

David DeBoor CANFIELD

THREE 'AFTER' CONCERTOS

CONCERTO AFTER TCHAIKOVSKY

RHAPSODY AFTER GERSHWIN

CONCERTO AFTER GLIÈRE

Hayrapet Arakelyan, saxophones
Rachel Patrick, violin
Sinfonia Varsovia
Ian Hobson

AN AUTOBIOGRAPHICAL OUTLINE

by David DeBoor Canfield

As a composer, author, music critic, annotator, editor, publisher, recording producer, archivist, researcher, violinist, theologian, scholar and teacher at a pastors' college, I wear many hats. I was born in Fort Lauderdale, Florida, in 1950, and received my first training in music at the age of six from my father, John Canfield, himself a professional musician who likewise wore a number of musical hats but also diverged into other activities, such as building houses or teaching systematic theology at African Bible College in Malawi. My mother, June (*née* DeBoor) Canfield, was likewise a musician, and so I grew up in a home where music was played and listened to constantly. Even so, my interest through high school and more than half of my undergraduate work in college was in chemistry, but midway through my junior year at Stetson University, I decided that I would be only an ordinary chemist but perhaps could exceed that standard in music. I therefore transferred to Covenant College, where my father was head of the music department at the time, and knew that I could legitimately be exempted from a number of otherwise mandatory music courses, which allowed me to graduate, in 1972, in the normal four-year timespan.

After my graduation I moved back to Fort Lauderdale, where I began a gardening service, but I was soon hired as a violinist in several south Florida orchestras, including the Fort Lauderdale Symphony, the Miami Opera Association and the Miami Beach Symphony. In 1974, thanks to the financial support of my grandmother, Bertha DeBoor, I applied for and was accepted as a musicology major at Indiana University, but upon my arrival in Bloomington, Indiana, I elected to major in composition instead, and was awarded my MM in 1979 and DM in 1983. My primary composition teacher there was John Eaton, although I also worked with Bernhard Heiden and Frederick Fox.

By the time I received my doctorate, I'd long since decided not to go into academia but took on the position of supervisor of one of the music libraries at Indiana University, during which time I also began a record business, *Ars Antiqua*, specialising in used and collectors' classical records. This firm quickly became the largest business of its kind in the world, allowing me to leave my position at the library. During the course of this business, which I ran for 38 years, and from which I've finally retired, I travelled to some 45 countries to seek out records for my customers. All during this time, I've continued to compose music; there are more than 110 works in my official catalogue (and another hundred-plus works of juvenilia), including three symphonies, a major stage-work, a half-dozen concertos, works for band and orchestra and a host of chamber pieces.

As a composer, I first became known in the saxophone world, in large measure because of the first work on this CD, my *Concerto after Glière*, which was written for Eugene Rousseau. My music has by now been performed in more than 30 countries, on five continents, by some of the world's most accomplished soloists, including the saxophonists Claude Delangle, Otis Murphy, Stephen Page, Timothy Roberts, Kenneth Tse and the Oasis and *Zyzyx* Quartets; the violinists Andrés Cárdenas and Rachel Patrick; the pianists John O'Connor, David Brunell and Benjamin Boren; and ensembles such as the Indianapolis Symphony Orchestra, the United States Marine and Navy Bands, the *Orchestre de la Garde Republicaine*, Columbus Indiana Philharmonic, Thailand Philharmonic Orchestra and the Poznań Philharmonic Orchestra, among numerous others.

My music is published by Jeanné, TRN and Evensong Music; recordings of it have appeared on the Albany, Bloomington Symphony Orchestra, Crystal, Enharmonic, Jeanné, Move, MSR, Recherché and US Navy Band labels. In 2001, I was honoured to be the featured composer of the 'Chiefly Canfield Festival' given by the faculty and students at University of Central Missouri. As a Christian, however, I consider all of the above in light of Philippians 3:8,¹ and in fact, am convinced that my most important

¹ 'Yea doubtless, and I count all things but loss for the excellency of the knowledge of Christ Jesus my Lord: for whom I have suffered the loss of all things, and do count them but dung, that I may win Christ' (King James Version).

activity in the light of that verse is the training of pastors at Clearnote Pastors College in Bloomington. I have had two books published on theological topics as well.

