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A TRIBUTE TO SILVESTROV

VLADIMIR FELTSMAN, PIANO

Catalogue Number	NI 6317
Total Playing Time	67.52

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A TRIBUTE TO SILVESTROV

VLADIMIR FELTSMAN, PIANO

	C P E Bach (1714 - 1788)	
1	Andante con Tenerezza in A minor	6.37
	Franz Schubert (1797-1828)	
2	Klavierstück in A major	4.39
	Franz Schubert arr. Valentin Silvestrov (1937 - *)	
3	Marriage Waltz (1826 arr. 2002)	4.18
	Valentin Silvestrov	
4-8	Kitsch Music	15.53
	Domenico Scarlatti (1685-1757)	
9	Sonata in B minor K 87	6.22
	Frédéric Chopin (1810 - 1849)	
10	Etude in E-flat minor, op.10 no.6	4.06
	Valentin Silvestrov	
11	Melody (2001)	2.44
12	Melody (1967)	1.09
	Richard Wagner (1813 - 1883)	
	arr. Valentin Silvestrov	
13	Postludia (1882 arr. 2001)	3.54
	Valentin Silvestrov	
	Two Waltzes	
14	I	1.57
15	II	3.23
	Robert Schumann (1810 - 1856)	
	From Davidsbündlertänze	
16	No.14 in E-flat major	2.34
17	No.2 in B minor	1.42
	Valentin Silvestrov	
18	Messenger	8.34
	Total playing time	67.52

MUSIC OF VALENTIN SILVESTROV

INSPIRED THIS RECORDING.

The composers featured in this recording all share something in common - an ability to recreate moments of beauty, moments of perfection that could be realised as such only after they are lost... And all share a lyrical, poetic gift of subtle understatement, gift of expressing through the language of music the most universal and intimate human emotions and feelings that are common to all and 'unique' in every individual experience. That universality and uniqueness follows the Law - all in one and one in all.

This music does not belong to anybody, it has no beginning or end, no before or after - it simply is. It is one language, one vocabulary that is spoken. This recording was conceived as one composition that unfolds in itself continuously. One could look at this as a tea party, which brought together several composers that lived during the last four centuries... These composers are talking to each other, sharing their stories and very soon it becomes apparent that this story is one and same, simply told in different ways... This music was rather remembered and overheard then composed. It comes from silence and resolves into it.

Vladimir Feltsman



BAX & BATE CELLO CONCERTOS

LIONEL HANDY
ROYAL SCOTTISH NATIONAL ORCHESTRA

Catalogue Number	SRCD351
Total Playing Time	60.14

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BAX & BATE CELLO CONCERTOS LIONEL HANDY ROYAL SCOTTISH NATIONAL ORCHESTRA MARTIN YATES

SIR ARNOLD BAX (1883-1953)

Concerto for cello and orchestra (1934)

- | | | |
|---|---------------------------------|-------|
| 1 | 1st movement : Allegro moderato | 16.25 |
| 2 | 2nd movement : Lento | 11.36 |
| 3 | 3rd movement : Allegro molto | 10.03 |

STANLEY BATE (1911-1959)

Concerto for cello and orchestra (1953)

First Recording

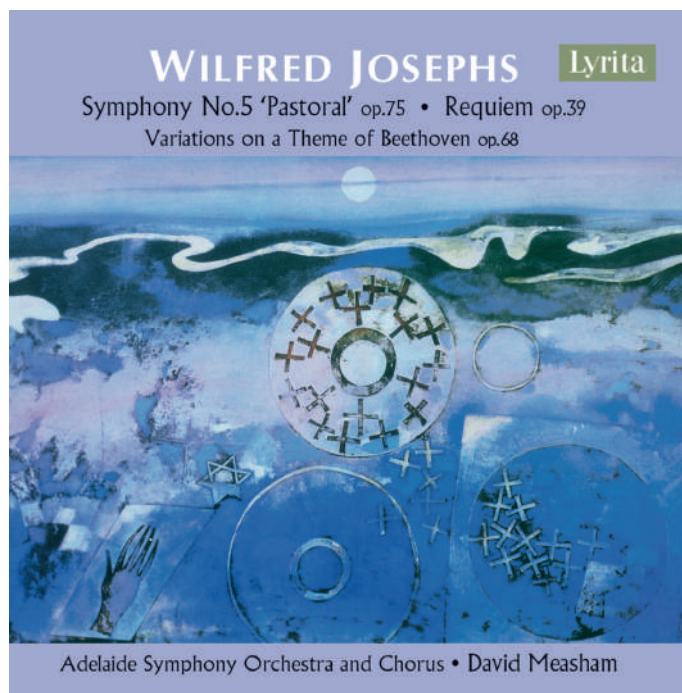
- | | | |
|---|-------------------------------|------|
| 4 | 1st movement : Allegro | 8.36 |
| 5 | 2nd movement : Andante | 8.20 |
| 6 | 3rd movement : Allegro vivace | 5.22 |

