



Moritz MOSZKOWSKI

ORCHESTRAL MUSIC, VOLUME FOUR
LAURIN: SIX EPISODES FROM THE BALLET
SYMPHONY IN D MINOR

Sinfonia Varsovia
Ian Hobson

MORITZ MOSZKOWSKI: A LIFE RE-APPRAISED

by Martin Eastick

Though regarded for most of the last century as a much-maligned purveyor of nothing more than salon trifles – as well as the once-popular *Spanish Dances* for piano duet – Moritz Moszkowski is at last beginning to receive the attention he deserves, at least by way of recordings. With luck the warm reception given to the first three volumes of this series might facilitate its emergence in the concert-hall, too: although his output of orchestral music is relatively small, what he did produce ought to have a direct appeal to audiences around the globe.

Moszkowski came from a wealthy Polish-Jewish family with its origins in Pilica, approximately 33 miles north-east of Katowice, in what is now southern Poland; they had settled in Breslau (now Wrocław in Poland, but then the capital of Silesia in East Prussia), in 1854, the year of his birth, which occurred on 23 August. Having displayed a natural talent for music from an early age, and after some basic home tuition, he began his formal musical education in 1865, following his family's relocation to Dresden. A further family move, to Berlin in 1869, enabled Moszkowski to continue his musical education, first at Julius Stern's Conservatoire (which still exists today as part of the Faculty of Music of the Berlin University of the Arts), where he studied piano with the composer and pianist Eduard Franck (1817–93) and composition with the famous theoretician and composer Friedrich Kiel (1821–85). He then went on to complete his musical studies at Theodor Kullak's renowned Neue Akademie der Tonkunst, also in Berlin, taking composition with Richard Wüerst (1824–81), a former pupil of Mendelssohn, and piano with Kullak himself, who had studied with Carl Czerny. In addition, he also had further instruction in orchestration from Heinrich Dorn (1804–92), a long-forgotten German operatic composer. Founded in 1855, Kullak's Akademie had quickly established itself in the vanguard of German academic musical institutions, and soon became the largest

and one of the most respected music-schools in Germany, accepting students from all over the world. Amongst his fellow students here were the Scharwenka brothers, Philipp (1847–1917), and Xaver (1850–1924), both of whom Moszkowski counted amongst his close friends.

In 1871, although still only aged seventeen, he accepted Kullak's invitation to join his teaching staff, and in 1873 he made a successful debut as pianist, which in turn led to a number of concert tours, undertaken while still fulfilling his professional duties as teacher. From 1874 onwards, Moszkowski's music started to appear in print, his Op. 1 being a scherzo for solo piano, although his earliest attempts at composition – all still unpublished – predate this piece. They include a piano quintet (the manuscript of which survives, but lacking a final movement), which was probably composed in his thirteenth year, an Overture in D major and a Symphony in D minor; and he had certainly started work on his colossal Piano Concerto in B minor, Op. 3, during 1873, although it had to wait until 2015 for its publication.

In 1884 Moszkowski married Henriette, the youngest sister of the well-known French pianist and prolific salon composer Cécile Chaminade. Soon after, however, he began to suffer from neuropathy in his arms, which caused him to restrict his performing activities as a pianist severely. This setback in turn, though, gave him the opportunity to devote more time to composition and teaching. He also began to achieve recognition and success as a conductor.

In 1897, at the height of his fame and by now considerably wealthy, he moved permanently to Paris. He was highly sought-after as a teacher, with such illustrious names as Vlado Perlemuter, Josef Hofmann and Wanda Landowska among his many piano students; and it was not only for piano that he was in demand: in 1904 none other than a young Thomas Beecham came to him for lessons in orchestration, at the recommendation of André Messager.