The ‘After’ Series

As someone who has been in the recordings business for almost four decades and handled literally millions of recordings of classical music, I feel safe in stating that the present album is quite unlike anything else in the history of recorded classical music. Certainly, other composers have written parodies or pastiches of earlier composers’ music: in the Schubert Centenary year of 1928, for instance, an international competition was held to complete his ‘Unfinished’ Symphony. But I am quite confident that no one has heretofore engaged, as I have done, in a systematic project of ‘filling in the gaps’ in the repertory of various composers who did not happen to write for specific instruments – what I call my ‘After’ Series – and three examples from that project are included here. I hasten to say that I do have my own contemporary compositional voice, but you will not hear it on this album. Interested readers may easily find these ‘proper’ works of mine at various online outlets.

So, how did I get into deliberately writing music in the style of other composers? It actually began when I was in my teens and twenties. During that era in the 1960s and ’70s, I composed some works (mostly for solo piano) in the style of older composers because it helped me to develop my skill as a composer. The figures I imitated in these juvenile works included Bach, Borodin, Chopin, Schoenberg and Schumann. Some of the pieces sounded reasonably like their models, and some didn’t make the grade.

Fast forward, then, to 1994, by which time I had completed my graduate studies and settled on a mature compositional voice which uses what I call ‘free tonality’. At that time, I was leading the second violin section in the Bloomington Pops in Indiana, an orchestra my father had founded in 1992. One day early that year, he had asked if I would orchestrate the *Intermezzo and Tarantella* of Reinhold Glière (originally for double-bass and piano) for the bassist Bruce Bransby, a faculty member of the Jacobs School of Music at Indiana University, so that he might perform the work with the Bloomington Pops. I agreed, not only to help my father out, but because I knew and

admired Glière's music (even this particular work). The orchestration took me only a month or so, and the premiere of that version was given on 16 April 1994. Although I liked the piece in its orchestral garb, there had been some balance issues in rehearsal between the soloist and orchestra that resulted in the string sections having to be cut in half. I remember thinking at the time that another instrument might project through my orchestration better, and even that a saxophone would probably work well in that respect, but after the premiere, I put the piece in a drawer and forgot about it for more than a decade.

Shortly after my acceptance in 1974 as a graduate student in composition at Indiana University, I had heard the saxophone playing of Eugene Rousseau, and was captivated by his virtuosity, exquisite tone and artistry. I quickly became convinced I would write him a work some day. It was 2007 before I finally felt confident enough in my ability to compose something worthwhile for a musician of his stature, but I wasn't sure what kind of a piece I should write. By this point in his career, he had been the dedicatee of dozens of works by various other composers, so I thought it might be nice to do something quite different for him. At that point my Glière orchestration came to mind as something that could be possibly expanded into a full concerto. Because of the relatively late invention of the saxophone, I was also aware that there was little original Romantic music for the instrument – a further inducement for me to do something with my two orchestrated Glière pieces. Part of the task was relatively simple, namely to transpose the double-bass part up to the range of the alto saxophone. Realising that saxophonists like to play fast, and their instrument permits considerable virtuosity (beyond that possible on the rather unwieldy double-bass), I also rewrote the solo part, and transposed both movements to more saxophone-friendly keys. But after I had done that, I faced a larger problem: the 'Intermezzo' that would become the second movement of the concerto [2] was, at three minutes, too short for a work of symphonic proportions. I rather brashly decided to compose a middle section in the style of Glière to extend the length of the movement. After some tweaking, I was satisfied that I'd written music that could have conceivably been composed by him – there were even a few bars that were similar in style to his later, more harmonically adventurous Third Symphony, *Ilya Murometz*. However,

