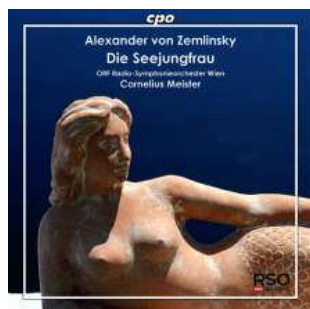


cpo New Releases September 2017



Alexander von Zemlinsky (1871-1942)

**Die Seejungfrau (Fantasy after the fairy-tale by Andersen); Es war einmal (Prelude & Interludium of the same named opera) ORF Radio-Symphonieorchester Wien Cornelius Meister
cpo 777 962-2, 1CD,**

Even seventy-five years after his death Alexander von Zemlinsky continues to be overshadowed by his pupil, colleague, friend, and brother-in-law Arnold Schönberg, all because he presumably was not so much a member of the avant-garde. Die Seejungfrau (The Mermaid) is an enigmatic and absolutely fabulous work based on the fairy tale of the same name by Hans Christian Andersen. First rediscovered in the mid-1970s, it has become one of Zemlinsky's most popular works. This genuine product of the musical art nouveau – fantastic and highly unified, suggestive and lavishly pictorial, and instrumented with an extraordinary feel for colors – abounds in vivid themes and motifs that make a profound and lasting impression on each and every listener. In addition, we are presenting two little samples from Zemlinsky's second (fairy tale) opera, Es war einmal (Once Upon a Time), one of the young composer's first great successes at the Vienna Court Opera.



Agostino Steffani (1653-1728)

Duets of Love and Passion:

Su, ferisci, alato arciero; Tengo per infallibile; E perché non m'uccidete; Lilla mia; Occhi belli, non più; Fulminate, saettate; Quanto care al cor; Gelosia Bosen Early Music Festival Vocal Ensemble (Amanda Forsythe; Emöke Barath; Colin Balzer; Christian Immler); Boston Early Music Festival Chamber Ensemble (Paul O'Dette; Stephen Stubbs; Maxine Eilander; Luca Guglielmi; Phoebe Carrai; Erin Headley); Conductor: Paul O'Dette & Stephen Stubbs

cpo 555 135-2, 1CD

In 2015 the musicians of the Boston Early Music Festival won one of the coveted Grammy Awards in Los Angeles for the cpo production of operas by Charpentier with Radio Bremen. Now they have come together, once again in this exclusive broadcast studio, for performances of vocal duets by the baroque opera composer Agostino Steffani. For this release the renowned BEMF has made a new discovery in the person of the young Hungarian soprano Emöke Barath, who regularly sings in prestigious European baroque ensembles with artists such as Valer Sabadus and Karina Gauvin.

The chamber duet developed during the early years of the seventeenth century and experienced its greatest flourishing in the decades around 1700. Steffani's duets were and are regarded as the zenith of the genre not only because of their counterpoint and structure but also because of the quality of their invention. Riccati admired them for their »deportment,« which he described as »unaffected, natural, and pleasurable,« and loved their richly varied character and their cohesion as well as their treatment of words and dissonances. A more beautiful and more characteristic example of Agostino Steffani's art could hardly be found!



VOICES IN THE WILDERNESS.

CELLO CONCERTOS BY EXILED JEWISH COMPOSERS.

Hans Gal (1890-1987)

Cello Concerto op. 67 in B minor;

Mario Castelnuovo-Tedesco (1895-1968)

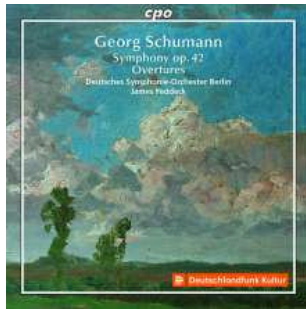
Cello Concerto in F major – WORLD PREMIERE RECORDING Raphael Wallfisch, Violoncello;