But his success was short-lived. Gradually, with the major cultural sea-change taking place as the new century dawned, Moszkowski found his once-considerable popularity fading. He ceased taking students in composition, bemoaning the fact that they were only interested in following the latest *avant garde* trends, which certainly did not sit

well with his conservative ideals, firmly entrenched in the traditions of the nineteenth century and now under threat from the emerging New Order as Romanticism moved into its twilight. By 1908, at the age of only 54, he had become a recluse, having been separated from his wife in 1890 (a divorce was finalised in 1892), as well as losing his daughter Sylvie in 1906 at the age of seventeen, for reasons that I have not been able to discover. His other child, a son, Marcel, born in Berlin in 1887, became a diplomat and financial journalist, writing under the pseudonym Marcel Chaminade; during the Second World War, he also was involved with the French resistance, and he died as late as 1971. Moszkowski *père* also suffered from poor health, which dogged him for the rest of his life. To make matters worse, he had unwisely invested the larger part of his considerable fortune in German, Austrian and Russian securities which were rendered valueless as a consequence of the First World War, not to mention the ensuing revolution in Russia 1917; and therefore his last years were spent in desperate poverty. He did receive some financial assistance, including some royalties, procured at the instigation of two of his former pupils, Josef Hofmann and Bernhard Pollack, the latter also famous as a pioneer in the study of ophthalmology and neuro-histology as well as being a pianist of note. A grand testimonial concert was arranged on his behalf, at Carnegie Hall, New York, on 21 December 1924, by a number of his former friends and colleagues, with a considerable sum being raised, but before he could benefit from the proceeds he died, from stomach cancer, on 4 March the following year.

Martin Eastick was born in Croydon in 1957 and studied piano from age six. Although continuing with his studies, he decided against a musical career, instead devoting his spare time to researching neglected nineteenth-century music and collecting scores, mainly of piano music by forgotten composers of the Romantic era. He has presented many lecture-recitals introducing forgotten repertoire as well as, more recently, assisting on a number of recordings, often providing performing material from his now substantial private collection.

MOSZKOWSKI'S ORCHESTRAL MUSIC, VOLUME FOUR

by William Melton

A cache of unpublished early works by Moszkowski discovered during dissertation research¹ by Bojan Assenov – pianist, composer, jazz and pop arranger and aficionado of rare piano music – at the Bibliothèque nationale de France in Paris included a Symphony in D minor, a product of Moszkowski's two years of study at the Neue Akademie der Tonkunst in Berlin. As Moszkowski recalled:

By this time, I had begun to take a serious interest in composition under Wüerst, and an overture of my own composition, performed at the aforementioned concert, received very encouraging applause. While still a student at the institution, I composed a symphony which was also very well received [...].²

Dated 'Summer, 1873', the Symphony in D minor (moszwv146) displays a standard of craftsmanship which transcends the creator's age of barely nineteen years. A substantial orchestra is employed, the strings joined by double woodwinds and trumpets, as well as three trombones, four horns and timpani.

The first movement begins *Maestoso* \square , in $\frac{4}{4}$, with a slow introduction alternating *ff* and *piano* in sinuous melody, the ostensible tonic key of D minor touched upon only in passing. After thirteen bars the introduction concludes as an A major seventh chord and *fermata* pause anticipate the beginning of a sonata-form exposition. This exposition, styled *Allegro appassionato*, tightens the slow outlines of the opening into an energetic first theme, *ff* in D minor. In turn, the secondary theme is prepared by a C major seventh chord and introduced in F, the relative major key. This secondary theme begins with a dotted quaver and semiquaver in martial *forte* woodwinds

¹ Bojan Assenov, *Moritz Moszkowski – eine Werkmonographie*, D.Phil. dissertation, Technische Universität Berlin, 2009.

² Moritz Moszkowski, *Tagebuch*, moszwv350, p. 320, in *ibid.*, p. 21. A woeful first rehearsal of the work at the Akademie (with the conductor Richard Wüerst suffering from chickenpox) had been succeeded by a more fortunate outing led by Ludwig von Brenner at the Singakademie.

before a serene string *legato* winds down the phrase, *pp*. A slow hymn on the solo horn is intoned above *staccato* strings, and four bars of *appassionato* chromaticism lead to the repeat of the exposition and return to D minor. The development starts with juxtaposed fragments of the first and second themes framed in F major and E flat minor, then piled in sequences, before an A held for five bars by the cellos and basses crescendos to *ff* and resolves into the recapitulation, which begins with the first theme in D minor; the second theme then appears in the parallel key of D major. Six bars of timpani *tremolo* on A in the bass precede a *ff marcatisimo* return to D minor and a crescendo to *fff pesante* before the *Più mosso stretto* acts as codetta in D minor. The continuous quavers of the first theme end in a *tutti* pause, after which an unexpected diminished chord in clarinets and horns prepares the final, fermata-held chord in winds and strings, *pp*.