Total playing time : 60.14

Lionel Handy, *cello*
Royal Scottish National Orchestra
conducted by Martin Yates

The first of his pieces for solo instrument and orchestra which Bax officially designated a 'concerto' was the Cello Concerto of 1932. In the Cello Concerto, the instrument is centre stage virtually from beginning to end and the composer takes great pains to ensure that it is clearly audible at all times. To accomplish this, he uses modest forces: three flutes, two oboes, cor anglais, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, timpani, harp, celesta and strings. By the composer's usual standards, this orchestration is notably restrained, with an absence of trombones and tuba and only two trumpets, the second of which does not feature at all in the first movement. When supporting the soloist, textures often take on the transparency of chamber music and are varied with such invention and flair (including much creative use of divided strings) that we rarely encounter the same combination of instruments accompanying the cellist for two phrases in succession.

Before he wrote his Cello Concerto in 1953, Bate had produced a couple of instrumental works for cello and piano, consisting of a Recitative, op.52a (1945), and a Fantasy, op.56 (1947). The fluency of his writing in the concerto suggests that the composer had a natural empathy with the solo instrument's lyrical and declamatory nature. It was premiered in late 1954 by the Eastman Rochester Orchestra at the Eastman School of Music, New York. Compact and sparingly scored, Bate's concerto maintains the spotlight firmly on the soloist throughout. A sizeable orchestra is rarely exerted at full stretch and then only fleetingly. It is made up of two flutes, two oboes, clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals and strings.



WILFRED JOSEPHS

SYMPHONY NO.5 • REQUIEM

VARIATIONS ON A THEME OF BEETHOVEN

Catalogue Number	SRCD2352
Total Playing Time	1 hr 56 mins

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WILFRED JOSEPHS (1927-1997)

DISC ONE

- | | | |
|------|---|-------|
| 1-4 | Symphony No.5 'Pastoral' Op.75 (1971) | 35.09 |
| 5-14 | Variations on a Theme of Beethoven Op.68 (1969) | 21.53 |
| | Total playing time | 57.02 |

Adelaide Symphony Orchestra
conducted by David Measham

DISC TWO

- | | | |
|------|----------------------|-------|
| 1-10 | Requiem Op.39 (1963) | |
| | Total playing time | 59.03 |

Robert Dawe, *bass-baritone*

Adelaide String Quartet

Robert Cooper, *violin* • Mary Pascoe, *violin*
Juris Ezergailis, *viola* • Waldemar de Almeida, *cello*
with Pamela de Almeida, *2nd cello*

Adelaide Symphony Orchestra
(concertmaster Andrew Leonard)

Adelaide Chorus
(musical director Elizabeth Silsbury)
conducted by David Measham

Recorded in the presence of the composer

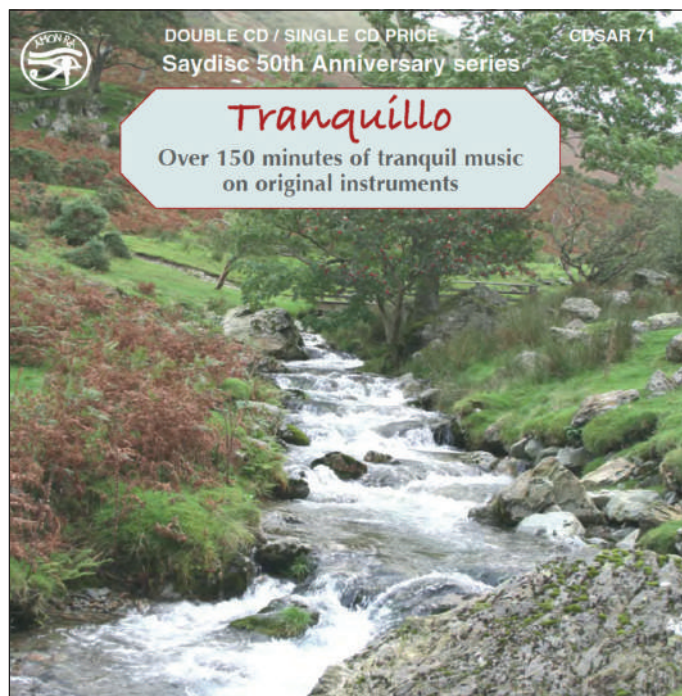
Previously released on LP by Unicorn.