Konzerthausorchester Berlin Nicholas Milton

cpo 555 074-2, 1CD

Cello Concertos from Exile

Raphael Wallfisch has very close emotional ties to the extensive and multifaceted repertoire of our new series featuring »Cello Concertos by Jewish Composers in Exile.« As a cellist he has dedicated himself to the music of composers who were condemned to silence during the Third Reich and had to leave the countries of their birth in order to save their lives. His own parents, both of them musicians, were born in what was then Breslau, Germany (today's Wrocław, Poland). They survived the Holocaust and eventually made their way to England. They were personally acquainted with Berthold Goldschmidt, Franz Reizenstein, and Hans Gál, who were living in British exile. Castelnuovo-Tedesco wrote his concerto for Raphael Wallfisch's teacher Gregor Piatigorsky. Both had emigrated to the United States for the same reason. So now here is Vol. 1 with the concertos by Gál and Castelnuovo-Tedesco – the latter work in an absolute world-premiere recording!



Georg Schumann (1866-1952)

**Symphony in F minor op. 42;
Overture to a drama op. 45;
Overture "Joy of life" op. 54
Deutsches Symphonie-Orchester Berlin
James Feddeck**

cpo 555 110-2, 1CD

New Monumental Music by Georg Schumann

Georg Schumann is known to the cpo listening audience from our releases of his chamber music, songs, and first symphony, the »Praise Symphony.« One critic wrote in a very positive review of the symphony that it had made him eager for further discoveries. And so now here it is: our second CD with symphonic works by Georg Schumann, who was the director of the Sing-Akademie in Berlin for many years and a professor of composition at the Prussian Academy of the Arts. He is currently being rediscovered as a late romanticist, but during his lifetime he was regarded as a neoromanticist. The Symphony in F minor is his most monumental instrumental work. Minor composers typically adhere rather mechanically to the classical, four-movement symphonic form. But this does not at all apply to Georg Schumann! He has the scherzo third movement go over into the fourth and last movement without a break while taking the traditional mirth and sparkle of the scherzo into a gloomier sphere. And what one critic wrote of the symphony of his youth also is above all true here: »... how one idea logically develops from the other.« The recording also includes two of Georg Schumann's overtures. He was able to express all the moods in music – and this is his claim to greatness. After the weighty »Prelude to a Drama« he wrote a joyous celebration of life in the »Lebensfreude« overture, a work overflowing with delight in musical performance.

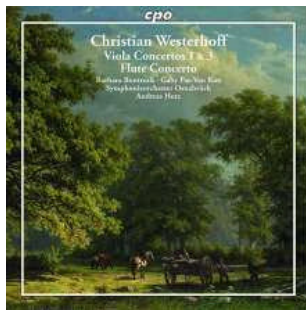


Felix Mendelssohn Bartholdy (1809-1847)

**String Symphonies Vol. 2: Sinfonia VII in D minor; Sinfonia VII – fragment 4th movement;
Sinfonia X in B minor; Movement in C minor from Sinfonia XIII; Sinfonia XII in G minor
L'Orfeo Barockorchester
Michi Gaigg
cpo 555 047-2,1CD**

The Symphonies of Mendelssohn's Youth, Vol. 2

The L'Orfeo Baroque Orchestra led by Michi Gaigg created a sensation with its first Mendelssohn recording. The Hessian Radio, for instance, stated that the »string symphonies have been produced countless times, recorded and released on CD. But never yet have they been heard as they are in the performance by this musical ensemble.« While the majority of the first six symphonies from Mendelssohn's youth released on Vol. 1 continue to be obliged to the music of Bach's sons Wilhelm Friedemann and Carl Philipp Emanuel, the subsequent works of this genre already breathe the spirit of a Haydn or Mozart. It is fascinating how Mendelssohn, who was only thirteen years old at the time, is able with astonishing ease to combine traditional compositional models with his own musical language, which always creates the impression of skillful mastery. The young composer did not pay much attention to his critics, who had charged that the works lacked modernity and a personal signature.