an even bigger problem loomed with the fact that the Concerto needed an opening movement, ideally the longest of the three (the ‘Tarantella’ at five minutes was fine in scope and style for a flashy closing movement). Since I had a good number of Reinhold Glière’s compositions in my record library, I looked through them to see if there might be another work that could be orchestrated and arranged to meet the requirements of the first movement, but didn’t find anything I thought would be suitable. I then thought to myself: ‘Well, Canfield, you’ve been brash enough to add a section to the second movement, so you might as well go all out and do an opening movement as well!’ This decision allowed me to make the portions I’d composed a tribute to Glière and to claim the resulting work as composer rather than merely arranger (more than half of the running time of the piece would now be original music; that is, ‘original’ in the sense that the music was by me – the style was certainly anything but original!). Having decided on this course of action, I composed the first movement [1] in about ten days, its ideas coming very quickly. Thus was born the first work in what was to become my ‘After’ series.

I sent the completed work to Eugene Rousseau, who accepted its dedication with gratitude, and I also sent it to my friend Kenneth Tse, Rousseau’s former student and protégé. Tse also liked the work, and received permission from his erstwhile teacher to premiere the piece at the 2009 World Saxophone Congress in Bangkok, with the conductor Allan McMurray and the Thailand Philharmonic Orchestra. This performance launched the piece into the musical consciousness of saxophonists and it quickly became my most-performed work: at the time of writing, it has received well over 100 performances in 30 or more countries, and Tse’s premiere performance has been viewed more than 30,000 times on YouTube.

In spite of its quick acceptance by saxophonists, the *Concerto after Glière* could well have been a one-off work, had it not been for the late saxophonist, scholar, teacher and author Thomas Liley. I’d got to know Tom sometime around 2003, and had been promising to write him a work. In 2011 I finally had an opportunity to do so, and when I asked him what sort of work he’d like, he immediately responded (knowing my *Concerto after Glière*) with a request for me to write a *Trio after Brahms* for saxophone, violin and

piano, given that Brahms was his favourite composer. This second 'After' work was the one that actually launched me into an entire series of 'After' pieces, which to date also includes works in the styles of Gershwin, Joplin, Poulenc, Schumann and Tchaikovsky – two of them included in this album. All of these are works for solo instruments (mostly members of the saxophone family) not written for by the composers whose styles they emulate.

The *Concerto after Tchaikovsky* was commissioned by the Chinese-Australian saxophonist Allan Yang, who approached me at the 2012 World Saxophone Congress, held that year in St Andrews, Scotland. I had other commitments to fulfil (including the *Trio after Brahms*), and so I wasn't able to begin the piece until May 2013, but it came quite quickly to me, and I finished it that August. Unlike the *Concerto after Glière*, which was composed directly as a full score (and later had to be reduced to a version with piano accompaniment), I composed this work (and the later *Rhapsody after Gershwin*) initially as a piano-accompanied score and then orchestrated it. Yang's commission specified a soprano saxophone as the solo instrument, which pleased me given that I wanted to write a Romantic work for another member of the saxophone family. It received its premiere in Melbourne on 23 November 2013. Also unlike the *Concerto after Glière*, this work used no actual music of the composer in whose tribute it was written. Having by now become confident of my ability to write works that bore reasonable resemblance to the styles of other composers, I forwent using any substantial amount of Tchaikovsky's music, although I deliberately made some not-so-subtle references to a few works of this most beloved of all Russian composers. The opening of the first movement is reminiscent of the opening of *Eugene Onegin*, and the last movement contains some runs lifted from the finale of the Fourth Symphony and a pretty strong reference to the bassoon accompaniment found in the 'Chinese Dance' from *Nutcracker* – although it wasn't a deliberate allusion to Allan Yang's nationality! There are probably a few other spots that exhibit unconscious references to various works, but I do believe that the vast majority of the music is my own ersatz Tchaikovsky.

The work is, formally, loosely modelled on his Violin Concerto, including a first movement in B flat minor cast in sonata-allegro form [4]. The soaring second lyrical

theme is in the relative major of D flat; after the development section, a cadenza precedes the recapitulation, and the reiteration of the second theme returns in the original minor key to bring the movement to a powerful unison close, something that Tchaikovsky loved to do. The second movement [5] is cast in G flat major and in $\frac{3}{8}$; mostly gentle, it is briefly interrupted by a passionate outburst, also common in Tchaikovsky's music. The central panel of its ABA form modulates to D major and has an undercurrent of dance-like rhythms over which floats the soloist's wandering line. The finale [6] is a brief movement in rondo form, in the style of the Russian trepak, a dance that never lets up in its vigorous momentum, even accelerating at the end.

