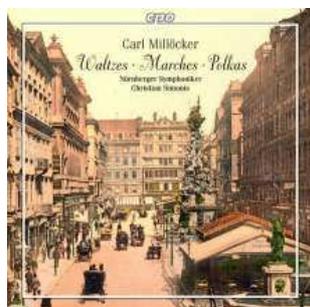


cpo New Releases August 2017



Carl Millöcker (1842-1899)

Waltzes, Marches, Polkas:

Ouvertüre in Es-Dur; Ilda. Polka Francaise; Cyprienne. Polka schnell; Sonntagskind. Walzer nach Motiven der Operette „Das Sonntagskind“; Melitta. Polka mazurka; Apajune. Marsch nach der gleichnamigen Operette; Probekuss. Walzer nach Motiven der Operette „Der Probekuss“; Eilgut. Galopp nach Motiven der Operette „Nordlicht“; Ringstraßen Polka; Carnevalslaunen. Polka schnell; Ouvertüre zur Operette „Der Bettelstudent“; Pizzicato. Walzer; Quecksilber. Polka schnell
Nürnberger Symphoniker Christian Simonis

cpo 555 004-2 1CD

The Best of Musical Entertainment from Millöcker

Following CDs featuring electrifying marches, sparkling polkas, and yearning waltzes by Benjamin Bilde and Richard Ellenberg, the conductor Christian Simonis – this time with the Nuremberg Symphony – now presents peppy popular pieces by Carl Millöcker, who was born in Vienna in 1842. In the context of the Viennese operetta of the nineteenth century, the composer and theater conductor Millöcker is usually mentioned together with the younger Johann Strauss and Franz von Suppé, and he certainly numbers among the most important creative personalities of the »Golden Years« of the Viennese operetta era. His musical oeuvre comprises some 110 stage works (operettas, singspiels, music for farcical comedies – and more), numerous piano compositions, some ninety songs, music for orchestra (waltzes, polkas, marches), choral works, and chamber music. At the time the customary practice was to arrange the best and most beloved melodies from stage works as dance music, as waltzes, polkas, quadrilles, and marches, and such was also the case with Millöcker’s music, including the »Sonntagskind-Walzer.« Its formal design is like the one known to us from the Strauss waltzes of this period. After a lavish introduction a series of four waltzes is presented; then a lengthy coda follows in the manner of a reminiscence.



Franz von Suppé (1819-1895)

Il Ritorno del Marinaio

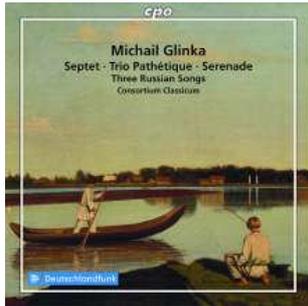
(Romantic Opera in two acts; Libretto: Anton Langer) Ljubomir Puskaric, Mariukka Tepponen, Giorgio Surian, Alias Farasin, Marco Fortunato Rijeka Opera Choir, Rijeka Opera Symphony Orchestra Adriano Martinolli D'Arcy

cpo 555 120-2, 2 CDs

Rijeka Opera – A Pioneering Feat

Yes, there is such a thing: an opera, not an operetta, by Franz von Suppé, through-composed and Italian in its dramatic character – which is hardly surprising from a man who was Donizetti's distant nephew! *Des Matrosen Heimkehr* was a commissioned work for the Hamburg Opera, but our recording of this romantic work does not draw on the textual circumstances of the Hamburg premiere, during which Anton Langer's original text was performed.

The Italian version, whose translator has remained unknown, is found in the piano reduction published by August Cranz of Hamburg and in part in Suppé's manuscript score, housed today in Vienna's City and State Library. The Italian version is also the better medium for the Italian character of the music. The Suppé biographer Roser then was also justified in terming it »magnificent music,« and the Vienna magazine *Die Lyra* praised the »fine attractive appeal, charmingly enthralling melodies« avoiding the »high-flown style of the grand opera« and mentioned the »avoidance of the shallow and the ordinary.« In any case, the recording represents a successful pioneering effort that once again has found a place for a forgotten work from a neglected genre – the opera oeuvre of Franz von Suppé – in musical and cultural memory.



