORIGINAL PIANO WORKS**

**GERSHWIN, George (1898–1937):** 3 PRELUDES

RHAPSODY IN BLUE

**RAVEL, Maurice (1875–1937):** LA VALSE

**STRAVINSKY, Igor (1882–1971):** THE RITE OF SPRING

**ipj**  
LEIDENSCHAFT  
FÜR MUSIK  
★★★★★



ERIC FERRAND-N'KAOUA

Stravinsky's groundbreaking *Rite of Spring* is heard on this recording in the formidable yet seldom performed solo piano transcription by the 20th-century American composer and pianist Sam Raphling. It is coupled with Ravel's own virtuosic transcription of *La Valse*, Gershwin's jazz-infused *3 Preludes* and his own solo piano version of *Rhapsody in Blue*.

(Only available in the USA)





GP633

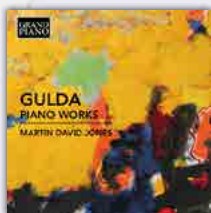
**GRAINGER, Percy (1882–1961)**  
FOLK-INSPIRED WORKS  
FOR PIANO DUET AND DUO

**WQXR**   
ALBUM OF  
THE WEEK



CAROLINE WEICHERT • CLEMENS RAVE

The essence of Percy Grainger's music is most evident in his piano pieces. He took ownership of traditional and popular influences, rejecting outdated conventions to create works of ingenious variation, textures and moods. Grainger's sparkling genius can be heard throughout, ranging from the fantastically popular *Country Gardens* to the elaborate *Fantasy on 'Porgy and Bess'*.



GP759 **NEW**

**GULDA, Friedrich (1930–2000)**  
PIANO WORKS



MARTIN DAVID JONES

Friedrich Gulda's piano compositions combine notated music with large improvised sections, thus fusing the classical and jazz traditions. He was one of his generation's most significant pianists and though his compositional output is relatively small, it is nevertheless significant. *Variations on 'Light My Fire'* is his tour de force virtuoso masterpiece, while *Play Piano Play* beguilingly contrasts traditional classical procedure with many different jazz styles.



GP675

**HOFMANN, Józef (1876–1957)**  
PIANO WORKS

'exemplary articulation'  
– Gramophone



ARTEM YASYNSKY

Józef (Josef) Hofmann was one of the greatest Romantic virtuosos of his age, a towering technician and a poet of the keyboard. He also wrote extensively for the piano, crafting a richly contrasted set of *Charakterskizzen, Op. 40*, a *Sonata in F major, Op. 21* that reveals the influence of Schumann, and a finely wrought *Theme with Variations and Fugue, Op. 14*. Artem Yasynsky won the Hofmann Prize at the First German Piano Competition of Polish Music in Hamburg in 2013.

**includes WORLD PREMIÈRE RECORDINGS**



GP726-27 [2 CDs]

**JACOBI, Wolfgang (1894–1972)**  
PIANO WORKS



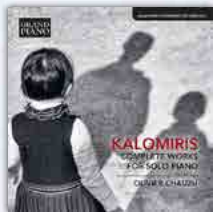
TATJANA BLOME • HOLGER GROSCHOFF

Wolfgang Jacobi is known to saxophone and accordion players, but he is otherwise largely forgotten and his wider output is still being rediscovered today. He was declared a 'degenerate' artist in 1930s Germany but found inspiration in Italy, alluding to Baroque styles in his Sonatas as well as in earlier works that also invoke the spirit of Reger and Grieg. Post-war freedom is reflected in the joyously neo-Classical *Sonatine* and charming *Miniaturen*, while the substantial *Musik für zwei Klaviere* explores the symbolism of one of J.S. Bach's favourite chorale melodies 'Durch Adams Fall.'

**includes WORLD PREMIÈRE RECORDINGS**







GP748 **NEW**

**KALOMIRIS, Manolis (1883–1962)**  
COMPLETE WORKS FOR SOLO PIANO



OLIVIER CHAUZU

Recognised as the father of modern Greek music, Manolis Kalomiris was also devoted to education, as can be heard in the superbly crafted volumes *For Greek Children* written throughout his life. Kalomiris' early piano works build on the Romantic legacy of Chopin and Liszt, the *Ballades* filled with poetic references. The later *Rhapsodies* and *Preludes* demonstrate how far the composer, now free from the Romantic influence of his years in Vienna, had moved towards creating a Greek national school based both on authentic Greek folk songs and on the most advanced musical techniques.

**includes WORLD PREMIÈRE RECORDINGS**



GP708

**KAPRÁLOVÁ, Vítězslava (1915–1940)**  
COMPLETE PIANO MUSIC



GIORGIO KOUKL

Despite her tragically brief life, Vítězslava Kaprálová is now considered the most important female Czech composer of the 20th century, her prolific output abundant with fresh and bold ideas, passion, tenderness and youthful energy. This in-depth exploration, representing some of the very best of her music, includes early gems such as the *April Preludes*, the exquisite and sophisticated *Variations*, the remarkable *Sonata appassionata* and her final *Dance for piano*, reconstructed by Giorgio Koukl from its only surviving sketch.

**includes WORLD PREMIÈRE RECORDINGS**



GP673

**KHACHATURIAN, Aram Il'yich (1903–1978)**  
ORIGINAL PIANO WORKS  
AND TRANSCRIPTIONS



KARINÉ POGHOSYAN

Although Khachaturian is today renowned for his great ballet scores, his piano works have been relatively neglected. Performed by the award-winning Armenian pianist Kariné Poghosyan, this programme features arrangements of excerpts from two of Khachaturian's most popular works, *Spartacus* and *Masquerade*, alongside the technically demanding *Toccata* and *Poem* from the earlier part of his career and the impressive 1961 *Piano Sonata*, one of the most formally classical of the composer's larger works.

**includes WORLD PREMIÈRE RECORDINGS**



GP720

**KOMITAS (1869–1935)**  
PIANO AND CHAMBER MUSIC



MIKAEL AYRAPETYAN, *piano* • VLADIMIR SERGEEV, *violin*

Komitas was one of the first Armenian musicians to undergo classical Western musical training, in Berlin, in addition to music education in his own country. He published both folksong collections and writings on Armenian church melodies, and his work laid the foundations for the development of a clearly defined national musical style. The *Seven Folk Dances* evoke the specific timbres of Armenian instruments, the *Seven Songs for Piano* are fleeting and lyrical while the *Twelve Children's Pieces* based on folk-themes are beautifully crisp. *Msho-Shoror* is one of the most ancient of all Armenian dances.

**includes WORLD PREMIÈRE RECORDINGS**





GP739

**KVANDAL, Johann (1919–1999)**  
COMPLETE WORKS FOR SOLO PIANO

JOACHIM KNOPH

Johan Kvandal was one of Norway's most highly esteemed 20th-century composers. He wrote a substantial body of works, notably orchestral, vocal and instrumental, that was popular with musicians and audiences alike. Initially encouraged by his father, the composer David Monrad Johansen, when he followed the predominantly nationalist trends of the 1920s and 1930s, Kvandal went on to study in Paris and Vienna, absorbing some of the influences of composers such as Bartók, Stravinsky and Messiaen. From the 1970s onwards, a return to Norwegian folk-music as the very building bricks of his compositions, combined with the musical currents of the time, led to the development of an attractive and sometimes daring musical language described by Kvandal himself as "modern tonality".

includes WORLD PREMIÈRE RECORDINGS



GP695

**LE FLEM, Paul (1881–1984)**  
COMPLETE PIANO WORKS

GIORGIO KOUKL

Paul Le Flem belonged to the Parisian circle of Martinů, Tcherepnin and Tansman, summing up his own music as a fusion of three influences: his native Brittany, Debussy and D'Indy. His career was sadly interrupted by World War I, but the intense poetry of his earlier works reflect the everchanging land and seascapes of Brittany, and the variety of its mysteries and legends from the lighthearted to the disquieting. Of special note among the première recordings on this album are the atonal *Pour la main droite*, the wartime *Mélancolie* with its opening and perhaps ironic quotation from *La Marseillaise*, and *Les Korrigans*, a waltz inspired by the Korrigan, a magical creature in Breton folklore.