The idea of a work for violin and orchestra in the style of Gershwin came into my mind more than twenty years before I actually wrote it. In 1986 I had been commissioned by the Bloomington Symphony to write a work which became my *Overture: The Spirit of Challenger*. The 'thought experiment' that brought this work into existence was: 'What if Gershwin had been the product of a conservatoire rather than Tin Pan Alley?' Consequently, that work is jazz-influenced, but largely classical in idiom. And ever since I wrote it, I've been convinced that violinists would love to have a piece along the lines of the *Rhapsody in Blue*. During the 1990s I had become a sort of unofficial composer-in-residence with the Bloomington Pops, which premiered about a dozen of my lighter pieces. This association led me to propose writing a work for violin and orchestra in the style of Gershwin. Although the board seemed interested, for whatever reason, nothing ever came of the proposal before the orchestra disbanded in 2013.

Finally in 2013, violinist Rachel Patrick visited me at home in Bloomington. I'd been wanting to write her a work to thank her for her wonderful recordings and performances of several of my violin works. I broached the idea of a *Rhapsody after Gershwin* to her at that time, and she responded enthusiastically, and so in February 2015 I began work on the piece, first writing down some tunes that occurred to me, and then composing the entire piece (only about half of my tunes actually showed up in the final version) in a piano reduction. Since I was distracted by other tasks, the orchestration took me until May.

Since the *Rhapsody in Blue* is essentially a sequence of terrific tunes which undergo relatively little development, this structure became my model. But I did not forgo development entirely (neither did Gershwin): the main and most Gershwinesque tune in my *Rhapsody* appears about five minutes into the piece and is developed in different ways, showing up several times later on in varying orchestral garb. Another idea I had before I began writing was to again engage in a bit of speculation along the lines of the sort of piece Gershwin might have composed had he lived another ten or twenty years (he was 38 when he died). No one can say for sure how his music might have evolved a couple decades down the road, but his 'late' opera *Porgy and Bess* gives some hints of progression in his harmonic language. This evolution in his style led me to bring a few more modern harmonies into my work than I would have used had I simply been trying to slavishly imitate his style.

Additionally, a little-known fact is that Jascha Heifetz had been hoping for a violin concerto from Gershwin, and seemed to rue the fact that he had not commissioned one from him in time. Had Gershwin lived even six months longer than he did, my *Rhapsody* might well have been rendered unnecessary and superfluous, as I would not accept a commission to write an 'After' piece for an instrument that a given composer did write for. It would be daft to attempt a *Violin Concerto after Brahms*, for instance – although a *Viola Concerto after Brahms* would be quite another matter!

My *Rhapsody after Gershwin*, then, begins in a minor key [7], with a serious opening derived primarily from my speculation about 'future' Gershwin. Jazz elements are present from the beginning of the piece, but the tone is largely classically symphonic. Jazz becomes more overt in the second section of the piece, a G major tune played by the orchestral violins before it is repeated in a different key by the soloist. There follows a *scherzando* section similar in effect to one in the first movement of the Tchaikovsky Violin Concerto, and it is followed by a slow middle section with lush Gershwinesque harmonies. The concluding third large section of the work includes a grand, soaring theme in E major (intended to suggest the tune in the same key in the *Rhapsody in Blue*), a quick-tempo E minor section full of violinistic virtuosity, a cadenza for the soloist, and a Latin-flavoured section that perhaps suggests Gershwin's *Cuban Overture*. This

last passage bears a clear resemblance to the ‘Promenade’ from Mussorgsky’s *Pictures at an Exhibition* – no coincidence, since *Pictures* is my favourite piece of music (I have collected more than 1,600 recordings of the piece in 650 or more arrangements). After a reiteration of the E major theme and the virtuosic section, now in the parallel major, the piece wraps up with a last iteration of the G major theme, transposed to E major.