Michail Glinka (1804-1857)

Chamber Music:

Septet in E flat major;

Trio Pathétique;

Drei russische Lieder (three Russian songs, arr. for piano trio by Eduard Hermann (1850-1937);

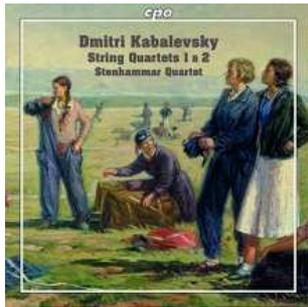
Serenade over themes from Donizetti's "Anna Bolena"

Consortium Classicum

cpo 777 871-2, 1CD

Glinka's Chamber Compositions

Mikhail Glinka, the founder of Russian national opera composition and Russian symphonic music, is known internationally above all for his operas *A Life for the Tsar* and *Ruslan and Lyudmila* and his orchestral work *Kamarinskaya*. His chamber oeuvre is little known outside Russia and – apart from piano music and songs with piano – is limited to a few works. The complete edition of Glinka's works edited in the Soviet Union contains a mere eight chamber compositions. The form of Glinka's *Septet* is modeled above all on the symphonies of Viennese classicism; for its themes, however, he draws on the folk melodies with which he had been familiar since his childhood, thereby combining Western tradition with Russian melodic designs. His *Trio pathétique* and the *Serenata* distinguished by great virtuosity and colorfulness are played without breaks between the four movements. The *Three Russian Songs* heard on the present recording form a group created by the composer Eduard Hermann during the 1880s. He employed songs with piano accompaniment by Glinka and arranged them for a piano trio.



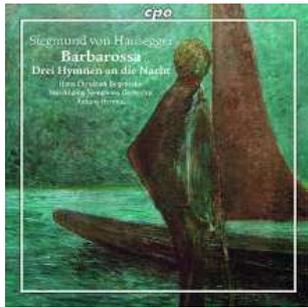
Dmitri Kabalevsky (1904-1987)

**String Quartets No. 1 op. 8 & No. 2 op. 44
Stenhammar Quartet**

cpo 555 006-2, 1CD

M Kabalevsky's Refined String Quartets

Dmitri Kabalevsky composed a mere two string quartets, in this category hardly a quantitative match for his fellow Dmitri (Shostakovich). His first quartet of 1928 from his late study years with Nikolai Yakovievich Myaskovsky is a work structured with great refinement not only fulfilling academic requirements but also representing a remarkably independent achievement. His second quartet from the period immediately after World War II very dramatically reflects the events of the preceding years. Here Kabalevsky produced a work of extraordinary eloquence with a clear *per aspera ad astra* arising from the horrors of the war and its end but in no way limited to this aspect. It is known that Serge Prokofiev was looking a bit over Kabalevsky's shoulder while he was composing, but the result is of course in no way a stylistic copy.



Sigmund von Hausegger (1872-1948)

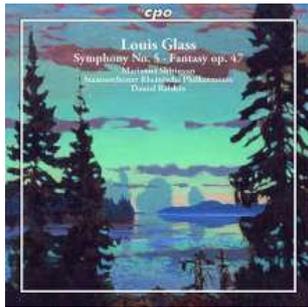
Barbarossa (Symphonic Poem);

**Drei Hymnen an die Nacht for Baritone & Orchestra Hans Christoph Begemann, Baritone
Norrköping Symphony Orchestra, Antony Hermus**

cpo 777 666-2, 1CD

Great Symphonic Music III

Promises are for keeping – and so our Hausegger series continues with more powerful symphonic music and the greatest success of the composer's lifetime, his Barbarossa of 1899. His second magnificent tone poem forms a three-movement symphony; first performed in Munich and then a second time in Berlin, this lavish late romantic work clearly exhibits influences from Wagner and above all from Bruckner. It is the typical work of a young enthusiast, outstandingly orchestrated, and was presented many times during the years prior to World War I. Those who followed Hausegger's career regarded his Hymns to the Night based on Gottfried Keller and composed immediately after Barbarossa as his best contribution »so far« to the genre of the orchestral song. After all, the hymns form a little »symphonic cycle« all of their own.