includes WORLD PREMIÈRE RECORDINGS

Piano News



GP737

**LOURIÉ, Arthur (1892–1966)**  
COMPLETE PIANO WORKS • 1

GIORGIO KOUKL

This first volume devoted to Arthur Vincent Lourié's piano music traces his journey from the Debussian Impressionism of his youthful *Cinq Préludes fragiles, Op. 1* through absorption of Scriabin's chromaticism in the eerie *Masques (Tentations)* of 1913 to the near-Cubism of *Formes en l'air*. Although Lourié was lauded – or derided – as a pioneering Futurist, his post-Revolutionary writing in France embraced a nostalgic Neo-Classicism represented by the *Petite Suite en Fa*.

includes WORLD PREMIÈRE RECORDINGS

Piano News



GP750

**LOURIÉ, Arthur (1892–1966)**  
COMPLETE PIANO WORKS • 2

GIORGIO KOUKL

The second volume in Giorgio Koukl's complete survey of Arthur Vincent Lourié's piano music spans the years 1912 to 1938. In that time the Belarus-born composer embraced extended tonality in *Deux Poèmes, Op. 8*, huge Scriabinesque chords in *Synthèses, Op. 16* and forward-looking harmonic astringency in the *Sonatina No. 3*. His post-Revolutionary Paris years are represented by a sequence of characterful miniatures.





GP681  
**MAČEK, Ivo (1914–2002)**  
 COMPLETE PIANO MUSIC  
 SONATA FOR VIOLIN AND PIANO



GORAN FILIPEC, *piano* • SILVIA MAZZON, *violin*

Ivo Maček occupied a significant place in 20th-century Yugoslavian musical life as a pianist and educator. The *Intermezzo* is among his most poetic early miniatures, the expressively wide-ranging *Theme and Variations* one of his most inventive pieces. His 1985 *Sonata* is the most elaborate and imposing of his solo piano works while the 1980 *Violin Sonata* typifies the increasing sophistication and poise of his later style.

includes WORLD PREMIERE RECORDINGS



GP617  
**MEDTNER, Nikolay (1880–1951)**  
 COMPLETE PIANO SONATAS • 1



PAUL STEWART

Like his near-contemporary Rachmaninov, who called him ‘the greatest composer of our time’, Nikolay Medtner was a composer, pianist and an exile from his native Russia. His portfolio of works includes a remarkable series of pieces for his own instrument, including fourteen sonatas and some hugely evocative, deeply poetic miniatures. Medtner’s gift for melody is immediately discerned in the early *Sonatina in G minor*. The *Sonata No. 1, Op. 5*, his first large-scale work, enshrines autobiographical elements and is both intense and spiritually charged. Poetry and nostalgia flood the beautiful *Sonata-Reminiscenza in A minor*. This is the first volume of a complete cycle of the Medtner Piano Sonatas.



GP618  
**MEDTNER, Nikolay (1880–1951)**  
 COMPLETE PIANO SONATAS • 2



PAUL STEWART

Nikolay Medtner’s 14 piano sonatas are considered among the most significant achievement in this genre by any composer since Beethoven. After the success of his *First Piano Sonata* (GP617) he turned to Goethe for inspiration, and the life and love-affirming *Sonata-Triad Op. 11* translates the poet’s words of passion, suffering and redemption into sound. The capricious, mysterious and beautiful *Sonata-Skazka* is a masterpiece in miniature and was once Medtner’s most performed work. Dating from his years of exile, the *Sonata-Idyll*, Medtner’s fourteenth and final Sonata, is notable for its eloquent themes that linger long in the memory.



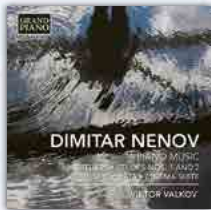
GP703-04 [2 CDs]  
**MOSOLOV, Alexander (1900–1973)**  
 COMPLETE WORKS FOR SOLO PIANO



OLGA ANDRYUSHCHENKO

Alexander Vasilyevich Mosolov was one of the most prominent Soviet experimentalist composers of the 1920s. Famed for his futurist orchestral piece *The Iron Foundry*, this ‘constructivist’ began to forge new directions through his use of motor rhythms, percussive attacks, and melodic angularity. Imprisoned for eight months in 1937, he later sank into undesired obscurity. In the four surviving Piano Sonatas, Mosolov shows himself to be one of the boldest and most complex Russian composers of his time.





GP652

## NENOV, Dimitar (1902–1953)

PIANO MUSIC

MINIATURES • ETUDES NOS. 1 AND 2 •  
TOCCATA • CINEMA SUITE

AUDIOPHILE AUDITION

★ ★ ★ ★



VIKTOR VALKOV

Dimitar Nenov was a leading figure of early 20th-century Bulgarian classical music. The entire range of his solo piano works is covered on this recording, from the austere and dissonant *Cinema Suite* to the romantic *Etudes* and exquisite *Theme and Variations in F sharp major*. The highly charged *Tocatta* is Nenov's most popular work, while *Fairy Tale and Dance*, his last work for piano, is the most distilled example of his art.



GP662

## NIEMANN, Walter (1876–1953)

PIANO MUSIC

SONATAS NOS. 1 AND 2 •  
FANTASIE-MAZURKA

**F**anfare  
WANT LIST

American Record Guide  
CRITIC'S CHOICE



BING BING LI

Highly respected in his day as a scholar, composer and pianist, Walter Niemann fell out of favour after the Second World War. His prolific output for piano, which includes several full-scale sonatas, is mainly romantic and reflective in style, yet with an underlying passion. The *Sonata No. 1* is notable for its contrast between impassioned writing and wistful expressiveness, while the heartfelt *Sonata No. 2 'Nordic'*, which features an exquisite and plangent slow movement, is testament to Niemann's Scandinavian sympathies.

WORLD PREMIERE RECORDINGS



GP682

## OSWALD, Henrique (1852–1931)

PAGINE D'ALBUM • ALBUMS, OPP. 32, 33 AND 36 •  
3 ÉTUDES • ESTUDO PARA A MÃO ESQUERDA



SERGIO MONTEIRO

Henrique Oswald was one of the most important composers in South America in the late 19th and early 20th centuries. His European-influenced music was suppressed by Brazilian nationalist sentiment in the 1930s and 40s, but on Oswald's death Villa-Lobos described him as "the most admirable composer of this country". This programme provides an excellent overview of his stylistic development, from the youthful, salon music aesthetic of *Pagine d'album* to the French impressionism of the *Album Op. 36* and the masterful *Trois Études*.

includes WORLD PREMIERE RECORDINGS



GP769 **NEW**

## PAGANINI AT THE PIANO

ARRANGEMENTS AND VARIATIONS BY

HAMBOURG, Mark (1879–1960) • BUSONI, Ferruccio (1866–1924) •  
ZADORA, Michael (1882–1946) • FRIEDMAN, Ignaz (1882–1948) •  
PAPANDOPULO, Boris (1906–1991)



GORAN FILIPEČ

In the years between 1902 and 1914 some of the world's greatest pianists published a series of works that explored the lyricism and virtuosity of Paganini's *Caprices*. Busoni was the greatest figure among them, but he considered Mark Hambourg to be the greatest pianistic talent of his generation. Both Michael Zadora and Ignaz Friedman carried out inventive free transcriptions while years later the Croatian Boris Papandopulo infused the pungent flavours of mid-20th-century idioms into the genre.

includes WORLD PREMIERE RECORDINGS





GP758 **NEW**

### PIANO CUBANO

**ALÉN, Andrés (b. 1950):** VARIATIONS ON SILVIO RODRÍGUEZ'S THEME • EMILIANO FARIÑAS, Carlos (1934–2002): 6 SONES SENCILLOS • SON SENCILLO NO. 7 • ALTA GRACIA

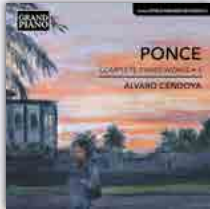
**LECUONA, Ernesto (1895–1963):** DANZAS AFRO-CUBANAS • ANDALUCÍA, "SUITE ESPAGNOLE"

YAMILÉ CRUZ MONTERO

Some of the finest, most stylistically diverse and exciting Cuban piano music can be heard on this recording. Ernesto Lecuona is one of the greatest of all Latin-American composers. *Malagueña*, from the *Suite Andaluía*, is considered the most powerful representation of Spain in Cuban music. Drawing on the Cuban genes of son and *canción*, the music of Carlos Fariñas radiates vivid colours, while that of Andrés Alén Rodríguez blends song, habanera and jazz influences.