The Scherzo that follows, marked *Vivo* [2], is in F major ($\frac{3}{4}$), with a bustling *saltato* (a bouncing stroke of the bow) theme in the strings, *pp*. Insistent quavers propel the theme throughout, with a surprising *sfz* accent on D flat (flattened submediant) octaves just before the end of the episode. The texture is thinned in a contrasting theme which is presented in the subdominant, B flat major, by the clarinet and bassoons, and slower movement in bassoons and horns in D flat major precedes the reappearance of material in the dominant. The Scherzo theme in F major then returns, with a D flat sidestep again portending the ending of the section. A languid Trio in the relative minor (D) is introduced by the solo woodwinds, its bittersweet melancholy and dotted rhythms recalling Polish folk-dances. A *legato cantabile* slows the tempo still more, concluding with more dotted rhythms before the whole Trio is repeated. The Scherzo then makes its last return in F major, this incarnation distinguished by the insertion of two distinctive $\frac{6}{8}$ bars shortly before the *ff* conclusion.

The third movement is a *Larghetto*, marked *Tranquillo* [3], in song form (ABA) and a $\frac{12}{8}$ metre. The opening B flat major chord in bassoons and lower strings provides a *pp* backdrop for the entrance of the fervent, rising main theme in the first violins, *cantabile e tranquillo*. A *poco crescendo* passage adds instruments and harmonic dissonance to this refrain, and a *grazioso* oboe appears in the dominant, F major, in a mixture of $\frac{9}{8}$ and $\frac{6}{8}$. A return to $\frac{12}{8}$ brings a *ppp* version of the impassioned opening, as well as the integration

of the *Tranquillo* melody, initially in D flat major but soon becoming more chromatically complex. The genial return of the opening theme in its original B flat major is accorded a richer accompaniment, and the directions *diminuendo*, *ritardando* and *morendo* convey the movement to its *ppp* conclusion.

The Finale begins *Presto non tanto* in $\frac{4}{4}$ [4], with D octaves in the strings which expand to a fermata-held A major chord. It acts as the dominant to the turbulent first Rondo theme (A) in *staccato* woodwind quavers and D minor. A shift to a leaner texture and slower note-values ushers in the genial B theme in F major, which crescendos to a *forte* reprise bolstered by the full brass. A quaver motto in trumpet and horn leads to a shortened return of the A theme in D minor. D major is the key of the next episode (C), an expansive theme in the violins which precedes the next return of A in bassoons and lower strings. Amply labelled *a battuta* (on the beat), *distintamente* (distinctly) and *staccatissimo*, this iteration of the theme retains the melodic contour of A but soon fragments thematically and harmonically, leading to a *tutti ff* climax and a reprise of the B theme in F major. There follows a weighty cadential passage which emphasises the A major dominant, and the A theme arrives at *Più mosso*, now in D major. A codetta of two-bar fragments of A is then propelled swiftly through *sempre fff* cadences which stress the pre-eminence of D major through the final fermata-held D octaves.

In 1892 Moszkowski received a commission for a ballet from Count Bolko von Hochberg, General Intendant of the Royal Dramatic Theatre in Berlin from 1886 to 1902.³ *Laurin*, Moszkowski's Op. 53. It is scored for an orchestra somewhat larger (with harp and tuba among other instruments) than the Symphony in D major. In 1895, Bote & Bock of Berlin published *Laurin* (moszww203) in full score, libretto, piano reduction and concert arrangements which included the 'Dance of the Rose Elves', 'March of the Dwarfs', 'Sarabande et Double' and 'Valse coquette', moszww203a (a 'Night Piece' and a

³ Hans Heinrich XIV von Hochberg (1843–1926), a member of an elite Prussian aristocratic family, was an esteemed composer in his own right, with two operas, three symphonies, a piano concerto, three string quartets, two piano trios, other chamber works and songs and choruses to his name. A composition student of Friedrich Kiel in Berlin and a violinist, he founded a private string quartet (in which Robert Hausmann was the cellist) in Dresden and the Silesian Music Festival, still held in Görlitz, on the Polish border east of Dresden.

