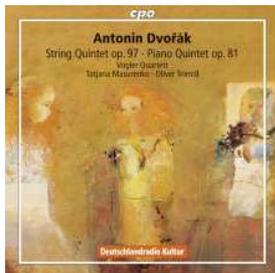




Nico Dostal (1895-1981)

**Die ungarische Hochzeit,
Operette in einem Vorspiel und drei Akten von Hermann Hermecke
Jevgenij Taruntsov, Regina Riel, Thomas Zisterer,
Anna-Sophie Kostal, Tomas Kovacic, Rita Peterl, Dolores Schmidinger
Chor des Lehar Festivals Bad Ischl, Franz Lehár-Orchester/Marius Burkert
cpo 777 974-2, 2 CDs, Price Code F2**

Operetta Magic with Esprit from Bad Ischl For many years now cpo has been releasing operetta rarities on CD in cooperation with the Lehár Festival in Bad Ischl. This year our selection is Die ungarische Hochzeit (The Hungarian Wedding) by Nico Dostal, a work premiered in Stuttgart in 1939 but today only rarely included in theater programs. Nico Dostal was very successful both as an operetta composer and as a film composer (Kaiserwalzer) and also gained renown with his sacred works (Mass in D major).



Antonin Dvorak (1841-1904)

**Quintet op. 97 in E flat major for two Violins,
Two Violas & Violoncello; Quintet op. 81 in A major for two Violins,Viola, Violoncello & Piano
Vogler-Quartett/Tatjana Masurenko, Viola (op. 97),Oliver Triendl, Piano (op. 81)
cpo 555 022-2, 1 CD, Price Code M**

New Dvořák from the Vogler Quartet

Following our successful edition featuring Antonín Dvořák's complete string quartets, the Vogler Quartet turns to more chamber music by this composer.

During the course of his life Dvořák penned more than forty works of this genre. Even if his fourteen string quartets dominate here, he made contributions to almost every traditional ensemble form – a feat matched only by Brahms during that period. The London premiere of the String Quintet op. 81 marked his international breakthrough. The first movement of this quintet ranks with the most significant sonata movements composed subsequent to Beethoven. Dvořák's initial compositional achievement documenting his occupation with the songs and dances of Native Americans and African Americans – even today his most famous such effort – is his last symphony, the New World Symphony.



Joseph Jongen (1873-1953)

Symphonie Concertante op. 81 for organ & orchestra;

Passacaglia et Gigue op. 90 for orchestra; Sonata Eroica op. 94 for organ solo

Christian Schmitt, Organ (Karl Schuke-Orgel der Philharmonie Luxembourg)

Deutsche Radio Philharmonie Saarbrücken Kaiserslautern/Martin Haselböck

cpo 777 593-2, 1 SACD (hybrid), Price Code S1

Tradition and Modernity

Since concertos for organ and orchestra are rare finds, it is no doubt Joseph Jongen's *Symphonie concertante* op. 81 that has kept his name alive beyond Belgium's borders. The typical case of a composer known for a single work, is that it? No, and cpo intends to do its part to correct this picture. For starters, the work catalogue of this composer born in Liège in 1873 carries quantitative weight with its more than four hundred entries.



Wolfgang Amade Mozart (1756-1790)

La Clemenza di Tito

Opera seria in two acts; Libretto: Pietro Metastasio, New Vienna version, 1804

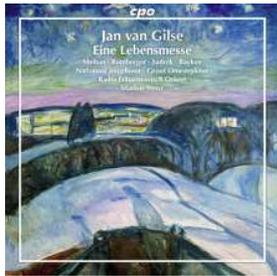
Carlo Allemano, Nina Bernsteiner, Kate Aldrich, Ann-Beth Solvang, Dana Marbach, Marcell Bakonyi

Academia Montis Regalis (Chor & Orchester), Alessandro Di Marchi

2 CDs, cpo 777 870-2, Price Code F2

Mozart's »Tito« in the New Viennese Version During the early nineteenth century *La clemenza di Tito*, in the new Viennese version of 1804, was Mozart's most popular opera everywhere in Europe. Since he had died a mere three months after its completion, he did not live to see how his last opera went on to rank as his most successful such work for decades. However, in keeping with the practice during that period, it was performed in versions adapted to the times and the taste of the opera public – and this is precisely the starting point for our recording's conductor – Alessandro De Marchi. He would like to present *Tito* in the form in which it was staged and acclaimed in great houses from the Vienna Court Opera to the Milan Scala and from Dresden and Hamburg to Paris during the early years of the nineteenth century.

Our recording is based on the acclaimed production at the Innsbruck Festival Weeks 2013 with the *Academia Montis Regalis* performing on historical instruments.