The final question I should probably address is why, when I have a contemporary style in my own individual compositional voice, would I want to write works in any number of old-fashioned and obsolete styles? It’s certainly a valid question, and a large part of my answer lies in the fact that I’m striving to create works that the great masters of the past never wrote but performers and listeners might wish they had. Second, although I don’t have the slightest delusion about being another Tchaikovsky, Gershwin or Glière, since I have the technique to fill these gaps and am willing to do so, why not? There are other composers out there who could write pieces as I am doing in my ‘After’ series, but for any number of reasons they don’t. One advantage I may have over some of my colleagues is that I have no connection to musical academia, and consequently no reputation to protect, and no pressure to maintain an unwavering and distinctive compositional style. If my music in whatever style brings enjoyment to performers and audiences, I shall be satisfied, and grateful to God.

Hayrapet Arakelyan was born in Yerevan in 1991 and eight years later he began to study the saxophone with Alexander Manukyan at the Alexander Spendarian Music School. He has had master-classes with Theodoros Kerkezos, Jean-Marie Londeix, Vincent David, Arno Bornkamp and Claude Delangle, and continued his studies with Daniel Gauthier at the Hochschule für Musik in Cologne. Since 2014 he has studied at the Konservatorium Privatuniversität in Vienna with Lars Mlekusch. He has been a D'Addario performing artist since January 2014. He has won first prize in many international saxophone competitions, including those in Ancona, Carquefou in western France, Kyiv, Łódź, Nantes, North Rhine-Westphalia, Oldenburg, Poznań, Turin and Yerevan. In 2009 he won the Federal Competition for Young Musicians (Bundeswettbewerb Jugend Musiziert) in Germany and was awarded a special prize by the Deutsche Stiftung Musikleben. In May 2010 he represented Germany in the finals of the Eurovision Young Musicians contest in Vienna, which was broadcast live in more than eighteen countries.



He has appeared in numerous musical festivals, including the International Festival in Paris, the International Aram Khachaturian Festival in the United States, the XII International Palace and Musical Olympus Festivals in St Petersburg, the Aberdeen International Youth Festival and the Festival Assisi nel Mondo in Italy. In addition, he has performed as a soloist with numerous orchestras, including the Radio Symphony Orchestra Vienna, the Boston Pops Orchestra, the State Symphony Orchestra of the Hermitage in St Petersburg, the State Chamber Orchestra of Russia, the Poznań Philharmonic Orchestra, the Symphony Orchestra of Armenia, the Chamber Orchestra of Armenia, the Kölner Sinfonietta, the Symphony Orchestra of Kaliningrad, the Folkwang Chamber Orchestra and the Juilliard School Orchestra in New York. Most recently, he has been performing in numerous European countries as well as in Jordan, Lebanon, Russia, Syria, the United Arab Emirates, United States and Canada.

Hayrapet Arakelyan is also an active chamber musician, performing at many music festivals in a number of different ensembles. In 2010 he founded a duo with the pianist Gleb Koroleff and in 2012 he co-founded the Frates Trio with the pianist Rudolvs Vanks and the violinist Fedor Roudine. And he recently began to work with the Alliage Quintet.

His debut CD, *French Connection*, with music by Denisov, Milhaud, Borne, Swerts and Muczynski, was released in spring 2012 by Ars Production. He plays saxophones made by Henri Selmer, Paris.

The violinist and violist **Rachel Patrick** leads a versatile musical life as both a performer and teacher and has presented concerts on four continents. Recent solo engagements include performances of Kevin Puts' Violin Concerto with the South Bend YSO and the German premiere of Tan Dun's *Hero* Concerto with the Schleswig-Holstein Festival Orchestra. Rachel is the founding violinist/violist of the San Francisco-based Vinifera Trio and recently completed a tour of Asia with her other trio, Nu Expressions. As a chamber musician she performs for the Classicopia series in New England, Bodhi Tree North in Palo Alto, Trinity Alps in California and Amici Music in North Carolina, and has recorded for the labels Albany, Crystal, Enharmonic and now Toccata Classics.