'Bacchanale' appeared subsequently).⁴ *Laurin* was based on the anonymous eleventh-century Middle High German epic 'King Laurin's Rose Garden', which told of the struggle between the heroic Dietrich von Bern and Laurin, King of the Dwarfs, for possession of an enchanted garden high in the snowy mountains of South Tyrol.

Laurin: Six Episodes from the Ballet (1892–95) begins with the 'Introduction and Dance of the Rose Elves' [5], *Allegretto grazioso*. Three brief horn calls precede a prolonged introduction which hovers in E flat as flute and violins exchange melodic phrases. A cadential passage, qualified by *diminuendo* and *perendosi*, leads to an *Allegro moderato* in A flat, which begins with four bars of harp glissandos. Then the ethereal *piano* first theme is led by violins and clarinet, a rising arpeggiated triad followed by falling quavers marked *amabile, con delicatezza*. A related theme is employed for the second part, in the dominant E flat major, which ends in a return to the opening theme in A flat major, *dolcissimo*. This key is reaffirmed by cadential activity in a *scherzando* codetta through the last *legato* flourish and a *ppp*, fermata-held A flat chord. The 'March of the Dwarfs' [6], *Allegro moderato* in common time, portrays its subjects with bassoons and low strings in E flat major and in an earthier manner than the gentle elves of the first number. The melodic profile with semiquaver triplets continues as the harmonic underpinnings drift into far-flung regions. A *crescendo* to *sempre ff* is achieved before a short return of the first theme, briefly in A flat major, after which a slow, *molto espressivo* melody appears above changing harmonies that evoke the opening, again in E flat major. Finally, a codetta in strict rhythms and *crescendo furioso* in *martellato* ('hammered', i.e., strongly accented) strings concludes in E flat fermata-held octaves, *fff*. The 'Sarabande et Double' [7], harkens back to the Arabic-Spanish dance in binary form, its minor and major sections each repeated. Moszkowski's variant of the dance, *Andante* in $\frac{3}{4}$, begins in a fluid F major/D minor, the double-reed instruments given prominence to mimic archaic sounds. Frequent dotted quavers pepper the melody and the *mp sempre staccatissimo* accompaniment crescendos to *forte*. The section is repeated before a *ff*

⁴ A full score to *Laurin* is no longer to be found in the German library system, and the pieces Moszkowski excerpted for concert use represent the only music from the ballet which survives in its original orchestral form. Moszkowski's arrangements for solo piano of the 'Tanz der Rosenelfen', 'Marsch der Zwerge', 'Sarabande und Double' and 'Valse Coquette' were published as his Op. 53a.

pesante cadential phase ends in F major. In its Baroque original the ‘Double’ in the title of the movement referred to an ornamented repeat; here it forms the second, quickened part of the dance, *un poco animato*. Opening in F major with harp demisemiquavers prominent, the triumphant last bars of the earlier Sarabande segment are reprised to reach the *ff* *allargando* close.

The fourth dance, the ‘Valse Coquette’ [8], is a $\frac{3}{4}$ *Allegro scherzando* in G major. After fifteen bars of persistent *staccato* D crotchets the violins offer the diaphanous theme in G major, shaded with discrete oboe entrances and horn offbeats. A cadential segment underlines the revolving waltz tempo and a hushed contrast probes the limits of B minor. The opening theme in G major returns and finishes the movement in a D major seventh to G major cadence, *staccato sforzando*. The ‘Night Piece’ [9], *Largo* in common time, opens *ff*, but makes an immediate *diminuendo* to *piano*. The sluggish tempo shuns the E major/C sharp minor of the key-signature, instead probing chromatic byways. An enigmatic mood is conjured despite the brevity of the movement, and the 22nd and final, fermata-held bar contains a chord notated enharmonically in both D flat and C sharp major.