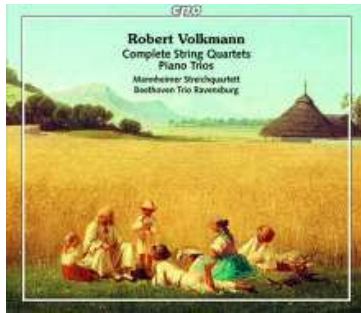


Christian Westertoff (1763-1806)

**Viola Concerto in G major;
Flute Concerto in D major;
Viola Concerto in C major
Barbara Buntrock, Viola;
Gaby Pas-Van Riet;
Symphonieorchester Osnabrück
Andreas Hotz
cpo 777 844-2 1CD**

Impressive Sound

»The son of an Osnabrück town musician has in fact created a concerto that easily holds its own with the renowned repertoire works of a Louis Spohr or a Carl Maria von Weber.« In 2011 audiophile wrote these lines on the occasion of our first release by the Osnabrück composer Christian Westertoff. Now a second CD is presenting tonally sophisticated concertos by this Mozart contemporary. The fact that Westertoff wrote viola concertos of great virtuosity represents a unique feat for his times. He himself must have enjoyed a sovereign command of this instrument. Barbara Buntrock has recorded two charming, virtuosic, and entertaining concertos for us! Along with the flute concerto, they contribute to the rediscovery of a composer from Mozart's times who demonstrates that great talents were active even in Germany's provincial northwest.



Robert Volkmann (1815-1883)

Complete String Quartets & Piano Trios:

CD 1: String Quartets 1 & 4 (as single CD from the back catalogue: cpo 999 115-2)

CD 2: String Quartets 2 & 5 (as single CD from the back catalogue: cpo 999 167-2)

CD 3: String Quartets 3 & 6 (as single CD from the back catalogue: cpo 999 237-2)

CD 4: Piano Trios opp. 3 & 5 (as single CD from the back catalogue: cpo 999 128-2)

Mannheimer Streichquartett (1-3)

Beethoven Trio Ravensburg (4)

cpo 555 182-2, 4 CDs

Box Set at a Special Price

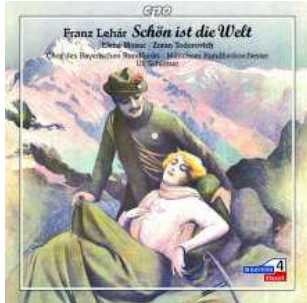
Robert Volkmann

Complete String Quartets and Piano Trios

Discoveries are always fun – as the members of the cpo listening audience have known for many years now! However, even we were surprised by the acclaim and enthusiasm that accompanied our Robert Volkmann releases. His string quartets are distinguished by compositional-technical mastery, creative powers of imagination, and harmonic sophistication, and the absolutely breathtaking interpretation by the Mannheim String Quartet lends the whole a special finishing touch. The enthusiasm expressed in the Frankfurter Rundschau beyond all doubt applies to our complete recording:

»If the quartets were by Brahms, they would be counted among the highly esteemed works of the nineteenth century. The Mannheim String Quartet plays precisely, profoundly, and rousingly.« Even though Volkmann's two piano trios from the years 1842-43 and 1850 are relatively early works, they rank with his best compositions.

Our rerelease of the month September 2017



Franz Lehár (1870-1948)

Schön ist die Welt (Operetta in three acts; Complete Recording without dialogues) Elena Mosuc, soprano; Zoran Todorovich, tenor Chor des Bayerischen Rundfunks; Münchner Rundfunkorchester Ulf Schirmer

cpo 555 055-2,1 CD

Franz Lehár's Alpine Operetta

Originally entitled *Endlich allein* and premiered at the Theater an der Wien in 1914, this operetta contains one of the rarest and most demanding second acts in the whole history of the genre: one long scene involving only two persons. Lehár was particularly proud of this work, but the operetta public, accustomed to lighter fare, did not pay proper tribute to it; and so he decided to rework it in 1930, now calling it *Schön ist die Welt* (*Fair is the World*) but not changing a single note in his beloved Act II. In the meantime he had finally found in Richard Tauber the singer who was ready to storm his musical heights with him, and the title song is a genuine Tauber hit (still assigned to the soprano in the first version). The critic and Mozart biographer Alfred Einstein was enthusiastic about the superb, symphonic quality of the score and in this connection termed Lehár the Wagner of the operetta. Our complete recording of the music (without the dialogues), marking yet another milestone in the Lehár edition initiated by me, gives you the opportunity to hear for yourself just how right Einstein was!