This is the first release on CD.

Still widely regarded as one of Josephs' most important works, his Requiem Op.39 (1963), was written in memory of the Jews who died during the Holocaust. With this score he achieved international success when, in December 1963, it won the first International Composition Competition of La Scala and the City of Milan. In January 1967 Max Rudolf introduced the piece to the United States in concerts in Cincinnati and New York and in 1972 the Chicago Symphony Orchestra programmed it three times under Carlo Maria Giulini who referred to it as 'the most important work by a living composer'.

Josephs' Variations on a Theme of Beethoven is one of a number of pieces, such as the 1965 Canzonas on a Theme of Rameau, which derive their inspiration from music of the past and constitute a tribute to an earlier creative artist. The dedication describes the Variations as 'humbly offered' in honour of the 200th anniversary of Beethoven's birth. It was completed in March 1969 and premiered at Carnegie Hall, New York, by the London Symphony Orchestra under André Previn on 23 January 1970, the bicentenary year.

Josephs' Fifth Symphony 'the Pastoral', op.75, was begun on 11 August 1970 and the orchestration completed on 27 February 1971. Like Beethoven before him, Wilfred Josephs uses his 'Pastoral Symphony' as a means of expressing his feelings as a city-dweller about visiting the countryside. In fact most of the score was written in his Hampstead home rather than the cottage his family rented in the country and some of the composer's desire to get away from his urban surroundings to commune with nature is reflected in the piece.



SAYDISC 50th ANNIVERSARY RELEASE

TRANQUILLO
TRANQUIL MUSIC ON ORIGINAL
INSTRUMENTS

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**OVER 150 MINUTES OF TRANQUIL MUSIC ON
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Preston's Pocket, London Baroque, Classical Winds, Le Nouveau Quatuor (ensembles), Alan Hacker (clarinet), The Fitzwilliam, Salomon and Dartington String Quartets, Frances Kelly (harp), Richard Burnett (fortepianos), The English Guitar Quartet, Ralph Holmes (violin), Robin Canter (oboe), Lisa Beznosiuk (flute), Nigel North (lute), The Rose Consort of Viols, Stephen Preston (flute), Andrew Watts (bassoon), Paul Nicholson (harpsichord)

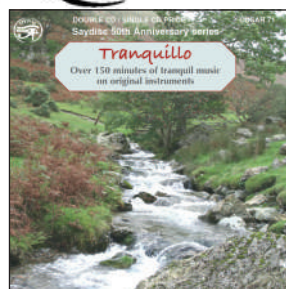
THE TRANQUIL WORKS INCLUDE:

adagio, cantabile, largo, nocturne, dolce, andante espressivo, larghetto, aria and lento movements from works by: Mozart, Thomas Arne, Beethoven, François Devienne, Brahms, Weber, J.S. Bach, John Field, Handel, Jan Vanhal, Schumann, Fauré, Haydn, Borodin, Hummel, Chopin, Michael Corrette, Tchaikovsky, John Dowland, Locatelli, Vivaldi, C.P.E. Bach, Mendelssohn

Double CD / Single CD Price

Amon Ra is the classical division of Saydisc Records and is devoted to authentic performances on original instruments or copies. The unifying feature of all the music in this double album is its calm and tranquil nature. There is still enormous variety within this narrow framework in terms of period of music, instrumentation and style.