**includes** WORLD PREMIERE RECORDINGS

KDFC  
CD OF  
THE WEEK



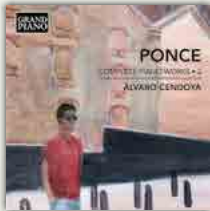
GP638

### PONCE, Manuel María (1882–1948) COMPLETE PIANO WORKS • 1

ÁLVARO CENDOYA

Manuel Ponce was the founder of Mexican musical nationalism, often incorporating the melodies of harmonised folk-songs into his music. Widely travelled – he studied in Europe, at first in Bologna and then, between 1925 and 1933, as a pupil of Dukas in Paris – Ponce assimilated a wide range of styles and influences, including European-influenced Romanticism, indigenous idioms and a more advanced harmonic language. This is the first of eight volumes devoted to Ponce's complete piano music.

**includes** WORLD PREMIERE RECORDINGS



GP764

### PONCE, Manuel María (1882–1948) COMPLETE PIANO WORKS • 2

ÁLVARO CENDOYA

Manuel Ponce was one of Mexico's most prolific and decorated composers and remains highly esteemed and popular today. Leaving Mexico midway through the Revolution, he lived in Cuba between 1915 and 1917 and soon absorbed the island's seductive Caribbean sensuality and subtle dances, also expressing melancholic nostalgia for his homeland in the *Elegía de la ausencia*. While living in Paris from 1925 to 1933, Ponce explored new compositional techniques, resulting in his own modernist style, as heard in the *Suite bitonal* which is notable not only for its use of polytonality but its inspired lyricism.



GP724

### ROGER-DUCASSE, Jean (1873–1954) PIANO WORKS

JOEL HASTINGS

CLASSICA  
★ ★ ★ ★



Jean Roger-Ducasse was a close friend of Debussy and a composer of considerable reputation in his day, one critic declaring that "all the best qualities of the French musician are combined in him – an abundantly rich imagination, clear and deep thought... and unerring taste." These qualities are found in piano works that range from exquisitely colourful wartime pieces such as *Sonorités*, the playfully virtuosic *Rythmes*, the alternately dreamy and dramatic *Barcarolles*, to a final, innovative *Romance* that seems constantly on the brink of wandering away from tonal harmony.

**includes** WORLD PREMIERE RECORDINGS





GP743-44 [2 CDs]

**ROSLAVETS, Nikolai (1881–1944)**  
COMPLETE WORKS FOR SOLO PIANO

D/APASON  
★ ★ ★



OLGA ANDRYUSHCHENKO

Stravinsky described Nikolay Roslavets as “the most interesting Russian composer of the 20th century,” but after decades of suppression in the former Soviet Union his significance is still being assessed even today through newly discovered and reconstructed works. Although Scriabin’s influence can be heard in earlier works, Roslavets’ constant experimentation with original and complex compositional techniques resulted in his ‘new system of tone organization’ and ‘synthetic chords’. Olga Andryushchenko describes Roslavets’ daunting piano music as “fire and ice!”

includes WORLD PREMIÈRE RECORDINGS



GP669

**SAMAZEUILH, Gustave (1877–1967)**  
COMPLETE PIANO WORKS



OLIVIER CHAUZU

A pupil of Dukas and a lifelong friend of Ravel, the composer, pianist and critic Gustave Samazeuilh was a central figure in Parisian musical life over many decades. His skill as a pianist can be heard in the majestic colours and intense virtuosity of *Le Chant de la mer* (The song of the sea). From the Classical discipline of the *Suite en sol* (Suite in G) to the later *Nocturne* (the composer’s transcription of his symphonic poem *Nuit*), and *Quatre Esquisses* (Four Sketches), Samazeuilh’s voice emerges as one of remarkable originality and superb musical realisation.

includes WORLD PREMIÈRE RECORDINGS



GP761

**SATIE, Erik (1866–1925)**  
COMPLETE PIANO WORKS, NEW SALABERT EDITION • 1

WGBH  
CD OF THE WEEK



NICOLAS HORVATH

Always inventive and innovation-seeking, Erik Satie’s earliest works show traces of Chopin as an influence but he soon came to reject virtuosity and tradition, choosing instead to remain with the quintessentially French traits of clarity, precision, elegance and economy. Satie’s hauntingly beautiful floating melodies and modal tonalities are unforgettably compelling, combining bygone classical ages with Parisian sophistication. This landmark recording uses both a new and corrected edition of Satie’s music and Cosima Wagner’s own 1881 Erard piano, Satie’s instrument maker of choice.

includes WORLD PREMIÈRE RECORDINGS



GP762 **NEW**

**SATIE, Erik (1866–1925)**  
COMPLETE PIANO WORKS, NEW SALABERT EDITION • 2  
LE FILS DES ÉTOILES



NICOLAS HORVATH

This second volume of Erik Satie’s complete solo piano music using Satie scholar Robert Orledge’s new Salabert Edition is devoted almost entirely to the enigmatic *Le Fils des étoiles*. Composed as incidental music for a play set in 3000BC, and announced as having ‘an admirably oriental character’, this is one of Satie’s longest scores and rarely heard complete. At its première the work, which comprises short juxtaposed sections as well as an attractive *Gnossienne* towards the end of Act I, ‘was met by an icy silence’!





GP763 **NEW**

**SATIE, Erik (1866–1925)**

COMPLETE PIANO WORKS, NEW SALABERT EDITION • 3

NICOLAS HORVATH



This third volume of Erik Satie's complete solo piano music using Satie scholar Robert Orledge's new Salabert Edition focusses on music composed between 1892–97, including theatrical scores such as the revolutionary *uspuđ*, and the *Danses gothiques* and famous *Vexations* written while the composer was hiding from a tempestuous love affair. The period closes with Satie composing in what he called "a more flexible and accessible way with the final *Gnossienne* and the six *Pièces froides*."

**includes WORLD PREMIERE RECORDINGS**



GP621

**SCHMITT, Florent (1870–1958)**

COMPLETE ORIGINAL WORKS  
FOR PIANO DUET AND DUO • 1

TROIS RAPSIDIES, OP. 53 •

SEPT PIÈCES, OP. 15 • RHAPSODIE PARISIENNE

THE INVENCIA PIANO DUO



Winner of the Prix de Rome in 1900, Florent Schmitt stands alongside Debussy and Ravel as one of the most original and influential French composers of his time. This is the first of four volumes including unpublished work and rarities for piano duo and duet, each representing Schmitt's rich harmonic palette and good humoured lyricism.