Jan van Gilse (1881-1944)

Eine Lebensmesse, Oratorio after Richard Dehmel

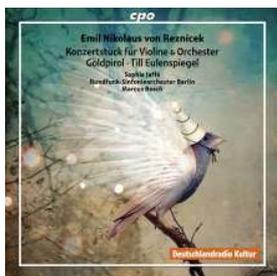
Heidi Melton, Gerhild Romberger, Roman Sadnik, Vladimir Baykov

Nationaal Jeugdkoor, Groot Omroepkoor,

Radio Filharmonisch Orkest/Markus Stenz

cpo 777 924-2, 1 CD, Price Code F1

World-Premiere Recording: Jan van Gilse's Opus Maximum Jan van Gilse's Lebensmesse was performed at the Muziek Centrum Vredenburg in Utrecht in May 2013, and it is now our pleasure finally to be able to present to you this impressive oratorio based on a poem by Richard Dehmel and scored for four soloists, two choirs, and orchestra on this CD release forming part of our extensive van Gilse edition. At the Netherlands Music Festival in 1912 van Gilse met with great recognition for his imposing work. Daniël de Lange wrote that the work had originated at a time »during which pieces like 'Wandrer's Sturmlied' by Richard Strauss became more popular and Wagner's influence had reached its absolute zenith. In a worthy manner van Gilse's work follows the current musical trend. The orchestration is masterful [...]. From purely musical standpoints one can describe van Gilse's work as very successful and even absolutely superb.«



Emil Nikolaus von Reznicek (1860-1945)

Symphonic Works:

Goldpirol (Idyllische Ouverture); Wie Till Eulenspiegel lebte;

Konzertstück für Violine und Orchester in E major; Präludium und Fuge in C minor;

Nachtstück für Violine, Hörner, Harfe und Streichorchester, Sophie Jaffé, Violin

Rundfunk-Sinfonieorchester Berlin/Marcus Bosch

cpo 777 983-2, 1 CD Price Code F1

Reznicek – Master of Metamorphosis – Returns The musical chameleon Emil Nikolaus von Reznicek is perhaps the composer of German late romanticism who had the most multifaceted style and is the most difficult to classify. Prior to the inauguration of cpo's grand edition of Reznicek's major works a few years ago, he was known to classical music fans solely as the composer of the Donna Diana Overture. In the meantime things have changed: on our many Reznicek releases listeners can experience for themselves all the stunts – seriously intended ones, mind you – performed by this

master of metamorphosis. And things are no different on our latest CD release. Take, for example, the Goldpirol Overture: »In its bright and carefree mood, the piece reflects the vacation atmosphere by Tegernsee's lake; in a broader sense, it also has to be regarded as a 'satyr play' going along with the preceding Tragic Symphony.



Louis Spohr (1784-1859)

The Complete Symphonies:

CD 1: Symphonies 3 & 10; Overture WoO 1 (as single CD from the back catalogue: cpo 777 177-2)

CD 2: Symphonies 2 & 8; Overture op. 126 (as single CD from the back catalogue: cpo 777 178-2)

CD 3: Symphonies 1 & 6; Overture op. 12 (as single CD from the back catalogue: cpo 777 179-2)

CD 4: Symphonies 4 & 5; Overture WoO 7 (as single CD from the back catalogue: cpo 777 745-2)

CD 5: Symphonies 7 & 9; Walzer op. 89 (as single CD from the back catalogue: cpo 777 746-2)

NDR RADIOPHILHARMONIE Hannover

Howard Griffiths

cpo 777 555 105-2, 5 SACDs (hybrid), Price Code B x 5

Absolutely Enthralling – Spohr's Complete Symphonies in Surround Sound Now Available at a Special Price in a Box Set

As a composer of instrumental music, Louis Spohr was second only to Beethoven in the category of widespread attention and recognition during the first half of the nineteenth century. After Beethoven's death in 1827 he was regarded by large segments of the music public as the greatest living composer. In 1828 the leading music critic Friedrich Rochlitz asked very rhetorically, »Who else should now write symphonies?« Spohr was supposed to continue what Beethoven had begun. However, even then Spohr's symphonic music was recognized as the absolute opposite of the type of the Beethovenian symphony. If genial musical license holds sway in Beethoven's oeuvre, then in Spohr classical order prevails. But no matter – he was a leading figure in the concert world of his times and for this reason merited a fresh evaluation. Howard Griffiths recorded Spohr's complete symphonic oeuvre for cpo with the NDR Radio Philharmonic on the basis of a new critical edition of the scores. Since Spohr had withdrawn his Symphony No. 10, here it could finally and wonderfully experience its world premiere! Following the release of Vol. 4 of our universally acclaimed complete edition of his symphonies, klassik-heute.com wrote, »One of the cpo label's most significant projects!«