She was leader of the Schleswig-Holstein Festival Orchestra from 2009 to 2012, participating in dozens of tours and collaborations, including performances in the Berlin Konzerthaus, Charles V Palace in Granada, Carnegie Hall and internationally broadcast performances with Lang Lang and Herbie Hancock at the O2 Arena in Berlin.

Rachel Patrick began her musical studies at the age of three with Mimi Zweig in the String Academy programme at Indiana University. Joining their prestigious touring group at the age of eight, she was also featured in the Emmy-nominated film documentary about the group, *Circling Around*. She completed a Bachelor of Music degree at the University of Michigan, studying with Stephen Shipps and Yehonatan Berick and completed her graduate studies at the Jacobs School of Music at Indiana University, serving as an Associate Instructor in violin and studying with Alexander Kerr.



Ian Hobson, pianist and conductor, enjoys an international reputation both for his performances of the Romantic repertoire and of neglected piano music old and new, and for his assured conducting from both the piano and the podium.

Born in Wolverhampton in 1952 and one of the youngest-graduates of the Royal Academy of Music, Ian Hobson then pursued advanced studies at both Cambridge and Yale Universities. He began his international career in 1981 when he won First Prize at the Leeds International Piano Competition, having previously earned silver medals at both the Arthur Rubinstein and Vienna-Beethoven competitions. Among his piano teachers were Sidney Harrison, Ward Davenny, Claude Frank and Menahem Pressler; as a conductor he studied with Otto Werner Mueller, Denis Russell Davies, Daniel Lewis and Gustav Meier, and he worked with Lorin Maazel in Cleveland and Leonard Bernstein at Tanglewood. A professor in the Center for Advanced Study at the University of Illinois (Urbana-Champaign), Ian Hobson received the endowed chair of Swanlund Professor of Music in 2000 and is now the Swanlund Emeritus Professor.

Ian Hobson is in increasing demand as a conductor, particularly for performances in which he doubles as a pianist. He made his debut in this capacity in 1996 with the Stuttgart Chamber Orchestra, and has since appeared with the English Chamber Orchestra, the Fort Worth Chamber Orchestra, the Sinfonia Varsovia (at Carnegie Hall), the Pomeranian Philharmonic and the Kibbutz Chamber Orchestra of Israel, among others. He also performs extensively as pianist-conductor with Sinfonia da Camera, a group he formed in 1984 and which quickly gained international recognition through its recordings. He is also active as an opera conductor, with a repertoire that encompasses works by Cimarosa and Pergolesi, Mozart and Beethoven, and Johann and Richard Strauss.

To date he has amassed a discography of some sixty releases, mostly on the Zephyr label (which he founded), including the complete piano sonatas of Beethoven and Schumann, and a complete edition of Brahms' piano variations. He has also recorded a sixteen-volume collection of the complete works of Chopin, also for Zephyr. With the violinist Sherban Lupu he is recording, as pianist and conductor, the complete works of Ernst for Toccata Classics,



which recently released his CDs of piano music of Harold Truscott and Edward Loder. He is also recording a pioneering series of the early orchestral works by Martinů for Toccata Classics. His website can be found at www.ianhobson.net.

In 1984, at the invitation of Waldemar Dąbrowski, director of the Stanisław I. Witkiewicz Studio Centre for the Arts in Warsaw, and Franciszek Wybrańczyk, director of the Polish Chamber Orchestra, the violinist Yehudi Menuhin arrived in Poland to perform as a soloist and conductor. So as to meet the exigencies of the repertoire, the orchestra invited renowned Polish musicians from all over Poland to take part in the performances. The first concerts of the ensemble, conducted by Menuhin, were received enthusiastically by audiences and critics, and he accepted the invitation to become the first guest conductor of the newly established orchestra, now named **Sinfonia Varsovia**.