**includes WORLD PREMIERE RECORDINGS**



GP622

**SCHMITT, Florent (1870–1958)**

COMPLETE ORIGINAL WORKS FOR PIANO DUET AND DUO • 2

SUR CINQ NOTES, OP. 34 • REFLETS D'ALLEMAGNE, OP. 28 •

8 COURTES PIÈCES, OP. 41

THE INVENCIA PIANO DUO



Florent Schmitt was one of the most original and influential French composers of his time. His music shimmers with luxuriant melodies, good humour and a fearless harmonic vocabulary. This second of four volumes is filled with innovation and stylistic bravura, from the remarkable variety to be found in *Sur cinq notes* to the balletic poetry of *Reflets d'Allemagne*.

**includes WORLD PREMIERE RECORDINGS**



GP623

**SCHMITT, Florent (1870–1958)**

COMPLETE ORIGINAL WORKS

FOR PIANO DUET AND DUO • 3

MARCHE DU 163° R.I., OP. 48, NO. 2 •

FEUILLETS DE VOYAGE, OP. 26 • MUSIQUES FORAINES, OP. 22

THE INVENCIA PIANO DUO



Florent Schmitt remains one of the most important and influential French composers of the twentieth-century. Although he wrote successfully in almost all forms except opera, he was by training a formidable pianist and his writing for the instrument is colourful, bold and harmonically dextrous. Schmitt was also an inveterate traveller and this permeates his poetic and Romantic *Feuillets de voyage* (Travel Pages), *Op. 26* whilst *Musiques foraines* (Carnival Music) *Op. 22* reveals Schmitt the festive humorist.

**includes WORLD PREMIERE RECORDINGS**





GP624

**SCHMITT, Florent (1870–1958)**

COMPLETE ORIGINAL WORKS  
FOR PIANO DUET AND DUO • 4

HUMORESQUES, OP. 43 • LIED ET SCHERZO, OP. 54 • TROIS PIÈCES  
RÉCRÉATIVES, OP. 37 • UNE SEMAINE DU PETIT ELFE FERME-L'OEIL, OP. 58



THE INVENCIA PIANO DUO

Florent Schmitt was one of the most important of all French composers, an individualist who defies the simplicities of classification. The last of this four-disc series explores Schmitt's *Humoresques, Op. 43*, a cycle full of unexpected and witty twists, as well as the visionary *Lied et scherzo, Op. 54*. His gift for characterisation is always evident, not least in *Trois pièces récréatives, Op. 37* which is strongly spiced with humour.

includes WORLD PREMIÈRE RECORDINGS



GP730X [4-CD BOXED SET]

**SCHMITT, Florent (1870–1958)**

COMPLETE ORIGINAL WORKS FOR PIANO DUET AND DUO



THE INVENCIA PIANO DUO

Florent Schmitt stands alongside Debussy and Ravel as one of the most original and influential French composers of his time. Winner of the Prix de Rome in 1900, Schmitt wrote successfully in many forms but he was a formidable pianist who described his often rich and multi-staved scores as "fistfuls of piano". His music for the instrument is colourful, filled with adventurous harmonic innovation, stylistic bravura and good humoured wit. This complete collection for piano duo and duet includes unpublished works and rarities.

includes WORLD PREMIÈRE RECORDINGS



GP604

**SCHULHOFF, Erwin (1894–1942)**

PIANO WORKS • 1

PARTITA • SUSI • SUITE • VARIATIONS AND FUGUE



CAROLINE WEICHERT

During his short life Erwin Schulhoff absorbed a wide range of musical styles. The jazz-inspired *Partita* includes witty takes on the Tango, Foxtrot and Shimmy. Further synthesis comes in the *Suite No. 3*, written for the left hand alone, which adapts folk and jazz influences in a bracingly novel way, while the *Variations and Fugue* reveals indebtedness to Debussy, with whom Schulhoff studied.



GP631

**SCHULHOFF, Erwin (1894–1942)**

PIANO WORKS • 2

FÜNF PITTORESKEN • SONATA NO. 2 • ZWEI KLAVIERSTÜCKE •  
MUSIK FÜR KLAVIER, OP. 35 • ESQUISSES DE JAZZ



CAROLINE WEICHERT

Czech composer Erwin Schulhoff assimilated the influence of Jazz with genuinely distinctive results. The *Fünf Pittoresken* absorb both Dada and Scott Joplin whilst more classicist influences, such as Ravel, suffuse the *Second Piano Sonata*. *Esquisses de Jazz* (1927) is perhaps his most outstanding Jazz-influenced piece – a perfect synthesis of dance rhythms, wit and irony.







GP723

**SCHULHOFF, Erwin (1894–1942)**

PIANO WORKS • 3

SUITE DANSANTE EN JAZZ • 9 KLEINE REIGEN • OSTINATO •  
5 ÉTUDES DE JAZZ • CONFREY: KITTEN ON THE KEYS



CAROLINE WEICHERT

Spanning almost two decades of Schulhoff's output, this programme includes the rarely heard *Neun kleine Reigen*, one of the composer's earliest works to exhibit the influence of both jazz and light music, as well as *Suite dansante en jazz*, one of the last of his works to be overtly indebted to jazz idioms. The six intimate and humorous portraits of everyday life with a child which make up *Ostinato* show the influence of Expressionism and Dada. The album concludes with Zez Confrey's ragtime *Kitten on the Keys* to which Schulhoff pays his own tribute in the last movement of *Cinq Études de Jazz*.



GP760

**STEPANIAN, Hero (1887–1966)**

26 PRELUDES FOR PIANO



MIKAEL AYRAPETYAN

Described by Aram Khachaturian as "the greatest Soviet Armenian composer", Hero Stepanian followed the pioneering efforts of composers such as Komitas in establishing a strong national voice for Armenian music. He composed three symphonies, operatic works, numerous songs, chamber pieces, and works for piano. Building on the models of Chopin, Rachmaninov and fellow Armenians such as Komitas and Tigranian, the 26 varied and sharply contrasting *Preludes* are exquisite folk-influenced miniatures suffused with sadness, poetic contemplation, the natural world and scenes of Armenian life.

WORLD PREMIÈRE RECORDING



GP716

**TCHAIKOVSKY, Boris (1925–1996)**

PIANO AND CHAMBER WORKS



OLGA SOLOVIEVA, *piano* • DMITRY KOROSTELYOV, *piano*  
MARINA DICHENKO, *violin*

The piano and chamber works on this recording span 45 years of Boris Tchaikovsky's career, ranging from the delightful pieces composed by the precocious ten year old to the *Etude in E major* of 1980. They include the *Sonata for Two Pianos* with its mosaic approach to composition and its expressive exploration of the inner soul, and the beautifully crafted *Violin Sonata* of 1959. The solo piano miniatures reveal a spare texture that highlights the instrument's elemental beauty.

includes WORLD PREMIÈRE RECORDINGS



GP608

**TCHERPENIN, Alexander (1899–1977)**

COMPLETE PIANO MUSIC • 1

BAGATELLES • PIANO SONATAS NOS. 1 & 2 • INVENTIONS • ÉTUDES

pizzicato

MusicWeb  
INTERNATIONAL

RECORDING OF  
THE MONTH

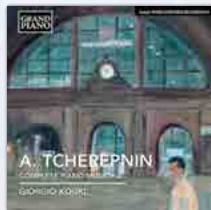


GIORGIO KOUKL

This programme demonstrates Russian-born Alexander Tcherepnin's mastery of the miniature and the monumental, speaking to the heart from a basis in the Romantic tradition. From the cleverly written and spontaneously fresh works of his youth to the remarkable *Sonata No. 2* from 1961, each piece is a gold mine of astoundingly inventive and distinctively individual craftsmanship.