The sixth and final episode from the ballet is the ‘Bacchanale’ [10], *Molto vivace* in C major and common time, which is introduced by two *piano staccato* bars of semiquaver intervals of a fifth. The first theme, which dominates the movement, starts in bluff, accented quavers, the *mf* dynamic soon making a crescendo to *ff*. The delicacy of the *piano* secondary section allows a brief contrast before a further crescendo to *ff* brings a shortened repeat of the opening, now *con tutta forza*. A double bar signals the entrance of a new triplet theme, *mf legato* in A flat major, which crescendos to still another return of the opening theme, *marcato* in G major. Sequential repetitions of thematic fragments expand to a *ff* climax of the now swirling triplets. The dramatic directions onstage are noted in the ballet score:

As the dance here reaches its highest pinnacle of wildness, [the dwarf] Laurin leaps on to the table and seizes [...] the now unconscious Similde [the sister of Lord Dietleib of Castle Steyer] with his left arm, making an incantatory gesture towards the dining table with his

right hand, whereupon it sinks with the knights amid a terrifying crash and flames and smoke burst forth from the ground. Laurin looks at Similde with an expression of wild triumph.⁵

The 'Bacchanale' concludes with a final F minor to C minor cadence as the curtain falls on Scene III.

The reception of the ballet, two-and-a-half hours in duration, at its premiere in the Berlin Opera House on 28 February 1896 was mixed, but performances of select movements given in Dresden under Ernst von Schuch earned encores and praise as 'entertaining little pieces (Sarabande and Double, Dance of the Rose Elves and March of the Dwarves) from a new (manuscript) ballet, *Laurin* by Moritz Moszkowski, which must be acknowledged for their skilful, lively and witty style'.⁶ *The New York Times* observed of an early performance of excerpts:

An entrancing novelty was the ballet music, *Laurin*, by Moszkowski, which was heard last night for the first time here. It is filled with the charming dance movements of the composer, and which have placed him in the foreground of the present circle of German composers. *The Introduction and Dance of the Rose Elves* sparkle with melody. *The March of the Dwarfs* is thoroughly characteristic, and the *Sarabande and Double* is a dainty bit of antique tone painting.⁷

William Melton is the author of Humperdinck: A Life of the Composer of Hänsel und Gretel (Toccata Press, London, 2020) and The Wagner Tuba: A History (edition ebenos, Aachen, 2008) and was a contributor to The Cambridge Wagner Encyclopedia (2013). He did postgraduate studies in music history at the University of California at Los Angeles before a four-decade career as a horn-player with the Sinfonie Orchester Aachen (Aix-la-Chapelle). Further writings include essays on lesser-known late Romantics including Ferdinand Thieriot, Jean Louis Nicodé, Sir Donald Francis Tovey and Friedrich Klose, and he has researched and edited the scores of the 'Forgotten Romantics' series for the publisher edition ebenos.

⁵ Moritz Moszkowski, *Laurin. Ballet in drei Abtheilungen und sechs Bilder*, Op. 53. Klavier-Auszug, Bote & Bock, Berlin, 1895, pp. 97–98.

⁶ Anon., 'Musikbriefe. Dresden', *Musikalisches Wochenblatt*, Vol. 26, No. 31, 25 July 1895, p. 396.

⁷ Anon., 'Haarlem Philharmonic Society', *The New York Times*, Vol. 45, No. 13880, 14 February 1896, p. 4.

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, renewing interest in the music of such lesser-known masters as Ignaz Moscheles and Johann Hummel. He is also an effective advocate of works written expressly for him by contemporary composers, among them John Gardner, Benjamin Lees, David Liptak, Alan Ridout and Roberto Sierra.