TRACK LISTING ON NEXT PAGE



SAYDISC 50th ANNIVERSARY RELEASE

TRANQUILLO • TRANQUIL MUSIC ON ORIGINAL INSTRUMENTS

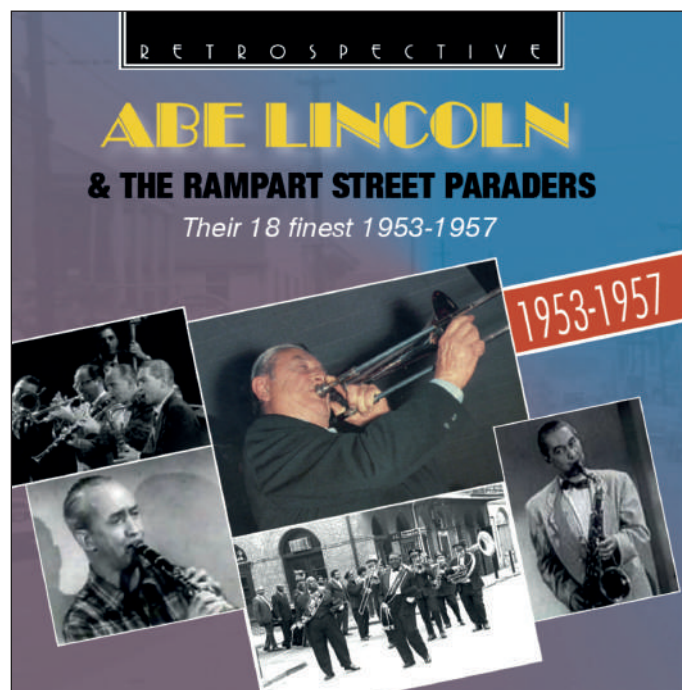
SAR71 TRACK LISTING

CD1

1	J.S. Bach Trio Sonata in G, BWV 1039, Adagio: Preston's Pocket	3.23
2	Jan Vanhal Adagio Cantabile: Alan Hacker / Richard Burnett	4.15
3	Schumann Piano Quartet in Eb: Andante cantabile: Richard Burnett	6.12
4	Fauré Une Chatelaine en sa Tour: Frances Kelly (harp)	4.57
5	Haydn Sonata No. 60 in C maj (Hob. XVI/50): Adagio: Richard Burnett	5.52
6	Borodin Nottturno from 2nd String Quartet: English Guitar Quartet	8.03
7	Hummel Sonata Op.5 No. 3 in Eb: Adagio e cantabile: Holmes / Burnett	4.53
8	J.S. Bach Sonata in Gm BWV 1030b: Siciliano: largo e dolce: Canter / Nicholson	3.39
9	Chopin Opus 22: Andante spianato: Richard Burnett	4.45
10	Tchaikovsky Andante cantabile from Quartet No. 1 in D, Op.1: The Dartington String Quartet	6.08
11	Mozart Divertimento K439b no. 1: Adagio: Classical Winds	2.59
12	Mozart Divertimento K439b no. 4: Larghetto: Classical Winds	2.36
13	Mozart Divertimento K439b no. 4: Adagio: Classical Winds	2.27
14	Locatelli Sonata in G minor Op.2a No.3: Largo: Beznosiuk / North	3.30
15	Michel Corrette Flute Sonata in D, Op.20: Aria: affettuoso Le Nouveau Quatuor	3.49
16	J.S. Bach Prelude in C min, BWV 999: Nigel North	1.47
17	John Field Nocturne No. 1 in Eb: Richard Burnett	2.58
18	John Dowland Lachrimae Antiquae: Rose Consort of Viols	4.04
	Total duration:	76.29