includes WORLD PREMIÈRE RECORDINGS





GP632

**TCHEREPNIN, Alexander (1899–1977)** ★ ★ ★ ★

COMPLETE PIANO MUSIC • 2

SONATINE ROMANTIQUE • PETITE SUITE • TOCCATA • PIÈCES SANS TITRES • NOCTURNES NOS. 1 & 2 • DANCES NOS. 1 & 2 • MESSAGE

GIORGIO KOUKL

CLASSICA

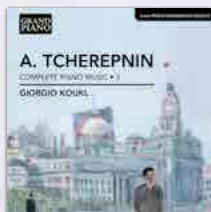
MusicWeb  
INTERNATIONAL

RECORDING OF  
THE MONTH



Focussing on his early piano works, this second volume of the complete piano music of Russian-born Alexander Tcherepnin shows a mastery of the miniature allied with huge imagination. The *Pièces sans titres*, Op. 7 are richly characterised gems and the *Petite Suite*, Op. 6 teems with resourceful vitality. By the time of *Message*, Op. 39, composed in 1926, and one of his masterpieces, Tcherepnin had developed an arrestingly dramatic approach to rhythm.

includes WORLD PREMIÈRE RECORDINGS



GP635

**TCHEREPNIN, Alexander (1899–1977)**

COMPLETE PIANO MUSIC • 3

8 PIECES • FEUILLES LIBRES • NOSTALGIC PRÉLUDES • EXPRESSIONS

GIORGIO KOUKL

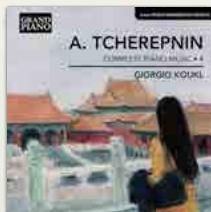
MusicWeb  
INTERNATIONAL

RECORDING OF  
THE MONTH



Giorgio Koukl's survey of Tcherepnin's inventive piano music continues with two 1950s collections that reflect a synthesis of his earlier technical and expressive innovations – the virtuosic *Eight Pieces* and the beguiling *Expressions*. These two cycles bracket a varied group of scores, from the youthful *Feuilles libres* through the restrained lyricism of the *Préludes*, and the quirky modernism of the *Intermezzo* and *Tanz*, to the relaxed songfulness of the *Etudes*, written following a concert tour of the Far East.

includes WORLD PREMIÈRE RECORDINGS



GP649

**TCHEREPNIN, Alexander (1899–1977)**

COMPLETE PIANO MUSIC • 4

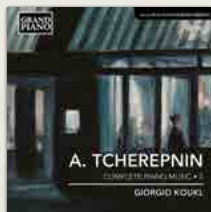
ENTRETIENS, OP. 46 • 12 PRÉLUDES, OP. 85 • 4 ROMANCES, OP. 31 • 5 CONCERT ETUDES, OP. 52, "CHINESE"

GIORGIO KOUKL



Drawn from different parts of Tcherepnin's life, the *Entretiens* display distinct cinematic qualities. With their exhaustive range of expression the *Twelve Preludes* vividly demonstrate the multi-faceted genius of their composer. The *Romances* contrast tenderness and warmth with unsettling moods and the *Five Concert Etudes* show an infatuation with all things Chinese.

includes WORLD PREMIÈRE RECORDINGS



GP650

**TCHEREPNIN, Alexander (1899–1977)**

COMPLETE PIANO MUSIC • 5

8 PRÉLUDES, OP. 9 • ARABESQUES, OP. 11 • 12 PIECES • OPIVOCHKI, OP. 109

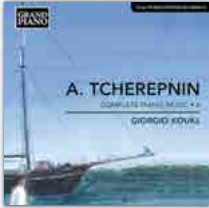
GIORGIO KOUKL



Volume 5 of Alexander Tcherepnin's complete piano music focuses on miniatures written at both ends of his career. The *Eight Preludes*, nicknamed the 'little fleas' on account of their frequent leaps, and the exotic *Arabesques* were among the pieces the young composer brought to Paris from Tbilisi in his suitcase. Written during the last decade of the composer's life, the mostly unknown and unpublished *Twelve Pieces* contain evocative scenes of childhood, while *Opivochki* or "Little Leftovers" are among his last works.

includes WORLD PREMIÈRE RECORDINGS





GP651

**TCHEREPNIN, Alexander (1899–1977)**

COMPLETE PIANO MUSIC • 6

SONGS WITHOUT WORDS, OP. 82 • CHANT ET REFRAIN, OP. 66 •  
LE MONDE EN VITRINE, OP. 75 • LA QUATRIÈME • 2 NOVELETTES, OP. 19 •  
PRAYER • RONDO À LA RUSSE • SLAVIC TRANSCRIPTIONS, OP. 27



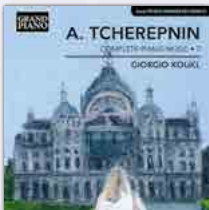
RECORDING OF THE YEAR



GIORGIO KOUKL

Selected from particularly fertile and contrasting periods of Tcherepnin's career, these works include a remarkable version of the *Volga Boatman's Song* in the bravura *Slavic Transcriptions*, and the vividly imaginative *Le monde en vitrine* influenced by Stravinsky. *Song and Refrain* combines beautiful melody with rhythmic freedom, while *Rondo à la Russe* is a three-minute gem.

includes WORLD PREMIÈRE RECORDINGS



GP658

**TCHEREPNIN, Alexander (1899–1977)**

COMPLETE PIANO MUSIC • 7

VOEUX • POLKA • ÉTUDE DE CONCERT •  
AUTOUR DES MONTAGNES RUSSES • OLD ST PETERSBURG •  
SOUVENIR DE VOTAGE • BADINAGE



GIORGIO KOUKL

Ranging widely over Tcherepnin's compositional life, Volume 7 includes early, unpublished works such as the *Étude de concert*, *Old St Petersburg* and the *Ballade*, which have been made available especially for this recording. The ultra-virtuosic *Toccata No. 2* dates from 1922 whilst shorter, lighter pieces such as the *Polka* were written during the German Occupation of Paris.

includes WORLD PREMIÈRE RECORDINGS



GP659

**TCHEREPNIN, Alexander (1899–1977)**

COMPLETE PIANO MUSIC • 8

MUSIC FOR CHILDREN



RECORDING OF THE YEAR



GIORGIO KOUKL

This eighth and final volume of the complete Tcherepnin piano music series is devoted to music for children. It ranges from the optimistic *Sunny Day* from 1915, which the composer found and copied out on the day he died, and the vibrant *Episodes*, which he brought with him to Paris when exiled from Russia, to the devotional beauties of *Histoire de la Petite Thérèse*. Alternating the wistful with the highly energetic, the three *Suites*, *Op. 51* explore the possibilities offered by Chinese musical tradition.

includes WORLD PREMIÈRE RECORDINGS



GP603

**WEINBERG, Mieczysław (1919–1996)**

COMPLETE PIANO WORKS • 1

SONATA NO. 1, OP. 5 • LULLABY, OP. 1 •  
SONATA NO. 2, OP. 8 • TWO MAZURKAS 'OP. 10' •  
SONATA, OP. 49BIS



Best New Classical Albums of 2012: #13



ALLISTER BREWSTER FRANZETTI

The works on this first volume of the complete piano works of Mieczysław Weinberg range from very early yet characterful Mazurkas and the remarkably intense *Lullaby*, his Opus 1, to the at times dissonant *Piano Sonata No. 1* and the more classically oriented *Piano Sonata No. 2*. The *Sonata, Op. 49bis* is a 1978 expansion and rebalancing of a work originally completed in 1951.