As guest soloist, Ian Hobson has appeared with the world's major orchestras; those in the United States include the Chicago Symphony Orchestra and the Philadelphia Orchestra, the symphony orchestras of Baltimore, Florida, Houston, Indianapolis, Pittsburgh and St Louis, the American Symphony Orchestra and the Orquesta Sinfónica de Puerto Rico. Elsewhere, he has been heard with the Royal Philharmonic Orchestra, London Philharmonic Orchestra, Royal Scottish National Orchestra, Royal Liverpool Philharmonic Orchestra and Hallé Orchestra in the UK, and the ORF-Vienna, Orchester der Beethovenhalle, Moscow Chopin Orchestra, Israeli Sinfonietta and New Zealand Symphony Orchestra.

Born in Wolverhampton in 1952 and one of the youngest-ever graduates of the Royal Academy of Music, Ian Hobson subsequently pursued advanced studies at both Cambridge University and Yale University. 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. A professor in the Center for Advanced Study at the University of Illinois (Urbana-Champaign), he received the endowed chair of Swanlund Professor of Music in 2000 and is now the Swanlund Emeritus Professor.

He is also in much 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.



To date he has amassed a discography of some sixty releases, mostly on the Zephyr label, including the complete piano sonatas of Beethoven and Schumann, a complete edition of Brahms' piano variations and the complete piano works by Chopin. With the violinist Sherban Lupu he recorded, as pianist and conductor, the complete works of Ernst for Toccata Classics, a project that had almost been completed when Lupu died in 2023. Again for Toccata Classics he has recorded piano music by Edward and Kate Loder (TOCC 0322 and 0321) and Harold Truscott (TOCC 0252). He has released three albums in a pioneering series of recordings of the early orchestral works by Martinů, also for Toccata Classics (TOCC 0156, 0249 and 0414). The three previous albums in this series of the orchestral music of Moritz Moszkowski, began with Ian Hobson conducting the Sinfonia Varsovia in Moszkowski's monumental symphonic poem *Johanna d'Arc* (TOCC 0523), its first-ever recording, received with astonished superlatives around the world. The second volume (TOCC 0557), which presented the Second and Third Orchestral Suites, Opp. 47 and 79, again with the Sinfonia Varsovia, was equally well received, likewise Volume Three, with the Overture in D major, First Orchestral Suite, Op. 39, and Prelude and Fugue for strings, Op. 85 (TOCC 0598). Four Toccata Classics albums (TOCC 0468, 0472, 0743 and 0766) of the orchestral music of the Austrian Richard Stöhr (1874–1967) have helped revive interest in this once-prominent composer, another refugee from Nazism who found exile in the United States, with the music and Ian Hobson's performances alike attracting warm praise from the reviewers.

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 in the world's most prestigious concert-halls and festivals, working with world-renowned conductors and soloists. The orchestra has recorded a wide range of albums, radio and television performances, and boasts a discography of almost 300 albums, many of which have received prestigious prizes. In 1997 the late 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.
www.sinfoniavarsovia.org

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Recorded on 14 and 15 February 2022 (Symphony), 8 March 2023 ('Introduction and Dance of the Rose Elves', 'March of the Dwarfs', 'Valse Coquette' and 'Bacchanale') and 18 June 2025 ('Nachtstück' and 'Sarabande et Double') in the Witold Lutoslawski Concert Studio (S1), Polish Radio, Warsaw

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MORITZ MOSZKOWSKI Orchestral Music, Volume Four

Symphony in D minor (1873)

1 I	<i>Maestoso – Allegro appassionato, più mosso</i>	12:21
2 II	<i>Vivo</i>	7:30
3 III	<i>Larghetto</i>	7:09
4 IV	<i>Presto non tanto, più mosso</i>	9:00

Laurin: Six Episodes from the Ballet (1892–95)

5 I	Introduction and Dance of the Rose Elves	5:15
6 II	March of the Dwarfs	3:25
7 III	Sarabande et Double	3:44
8 IV	Valse Coquette	3:19
9 V	Nachtstück	3:09
10 VI	Bacchanale	4:06

TT 59:01

Sinfonia Varsovia
Ian Hobson, conductor

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