CD2

1	Mozart Clarinet Quintet in A, K 581: Larghetto: Alan Hacker with The Salomon String Quartet	8.08
2	Arne Trio Sonata in D, Op. 3 No.5: Largo: Le Nouveau Quatuor	2.39
3	Arne Trio Sonata in Bm, Op. 3 No.6: Larghetto: Le Nouveau Quatuor	1.04
4	Arne Trio Sonata in G, Op. 3 No.2: Largo: Le Nouveau Quatuor	1.38
5	Beethoven Sonata Op. 24 in F ("Spring"): Adagio molto espressivo Ralph Holmes / Richard Burnett	6.02
6	François Devienne Sonata in Em: Adagio: Stephen Preston / Lucy Carolan	3.44
7	Arne Trio Sonata No. 2 in G: Largo: London Baroque	1.57
8	Brahms Clarinet Trio in A minor: Adagio: Hacker / Clarke / Burnett	7.10
9	J.S. Bach Sonata in Gm, BWV 1020: Adagio: Robin Canter / Paul Nicholson	3.03
10	J.S. Bach Sonata in C, BWV 1033: Adagio: Lisa Beznosiuk / Nigel North	1.42
11	Mendelssohn Konzertstück No. 1 in Fm: Andante: Alan Hacker	2.40
12	Mendelssohn Konzertstück No. 2 in Dm: Andante: Alan Hacker	2.53
13	Handel Sonata Op. 2 No. 5: Larghetto: Preston's Pocket	3.01
14	Vivaldi Concerto in C for flute, bassoon & violin: Adagio: Andrew Watts / Le Nouveau Quatuor	2.40
15	Vivaldi Concerto in C for flute, bassoon & violin: Largo: as track 14	1.58
16	Beethoven Rondo: Andante (Rondino WoO25): Classical Winds	6.43
17	Weber Flute Trio J.239: Andante espressivo: Stephen Preston	4.19
18	Handel Concerto Grosso Op. 3 No.1: Lento: English Guitar Quartet	4.44
19	Field Nocturne No. 11 in Eb: Richard Burnett (Clementi cabinet piano)	5.38
20	C.P.E. Bach Sonata in Gm: Adagio: Robin Canter (baroque oboe)	1.44
21	Handel Trio Sonata Op. 2 No.3 in F: Adagio: London Baroque	3.30
	Total duration:	77.09



ABE LINCOLN & THE RAMPART STREET PARADERS

THEIR 18 FINEST

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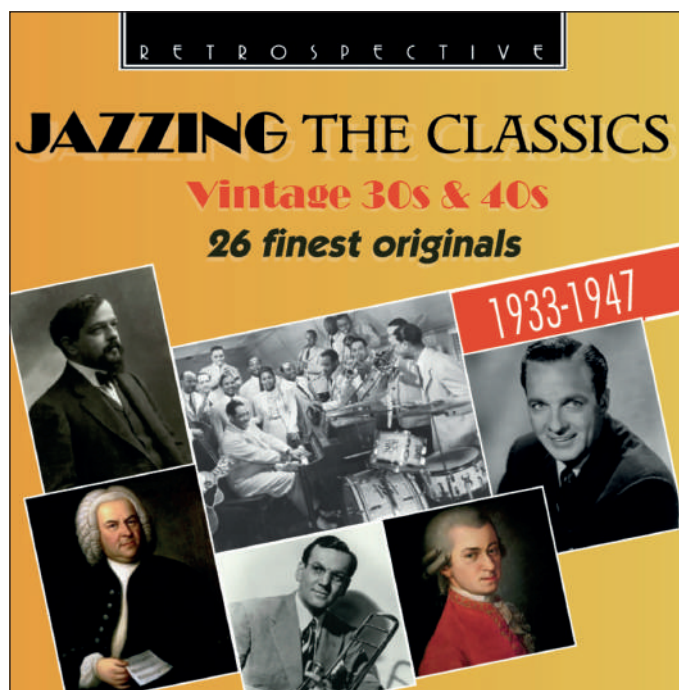
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ABE LINCOLN & THE RAMPART STREET PARADERS THEIR 18 FINEST

- 1 South Rampart Street Parade
 - 2 I Ain't Gonna Give Nobody None O' This Jelly-Roll
 - 3 Black And Blue
 - 4 The Sheik Of Araby
 - 5 Paducah Parade
 - 6 Sugar
 - 7 Hindustan
 - 8 When I Grow Too Old To Dream
 - 9 A Ghost Of A Chance
 - 10 Oh, Baby!
 - 11 I'm Gonna Sit Right Down And Write Myself A Letter
 - 12 After You've Gone
 - 13 When It's Sleepy Time Down South
 - 14 March Of The Mustangs
 - 15 Peruna
 - 16 Dallas Blues
- As "Matty Matlock & His Dixie Men":
- 17 Ida, Sweet As Apple Cider
 - 18 Shim-Me-Sha-Wabble

"The most sophisticated, the most gloriously fashioned – and, for some, the best – Dixieland jazz on record".