WORLD PREMIÈRE RECORDINGS





GP607

**WEINBERG, Mieczysław (1919–1996)**  
 COMPLETE PIANO WORKS • 2  
 PARTITA, OP. 54 • PIANO SONATINA, OP. 49 •  
 PIANO SONATA NO. 4 IN B MINOR, OP. 56



ALLISON BREWSTER FRANZETTI

This second volume of the complete piano works ranges in date from 1950-55. The *Partita* is notable for its alternation of the intimate and the intensely dramatic, whereas the *Sonatina* is lyrical, though never straightforward. The *Piano Sonata No. 4* fuses folk inspiration, rhythmic vivacity and melancholy in a profoundly personal way.

includes WORLD PREMIERE RECORDINGS



GP610

**WEINBERG, Mieczysław (1919–1996)**  
 COMPLETE PIANO WORKS • 3  
 CHILDREN'S NOTEBOOKS, OPP. 16, 19 AND 23 •  
 21 EASY PIECES, OP. 34 • CAN-CAN



ALLISON BREWSTER FRANZETTI

The third volume of the complete piano works focuses on the three sets of *Children's Notebooks*, twenty-three charming miniatures written to meet the strong demand for music for children in the Soviet Union. Weinberg's sets, however, were criticised for so-called inappropriate sophistication. The *21 Easy Pieces for Piano, Op. 34* are mood pictures, less technically demanding than the *Notebooks* but certainly not aimed at beginners.

includes WORLD PREMIERE RECORDINGS



GP611

**WEINBERG, Mieczysław (1919–1996)**  
 COMPLETE PIANO WORKS • 4  
 SONATAS NOS. 3, 5 AND 6 •  
 TWO FUGUES FOR LUDMILA BERLINSKAYA



ALLISON BREWSTER FRANZETTI

Weinberg's fraught early life included two dramatic escapes from the Nazis, as he made his way from his native Poland to the Soviet Union. His eventual arrival in Moscow in August 1943 saw a period of relative stability in his personal life and an extraordinary burst of creative vitality. *Sonata No. 3*, composed in the space of a week at the end of January 1946, represents a conspicuous advance on its predecessors. The deeply expressive, technically challenging and superbly varied Nos. 5 (1956) and 6 (1960) are the last of the numbered piano sonatas.

includes WORLD PREMIERE RECORDINGS



GP698-701 [4-CD BOXED SET]

**WEINBERG, Mieczysław (1919–1996)**  
 COMPLETE PIANO WORKS



'a wonderful journey' – Fanfare



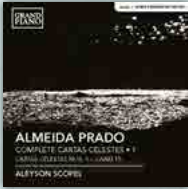
ALLISON BREWSTER FRANZETTI

Polish by birth, Mieczysław Weinberg escaped to the Soviet Union in 1939 and became a close friend and musical disciple of Shostakovich. He was a distinguished concert pianist, and piano music formed an important part of his prolific output. From pragmatic yet sophisticated pieces for children to the introspective and moving *Sonatas*, Weinberg's music reflects his life in its blend of optimism, tragedy and bitter-sweet humour.

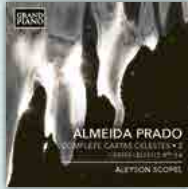
includes WORLD PREMIERE RECORDINGS



## 21<sup>ST</sup> CENTURY/CONTEMPORARY



GP709



GP710



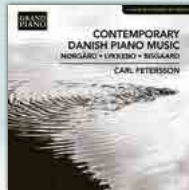
GP746



GP747



GP779



GP717



GP677



GP690



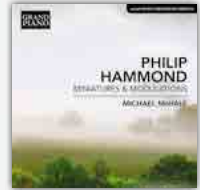
GP691



GP692



GP745



GP702



GP688



GP715



GP765



GP679



GP776



GP639



GP697



GP678





GP709

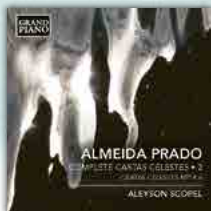
**ALMEIDA PRADO, José Antônio Rezende de (1943–2010)**  
**COMPLETE CARTAS CELESTES • 1**  
 NOS. 1–3 & 15



ALEYSON SCOPEL

*Cartas Celestes* (Celestial Charts) is one of prolific Brazilian composer José Antônio Rezende de Almeida Prado's most important achievements. Exploring every kind of resonance and sound the piano has to offer and using a new harmonic language called "transtonality", this set of works is described by pianist Aleyson Scopel as "a heroically audacious cycle" that depicts the sky and constellations in "colours, light, darkness and an almost mythological understanding and approach to the universe".

**includes WORLD PREMIÈRE RECORDING**



GP710

**ALMEIDA PRADO, José Antônio Rezende de (1943–2010)**  
**COMPLETE CARTAS CELESTES • 2**  
 NOS. 4–6



ALEYSON SCOPEL

*Cartas Celestes* (Celestial Charts) is a colossal 18-movement cycle of works depicting celestial bodies to be seen in the Brazilian sky, for which Almeida Prado, one of Brazil's most prolific and best-known composers, invented a new harmonic language called "transtonality". Dense and rhythmically charged and saturated in the richest colours, Nos. 4, 5 and 6 complete the composer's portrayal of the planets.



GP746 **NEW**

**ALMEIDA PRADO, José Antônio Rezende de (1943–2010)**  
**COMPLETE CARTAS CELESTES • 3**  
 NOS. 9, 10, 12 AND 14



ALEYSON SCOPEL

Almeida Prado's vast cycle of *Cartas Celestes* (Celestial Charts) depicts the celestial bodies visible in the Brazilian night sky during the four seasons of the year. As the cycle evolves so does Almeida Prado's sound world and colour palette, reaching a highly transcendent and poetic view of the universe with an ever-evolving harmonic language that includes the composer's own invented "transtonality". The composer himself described Aleyson Scopel's performances on Volume 1 [GP709] as "straight from heaven!"

**includes WORLD PREMIÈRE RECORDINGS**



GP747 **NEW**

**ALMEIDA PRADO, José Antônio Rezende de (1943–2010)**  
**COMPLETE CARTAS CELESTES • 4**  
 NOS. 13, 16–18



ALEYSON SCOPEL

José Antônio Rezende de Almeida Prado referred to his vast set of 18 *Cartas Celestes* as an "incredible journey", and the final three were completed just months before his death. Following the luminous Brazilian night skies of No. 13, the poetic references of the final trilogy refer to constellations named after animals, Grecian and Egyptian mythology, and one last homage to a pivotal figure in Brazilian literature. This is the final volume of Aleyson Scopel's world premièrerecording of the 15 *Cartas Celestes* for solo piano.

**WORLD PREMIÈRE RECORDINGS**





GP779 **NEW**

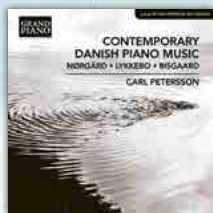
**ANTONIOU, Theodore (b. 1935)**  
COMPLETE PIANO WORKS

KONSTANTINOS DESTOUNIS



Theodore Antoniou is one of Greece's most celebrated and prolific contemporary composers. His music integrates traditional Greek musical elements within styles ranging from the impressionism of *Aquarelle* to the virtuoso effects of *Entrata*, all approached in intuitive ways, and always with an underlying dramatic plot inspired by ancient Greek drama, resulting in the invention of 'Abstract Programmatic Music.' This programme was recorded in the presence of the composer, who considers Konstantinos Destounis 'a phenomenon... a great interpreter of my complete piano works.'

**includes** WORLD PREMIERE RECORDINGS



GP177

**CONTEMPORARY DANISH PIANO MUSIC**  
**BISGAARD, Lars Aksel (b. 1947):** STADIER • BARCAROLE •  
WALKING (HOMMAGE À THOREAU)  
**LYKKEBO, Finn (1937–1984):** TABLEAUX  
**NØRGÅRD, Per (b. 1932):** PIANO SONATA • TOCCATA

CARL PETERSSON



Per Nørgård is regarded as the most important of contemporary Danish composers, but his impressive early piano works, foreshadowing significant elements of his mature style, have never before appeared on CD. These include the youthful joyous and bravura *Toccata* and the symphonic-scaled *Sonate Op. 6* influenced by Sibelius and Holmboe. Finn Lykkebo's atonal *Tableaux* are poetic pearls of precision and economy, while the deeply symbolic and challenging *Stadier* and other works represent Lars Aksel Bisgaard's complete piano music.