Sinfonia Varsovia performs at the world's most prestigious concert halls and festivals, working with world-renowned conductors and soloists. The orchestra has recorded several albums, radio and television performances, boasting a discography of more than 270 CDs, many of which have received prestigious prizes. In 1997 Krzysztof Penderecki became the musical director, and in 2003 also its artistic director. Sinfonia Varsovia is a municipal cultural institution co-ordinated by the City of Warsaw. In 2015, in the presence of the President of Warsaw, Hanna Gronkiewicz-Waltz, the architect Thomas Pucher and Janusz Marynowski, director of Sinfonia Varsovia, signed a contract for the delivery of design documentation for a new concert hall for the orchestra and for the development of the property at 272 Ulica Grochowska.

Its website can be found at www.sinfoniavarsovia.org.



TOCCATA DISCOVERY CLUB



David MATTHEWS

COMPLETE STRING QUARTETS, VOLUME FOUR

COMPLETE BETHOVEN TRANSCRIPTIONS
PIANO SOLO
PIANO SOLO
PIANO SOLO
PIANO SOLO
PIANO SOLO
PIANO SOLO

Kristen Quisen



Heinrich Wilhelm ERNST

COMPLETE WORKS, VOLUME FIVE

COMPLETE WORKS, VOLUME FIVE
COMPLETE WORKS, VOLUME FIVE
COMPLETE WORKS, VOLUME FIVE
COMPLETE WORKS, VOLUME FIVE
COMPLETE WORKS, VOLUME FIVE
COMPLETE WORKS, VOLUME FIVE

Shelton Laps, violin
Ian Hobson, piano

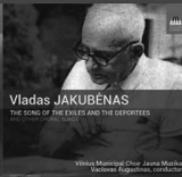


Charles O'BRIEN

COMPLETE ORCHESTRAL MUSIC, VOLUME TWO

COMPLETE ORCHESTRAL MUSIC, VOLUME TWO
COMPLETE ORCHESTRAL MUSIC, VOLUME TWO
COMPLETE ORCHESTRAL MUSIC, VOLUME TWO
COMPLETE ORCHESTRAL MUSIC, VOLUME TWO
COMPLETE ORCHESTRAL MUSIC, VOLUME TWO
COMPLETE ORCHESTRAL MUSIC, VOLUME TWO

Lisings Symphony Orchestra
Paul Mann



Vlaslas JAKUBENAS

THE SONG OF THE EXILES AND THE DEPORTÉES

THE SONG OF THE EXILES AND THE DEPORTÉES
THE SONG OF THE EXILES AND THE DEPORTÉES
THE SONG OF THE EXILES AND THE DEPORTÉES
THE SONG OF THE EXILES AND THE DEPORTÉES
THE SONG OF THE EXILES AND THE DEPORTÉES
THE SONG OF THE EXILES AND THE DEPORTÉES

Vilnius Municipal Choir, Jasna Musica
Valerius Ruginas, conductor



Pauline VIARDOT

SONGS

SONGS
SONGS
SONGS
SONGS
SONGS
SONGS

Iris Katcheva, soprano
Ludwig Angerer, piano



John WORGAN

COMPLETE ORGAN MUSIC

COMPLETE ORGAN MUSIC
COMPLETE ORGAN MUSIC
COMPLETE ORGAN MUSIC
COMPLETE ORGAN MUSIC
COMPLETE ORGAN MUSIC
COMPLETE ORGAN MUSIC

Timothy Quisen



Grigori FRID

COMPLETE MUSIC FOR VIOLA AND PIANO

COMPLETE MUSIC FOR VIOLA AND PIANO
COMPLETE MUSIC FOR VIOLA AND PIANO
COMPLETE MUSIC FOR VIOLA AND PIANO
COMPLETE MUSIC FOR VIOLA AND PIANO
COMPLETE MUSIC FOR VIOLA AND PIANO
COMPLETE MUSIC FOR VIOLA AND PIANO

Alexander VUSTIN

Elena Artemenko, viola
Christopher Guitt, piano



Leonid SABANEYEV

PIANO SOLOS, VOLUME ONE

PIANO SOLOS, VOLUME ONE
PIANO SOLOS, VOLUME ONE
PIANO SOLOS, VOLUME ONE
PIANO SOLOS, VOLUME ONE
PIANO SOLOS, VOLUME ONE
PIANO SOLOS, VOLUME ONE