Louis Glass (1864-1936)

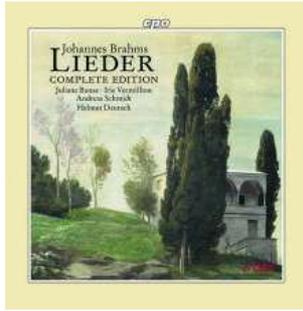
Complete Symphonies Vol. 2:

Symphony No. 5 op. 57 in C major "Svastika"; Fantasy for Piano & Orchestra op. 47 Marianna Shirinyan, Piano; Staatsorchester Rheinische Philharmonie, Daniel Raiskin

cpo 777 494-2, 1CD

Glass and Theosophy

The theosophical worldview, to which Louis Glass increasingly felt drawn, found expression in only a very few of his compositions. Of all the works influenced by theosophy, the fifth symphony – Sinfonia svastika – from 1919-20 is the one based on the most extensive overall idea. The symbol of the swastika had the significance of a lucky charm but also served as a symbol of the sun or the wheel of the universe. (Our current relation to the swastika is very decisively conditioned by the role that this symbol played as the hooked cross in the national flag of the German Third Reich hoisted in 1933 – while the original meaning was lost.) In a footnote on the first page of the printed score the composer described the swastika as »The Wheel of Life, a symbol of circulation.« The Sinfonia svastika became one of the composer's most performed works and no doubt conveys a particularly accurate impression of him. His Fantasia for Piano and Orchestra above all adheres to the work's introspective motto alluding to theosophy: »From the spirit's eternal canopy, tones calling man sound down. And man turns away from the world and remains alone in order to find peace.«



Johannes Brahms (1833-1897)

Lieder Solo Complete Edition

Juliane Banse, Iris Vermillion, Andreas Schmidt Helmut Deutsch, Piano

cpo 555 177-2, 11CD, Special Price

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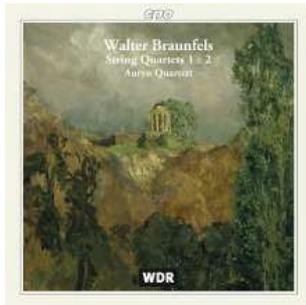
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The Complete Solo Songs of Johannes Brahms

Now at long last we are happy to be able to offer you our complete edition of the solo songs of Johannes Brahms in a top-quality box of eleven CDs containing a booklet of more than a hundred pages – all at a special low price! And to top things off: all the song texts are available in German and English on our website under this product as a pdf. The outstanding interpreters Juliane Banse, Iris Vermillion, and Andreas Schmidt dedicate themselves with consummate vocal artistry to the composer's many different song cycles, always with their loyal accompanist, the pianist Helmut Deutsch. Johannes Brahms preferred to compose individual songs or smaller groups of four or five songs and to gather them together under a single opus number. His unique selections of texts and combinations of songs never fail to fascinate us. Brahms always wanted to emphasize the independent literary value of his song sources and was particularly interested in the musical mediation of their atmospheric and emotional content. A highlight edition for song fans!



Walter Braunfels (1882-1954)

String Quartets 1 & 2 (opp. 60 & 61)

Auryn Quartett

cpo 999 406-2, 1 CD, Special Price

Late-Romantic String Quartets

The career of the composer Walter Braunfels (1882-1954) followed an unfortunate course frequently encountered in Germany during the first half of the twentieth century. He celebrated his breakthrough in the 1920s and was very successful above all with his opera *Die Vögel* (The Birds); but when Hitler came to power, these promising developments in the public eye were tragically cut off. Since Braunfels was »half-Jewish,« he was removed from all his posts in 1933, and the performance of his works was prohibited. During the following years of involuntary »inner emigration« (1933-45), Braunfels wrote music of the greatest compositional maturity: three full-length stage works and a series of chamber compositions consisting of three string quartets and a string quintet. Our release of the Quartets Nos. 1 and 2 from the next-to-last war year with the Auryn Quartet marked a recording premiere. This most deeply felt music born of the late-romantic spirit has an inner intensity completely bracketing out the chaos of the outer world (1944!). It reflects the outlook of a composer who knew what it means to experience isolation and held that in creative production one can »find solace in that world of order in which even the profoundest suffering assumes heightened significance because it is presented as an offering.«