**includes** WORLD PREMIERE RECORDINGS



GP752LP [VINYL]

**GLASS ESSENTIALS**  
AN 80TH ANNIVERSARY TRIBUTE

NICOLAS HORVATH



This compilation celebrates Philip Glass' 80th birthday through his unique contribution to the solo piano repertoire. It features a selection of the intricately melodic *Etudes* which are both technique-expanding and intimately personal statements. Glass' importance as a film composer is shown in two excerpts from the BAFTA-winning score for *The Hours*, and *Metamorphosis Two* which derives from music for the 1988 film *The Thin Blue Line*. The only transcription Glass is known to have made, of Paul Simon's *The Sound of Silence*, is heard in its only recording. *Music in Fifths* – which Steve Reich called "like a freight train" – dates from his experimental years and is full of a mesmerising variety of pulse patterns.





GP677

**GLASS, Philip (b. 1937)**

GLASSWORLDS • 1

PIANO WORKS AND TRANSCRIPTIONS

GLASSWORKS: OPENING • DREAMING AWAKE • ORPHÉE SUITE • HOW NOW

★★★★★  
International Piano



**NICOLAS HORVATH**

Philip Glass has made an immense and stylistically wide-ranging contribution to piano repertoire. The *Orphée Suite*, a transcription of excerpts from the first opera in Glass' *Cocteau Trilogy*, is one of his most distinctive piano pieces, blending virtuosity and melodic richness. In contrast, the hypnotic *How Now* is structurally influenced by Indian ragas and gamelan music, whilst *Dreaming Awake* contains one of the most powerful climaxes in all Glass' works. Performed by Nicolas Horvath, a Scriabin Competition first prize winner, this is the first release in the complete Glass solo piano edition which will include many premières.

includes WORLD PREMIÈRE RECORDINGS



GP690

**GLASS, Philip (b. 1937)**

GLASSWORLDS • 2

COMPLETE ETUDES NOS. 1–20

CultureCatch  
Best New Classical Albums of 2015



**NICOLAS HORVATH**

Composed between 1991 and 2012, the 20 sweepingly diverse and intricately melodic *Etudes* are among Philip Glass' most beautiful and inventive works. Exploring a variety of textures, tempi and techniques, they provide an unintended but compelling self-portrait of the composer. "Piano solo concerts are among my favorite experiences," says Glass, "the most essential basic dialogue... Whatever happens is happening directly between me and the audience ... This is the first body of work where I'm really welcoming the world of pianists into my world."

GP691

**GLASS, Philip (b. 1937)**

GLASSWORLDS • 3

METAMORPHOSIS

NOMINEE  
**ICMA**



**NICOLAS HORVATH**

This programme reverses time, revealing the metamorphosis in Glass' work from his 1980s film and theatre transcriptions, through *The Olympian* composed for the Los Angeles Olympiad, to rarities such as the dream-like *Coda*. The *Trilogy Sonata* highlights Glass' renowned operas from the celebratory *Akhnaten Dance* to the stately *Satyagraha* and landmark *Einstein on the Beach*. The dazzling pulse-patterns of *Two Pages* make it a milestone of minimalism, while the *Sonatina No. 2* is a pre-minimalist work composed under the influence of Darius Milhaud.

includes WORLD PREMIÈRE RECORDINGS



GP692

**GLASS, Philip (b. 1937)**

GLASSWORLDS • 4

ON LOVE

THE HOURS • MODERN LOVE WALTZ •

NOTES ON A SCANDAL • MUSIC IN FIFTHS

NOMINEE  
**ICMA** ★★★★★  
International Piano



**NICOLAS HORVATH**

This volume focuses on love, one of Philip Glass' most glorious themes. The timeless melancholy of his BAFTA award-winning music for *The Hours* forms an organic suite driven by the film's three powerful characters, here complete with three unpublished movements. The breathtakingly energetic *Modern Love Waltz* expands the limits of minimalism by combining Glass's style with Viennese dance tradition, while his transcription of *Notes on a Scandal* is a recording première. Steve Reich described the iconic *Music in Fifths* as being "like a freight train".

includes WORLD PREMIÈRE RECORDING







GP745

**GLASS, Philip (b. 1937)**

GLASSWORLDS • 5

ENLIGHTENMENT

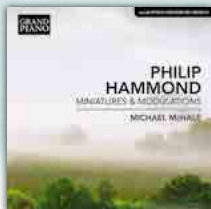
MAD RUSH • METAMORPHOSIS TWO • 600 LINES • THE SOUND OF SILENCE



NICOLAS HORVATH

The works in this programme demonstrate Philip Glass' perpetual goal of connecting with his audience. Taking shape as something like a hidden sonata form, *Mad Rush* contrasts peaceful atmosphere with tempestuousness and mesmerising beauty. The last of its kind in Glass' oeuvre, *600 Lines*, here receiving its première recording on solo piano, is an obsessive and hypnotically restless toccata that represents the zenith of his experiences while working with Ravi Shankar. These two monumental works are joined by première recordings of the subtly transformed *Metamorphosis Two*, and Glass' transcription of Paul Simon's *The Sound of Silence*.

includes WORLD PREMIÈRE RECORDINGS



GP702

**HAMMOND, Philip (b. 1951)**

MINIATURES & MODULATIONS

MICHAEL McHALE



The Belfast Harp Festival of 1792 was an event of great significance in the history of Irish music. Edward Bunting, then nineteen, was engaged to annotate all the music he heard, and his three volumes of *The Ancient Music of Ireland* provide a treasure trove of over 300 bardic tunes and their attributions. Philip Hammond has taken a selection of these tunes and approached them with complete freedom of style. Bunting's arrangement is the 'Miniature' and Hammond's is the 'Modulation'.

includes WORLD PREMIÈRE RECORDINGS



GP688

**KAZHLAEV, Murad (b. 1931)**

PIANO MUSIC

ROMANTIC SONATINA • DAGESTAN ALBUM • SIX PRELUDES • PICTURE PIECES



CHISATO KUSUNOKI

This recording charts a two-decade period in the musical life of the eminent Dagestani composer, teacher and conductor, Murad Kazhlaev. He has always written with idiomatic flair for his own instrument, the piano, from the early *Romantic Sonatina* to the beautiful folk themes that make up the *Dagestan Album*. His nonchalant wit can be savoured in *Picture Pieces* whilst expressive beauty permeates the *Six Preludes*.

includes WORLD PREMIÈRE RECORDINGS



GP715

**LEBANESE PIANO MUSIC**

BAZ (1926–2012): ESQUISSES

FULEIHAN, Anis (1900–1970): PIANO SONATA NO. 9

GELALIAN, Boghos (1927–2011): TRE CICLI • CANZONA E TOCCATA

KHOURY, Houtaf (b. 1967): PIANO SONATA NO. 3 'POUR UN INSTANT PERDU...'

SUCCAR, Toufic (b. 1922): VARIATIONS SUR UN THEME ORIENTAL



TATIANA PRIMAK-KHOURY

With the sea to the West and the Orient to the East, Lebanon is located exactly where both worlds meet. A remarkable blend of these influences can be heard in this exploration of three generations of Lebanese music, from Toufic Succar's classically carefree *Variations* and Georges Baz's "commemoration of Impressionism", via the uncompromising modernity of Boghos Gelalian's turbulent *Toccata* and Houtaf Khoury's *Third Sonata* that represents "life in a country where politics shatter every dream." The emotional intensity of these pieces reflects both a unique national temperament and the dramatic times in which they were written.

includes WORLD PREMIÈRE RECORDINGS





GP765

**RÄÄTS, Jaan (b. 1932)**  
COMPLETE PIANO SONATAS • 1

NICOLAS HORVATH

Jaan Rääts has written prolifically for the piano and his ten sonatas, spanning half a century, reveal his sophisticated control of expressive gestures. The composer himself has said: "I don't like rigid systems. I like absorbing musical material, filtering it, emotionally developing it as needed. Using it as a springboard for my imagination..."