Jonathan Powell



Guy ROPARTZ

PIANO MUSIC

PIANO MUSIC
PIANO MUSIC
PIANO MUSIC
PIANO MUSIC
PIANO MUSIC
PIANO MUSIC

Stephanie McCullum



Ermat KRENEK

COMPLETE PIANO CONCERTOS, VOLUME ONE

COMPLETE PIANO CONCERTOS, VOLUME ONE
COMPLETE PIANO CONCERTOS, VOLUME ONE
COMPLETE PIANO CONCERTOS, VOLUME ONE
COMPLETE PIANO CONCERTOS, VOLUME ONE
COMPLETE PIANO CONCERTOS, VOLUME ONE
COMPLETE PIANO CONCERTOS, VOLUME ONE

Mikhail Pozharov
English Symphony Orchestra
Karlheinz Wood



William Humphreys DAYAS

PIANO SOLOS, VOLUME ONE

PIANO SOLOS, VOLUME ONE
PIANO SOLOS, VOLUME ONE
PIANO SOLOS, VOLUME ONE
PIANO SOLOS, VOLUME ONE
PIANO SOLOS, VOLUME ONE
PIANO SOLOS, VOLUME ONE



Emil FREY

PIANO MUSIC, VOLUME ONE

PIANO MUSIC, VOLUME ONE
PIANO MUSIC, VOLUME ONE
PIANO MUSIC, VOLUME ONE
PIANO MUSIC, VOLUME ONE
PIANO MUSIC, VOLUME ONE
PIANO MUSIC, VOLUME ONE



Ferenc FARKAS

COMPLETE PIANO SOLOS, VOLUME ONE

COMPLETE PIANO SOLOS, VOLUME ONE
COMPLETE PIANO SOLOS, VOLUME ONE
COMPLETE PIANO SOLOS, VOLUME ONE
COMPLETE PIANO SOLOS, VOLUME ONE
COMPLETE PIANO SOLOS, VOLUME ONE
COMPLETE PIANO SOLOS, VOLUME ONE



Mieczyslaw WEINBERG

COMPLETE PIANO SOLOS, VOLUME TWO

COMPLETE PIANO SOLOS, VOLUME TWO
COMPLETE PIANO SOLOS, VOLUME TWO
COMPLETE PIANO SOLOS, VOLUME TWO
COMPLETE PIANO SOLOS, VOLUME TWO
COMPLETE PIANO SOLOS, VOLUME TWO
COMPLETE PIANO SOLOS, VOLUME TWO



Joseph RYELANDT

COMPLETE PIANO SOLOS, VOLUME ONE

COMPLETE PIANO SOLOS, VOLUME ONE
COMPLETE PIANO SOLOS, VOLUME ONE
COMPLETE PIANO SOLOS, VOLUME ONE
COMPLETE PIANO SOLOS, VOLUME ONE
COMPLETE PIANO SOLOS, VOLUME ONE
COMPLETE PIANO SOLOS, VOLUME ONE

Join today to discover unknown music
from Renaissance to the present day.
Experience our Classical music discoveries
from around the world, before anyone else!

toccataclassics.com/discovery



Recorded on 23 November (*Concerto after Glière, Rhapsody after Gershwin*) and 24 November (*Concerto after Tchaikovsky*) 2015 in the Witold Lutosławski Concert Studio (S1), Polish Radio, Warsaw

Recording engineers: Lech Dudzik and Julita Emanuilow

Post-production editing: Chip Reardin, Air Time Studio, Bloomington, Indiana

Producer: David DeBoor Canfield

Booklet essay: David DeBoor Canfield

Cover design: David M. Baker (david@notneverknow.com)

Cover photograph: Perry Reichanadter

Typesetting and lay-out: KerryPress, St Albans

Executive producer: Martin Anderson

© Toccata Classics, 2016

© Toccata Classics, 2016

Toccata Classics CDs are available in the shops and can also be ordered from our distributors around the world, a list of whom can be found at www.toccataclassics.com. If we have no representation in your country, please contact: Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK

Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com