That is jazz maestro Digby Fairweather's verdict on these joyous performances by the great jazz trombonist who is not, perhaps, nearly as famous as his name. Abe Lincoln has, remarkably, not had a solo CD prior to this Retrospective survey of his finest work with Matty Matlock's Rampart Street Paraders during the mid-50s. Nearly 80 minutes covers 18 titles that include both familiar favourites (*The Sheik Of Araby*, *Shim-Me-Sha-Wabble* . . .) and little-known numbers (*The March Of The Mustangs*, *Peruna* . . .). This team of supreme Dixie stylists – tenorist Eddie Miller, trumpeters Clyde Hurley and Dick Cathcart, guitarist George Van Eps, drummer Nick Fatool and others – produces pure gold for anyone with a taste for traditional jazz. President Abraham Lincoln once said: *"Whatever you are, be a good one."* Well, Abe Lincoln was certainly one good jazz trombonist.



JAZZING THE CLASSICS

VINTAGE 30s & 40s
26 FINEST ORIGINALS

Catalogue Number	RTR 4276
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- 1 Liszt: "Ebony Rhapsody" - Duke Ellington
- 2 Rimsky-Korsakov: Song Of India - Tommy Dorsey
- 3 Liszt: Liebestraum - Tommy Dorsey
- 4 Tchaikovsky: "Our Love" - Jimmy Dorsey
- 5 Johann Strauss: Blue Danube Waltz - Jimmy Dorsey
- 6 Johann Strauss: Perpetuum Mobile - The Comedian Harmonists
- 7 Bach: "Improvisation Swing Sur Le Premier Mouvement Du Concerto En Re Mineur" - Stéphane, South & Reinhardt
- 8 Debussy: "My Reverie" - Larry Clinton
- 9 Waldteufel: "Skaters' Waltz In Swingtime" - Bob Crosby
- 10 Ravel: "The Lamp Is Low" - Mildred Bailey
- 11 Grieg: Anitra's Dance - John Kirby
- 12 Tchaikovsky: "Moon Love" - Glenn Miller
- 13 Verdi: The Anvil Chorus - Glenn Miller
- 14 Tchaikovsky: "On The Isle Of May" - Connee Boswell
- 15 Mozart: "In An Eighteenth-Century Drawing Room" - Raymond Scott
- 16 Mozart: "Turkish March" - Hazel Scott
- 17 Grieg: I Love You - Bing Crosby
- 18 Offenbach: Barcarolle - Frankie Carle
- 19 Massenet: Élégie - Art Tatum
- 20 Chopin: "Till The End Of Time" - Perry Como
- 21 Rimsky-Korsakov: The Flight Of The Bumble Bee - Harry James
- 22 Georges Bizet: "Spanish Kick" - Charlie Barnet
- 23 Chopin: "I'm Always Chasing Rainbows" - Helen Forrest & Dick Haymes
- 24 Dvorák: Humoresque - Guy Lombardo
- 25 Rachmaninov: "Full Moon And Empty Arms" - Frank Sinatra
- 26 Khachaturian: Sabre Dance - Woody Herman

Here is an utterly unique and hugely entertaining selection of the best from the many vintage jazz and popular vocal interpretations from the 30s and 40s of famous classical tunes.

There has long been of tradition for popularizing 'classical' themes; presenting them in a manner far removed from the concert platform. During the 30s and 40s this practice enjoyed a tremendous vogue, with literally hundreds of popular and jazz records plundering classical composers for material. *Jazzing The Classics – Vintage 30s & 40s* offers a kaleidoscopic range of 26 remarkably varied examples.

Perhaps after Paul Whiteman it was the big bands that were the main 'culprits', and there are examples included here from Glenn Miller (*Anvil Chorus* and *Moon Love* from Tchaikovsky's 5th Symphony), Tommy Dorsey (*Liebestraum* and *Song Of India*), brother Jimmy Dorsey (*Our Love* from *Romeo & Juliet* and with the amazing Josephine Tumminia doing extraordinary things to *The Blue Danube*), as well as Guy Lombardo, Larry Clinton and the big-band jazz of such as Charlie Barnet and Woody Herman.

There's also remarkable jazz from Art Tatum (phenomenal virtuosity in Massenet's *Elegie*), Django Reinhardt and Stéphane Grappelli and Eddie South in Bach, and a delightful *Skaters' Waltz* from clarinetist Irving Fazola with the Bob Crosby Orchestra.

All the top solo artists seemed to feature at least some 'classical' material. Prime examples here are Frank Sinatra (a beautiful rendition of Rachmaninov's Piano Concerto No.2 Adagio), Bing Crosby (Grieg's *Ich liebe dich*), Perry Como (raiding Chopin) and Connee Boswell (making a lovely song out of Tchaikovsky's *Andante Cantabile*).