WORLD PREMIÈRE RECORDING



GP679

**RIOTTE, André (1928–2011)**  
MÉTÉORITE ET SES MÉTAMORPHOSES  
(MOTIF, 31 VARIATIONS ET UNE CODA)

THÉRÈSE MALENGREAU

French composer André Riotte was closely involved with experiments in avant-garde music, following in the paths of Messiaen, Xenakis and Barraqué, as well as in group improvisation. He wrote widely for orchestral and chamber forces, but the piano was his central focus and his compositions for it chart his development from early neo-modal works through studies in pure sound, to the monumental inspiration of his large-scale works. *Météorite* et ses *métamorphoses*, one of the composer's last works, is a milestone in contemporary repertoire. Thoroughly organic, it develops as metamorphoses – a term Riotte preferred to 'variations' – and acknowledges the influence of Debussy, Bach, and Beethoven in his *Diabelli Variations*.

WORLD PREMIÈRE RECORDINGS



GP776 **NEW**

**SCHIFRIN, Lalo (b. 1932)**

PIANO WORKS

MISSION: IMPOSSIBLE THEME • JAZZ PIANO SONATA • PAMPAS • TANGOS • DANZA DE LOS MONTES • THEME AND 10 VARIATIONS ON AN ORIGINAL THEME • LA CALLE Y LA LUNA • LULLABY FOR JACK

MIRIAN CONTI

Cinematical



Lalo Schifrin, the internationally renowned composer of classic film and TV scores such as *Bullitt*, *Dirty Harry* and *Rush Hour*, has collaborated with fellow Argentinian pianist Mirian Conti for this collection of his works for solo piano, including several world premières. A unique arrangement of the famous theme to *Mission: Impossible* is included, as well as his most recent compositions: the two richly sensuous tangos and the powerful *Jazz Sonata*, composed especially for Conti.

includes WORLD PREMIÈRE RECORDINGS



GP639

**SILVESTROV, Valentin (b. 1937)**

PIANO WORKS

NAIVE MUSIK • DER BOTE • TWO WALTZES • FOUR PIECES • TWO BAGATELLES • KITSCHMUSIK

ELISAVETA BLUMINA

Piano music is central to Valentin Silvestrov's output. With its frequent allusions to lingering recollections of the past, this programme presents an overview of various creative periods. It begins with the composer's reworkings of youthful sketches (*Naive Musik*), followed by *Der Bote* (*The Messenger*) with its beautiful Mozartian theme leading into a sonatina in the style of the 18th century. After recent works from Silvestrov's self-defined 'Bagatelle' period, the recording concludes with the striking *Kitschmusik*, which engages with the music of Schumann, Chopin and Brahms. The *Two Waltzes* are dedicated to Elisaveta Blumina.

includes WORLD PREMIÈRE RECORDINGS





GP697

**SOLAL, Martial (b. 1927)**  
WORKS FOR PIANO AND TWO PIANOS



★★★★★  
Schweitz am  
Sonntag



ERIC FERRAND-N'KAOUA WITH MARTIAL SOLAL

European jazz legend Martial Solal is an imaginative and creative thinker for the piano, and one never straightjacketed by music genres. *Voyage en Anatolie* is a kind of survey of Jazz, with 13 brilliantly linked variations. The *Jazz Preludes* and *Études* explore piquant harmonies through innovative pianistic figures, whilst the *Exercice de concert* offers a stunningly transcribed improvisation. Solal himself plays the first piano part in the *Ballade for two pianos*.

includes WORLD PREMIÈRE RECORDINGS



GP678

**USTVOLSKAYA, Galina (1919–2006) •**  
**SILVESTROV, Valentin (b. 1937) •**  
**KANCHELI, Giya (b. 1935)**  
WORKS FOR PIANO AND ORCHESTRA



CONCERTI  
★★★★★



ELISAVETA BLUMINA, *piano* • STUTTGART CHAMBER ORCHESTRA • THOMAS SANDERLING

With two world première recordings, this programme highlights the Romantic and spiritual side of contemporary music from Russia and Eastern Europe. Galina Ustvolskaya's early *Concerto* expresses a vision of beauty and suffering in a tonal language quite unlike her later works. Giya Kancheli's *Sio* or 'breeze' is notable for its striking use of silence, as well as modal tunes, bass drones and wide dynamic extremes derived from Georgian folk music. Silvestrov's devotional *Hymn* reflects his approach to music as "a song the world sings about itself". Elisaveta Blumina's acclaimed recording of Silvestrov's solo piano works can be heard on GP639.



# GRAND PIANO

## OVERTONE

As the Grand Piano catalogue continues to grow, the label remains dedicated to its mission of discovering and recording little-known piano repertoire. It is also committed to promoting exciting new developments, such as the **Grand Piano Overtone** sub-label, which presents world première recordings of pianists performing their own compositions for piano. Overtone's artists come from very cosmopolitan backgrounds, whose music reflects the harmonious integration of a classical training with the artists' individual cultural influences.



GP693

### REINVENTIONS RHAPSODIES FOR PIANO

★★★★  
International Piano



TANYA EKANAYAKA (b. 1977)

Tanya Ekanayaka is one of Sri Lanka's foremost pianists and an internationally acclaimed composer. Her 'deeply autobiographical' piano compositions, or reinventions, introduce a novel and hybrid musical genre that takes a wide variety of Sri Lankan melodies – ancient, folk and popular – and blends them with motifs inspired by the tonal centres of established classical compositions by Bach, Beethoven, Ravel and others.

WORLD PREMIÈRE RECORDINGS



GP785 **NEW**

### TWELVE PIANO PRISMS

TANYA EKANAYAKA (b. 1977)

Tanya Ekanayaka's *Twelve Piano Prisms* extend the concept heard on her album *Reinventions: Rhapsodies for Piano* (GP693). They correspond to the twelve primary notes of the keyboard, and combine Sri Lankan melodies with music from other countries in a deeply personal representation of diverse cultures; their style inspired not only by a rich heritage of Western classical and indigenous world music, but also by pop, rock and film music.

WORLD PREMIÈRE RECORDINGS

\* Provisional artwork. Final artwork to be confirmed.



GP781 **NEW****PIANO CONCERTO 'FANTASTICO'**

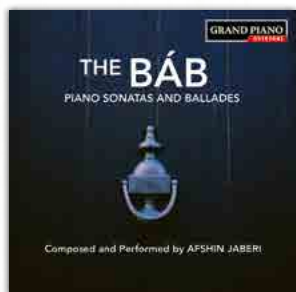
PIANO SONATA NO. 1, OP. 10 • INDIGO MIRAGE



ROBERTO ESPOSITO, PIANO (b. 1984)  
 BUDAPEST SCORING SYMPHONY ORCHESTRA  
 ELISEO CASTRIGNANÒ

Roberto Esposito's *Piano Concerto No. 1, 'Fantastico'* and his *Piano Sonata No. 1* stem from his desire as a pianist and composer to engage with the major musical structures of 19th- and 20th-century Classical and Romantic music. While drawing inspiration from the great composers of the past, in these two works he injects classical form with the musical idioms closest to his heart – those of jazz and the folk music of both his native southern Italy and the Mediterranean.

WORLD PREMIÈRE RECORDINGS



GP694

**THE BÁB**

PIANO SONATAS AND BALLADES



AFSHIN JABERI (b. 1973)

Iranian composer Afshin Jaber's powerful music combines 19th-century western piano traditions with eastern melodic influences. It is strongly connected with the message of equality and peaceful unity promoted by his religious faith. *The Báb Ballades* depict dramatic heroism and tragic sacrifice, while the Sonatas express the horrors of war and the fragility of remote cultures, out of which new hope and the chance for reconciliation can emerge.

"...[Jaber] displays wonderful virtuosity in his playing." – *American Record Guide*

WORLD PREMIÈRE RECORDINGS



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