

# New Products

Recordings, music,  
and other products by  
and for NFA members



The year 2017 marks the 30th anniversary of the launch of the Naxos Music Group. The company began in 1987 as a budget classical CD label, offering discs at the price of an LP at a time when CDs cost about three times more

than LPs. The focus was on recording the standard repertoire in state-of-the-art digital sound with outstanding, if unknown, artists and orchestras, initially mainly from Eastern Europe. Naxos grew into one of the world's major classical labels, recording a wide range of repertoire with artists and orchestras from more than 30 countries.

To celebrate, the company held a gala concert on May 16 at the Court Chapel in Munich featuring Naxos artists Boris Giltburg, Tianwa Yang, and Gabriel Schwabe. At the event, Klaus Heymann, the founder of Naxos, received the Special Achievement Award of the International Classical Music Awards (ICMA) that was awarded to him on April 1.

Naxos releases about 200 new titles per year, offering many world première recordings but also installments of huge complete works projects such as the complete piano music of Liszt and the complete symphonies of Villa-Lobos. The Naxos catalog now consists of more than 9,000 titles of mostly unduplicated repertoire recorded in state-of-the-art sound by well-known artists and orchestras, prizewinners, and other rising young stars. The label features many series targeting specific national markets, none more important than its American Classics whose composers, orchestras, conductors, soloists, and producers among them have won 19 Grammy awards.

Parallel to the growth of the label, Naxos built a world-

wide infrastructure for its own and most other independent classical labels. It offers these labels a wide range of services ranging from physical and digital distribution and logistics to marketing and promotion, licensing, royalty administration, and collection of public performance royalties. Naxos also has brought a number of independent classical labels under its umbrella offering them its infrastructure while maintaining their artistic independence. Among these labels are Capriccio, Dynamic, Ondine, Orfeo, and 13 others.

Naxos is also the industry leader in the digital presentation of classical music. In 1996, it made the complete catalogs of Naxos and its sister label, Marco Polo, available for streaming, the first labels in the history of the industry to do so. In 2002, the company launched Naxos Music Library, the industry's first subscription streaming platform, four years before the launch of Spotify. (NFA members may stream recordings free through the Naxos Music Library as a benefit of membership.) Since then, streaming platforms for jazz, world music, spoken word, and audiovisual productions were launched.

The Naxos online libraries are used by thousands of educational institutions and music professionals around the world. They offer not only music listening but also a wide range of reference material, including an interactive music dictionary, pronunciation guides, guided tours, and many other resources. Beyond these libraries, Naxos has invested in music education ranging from books with CDs to e-books and apps. The hardcover *My First Classical Music Book* has been published in 10 languages, and the app based on the book has been one of the most successful ever in classical music.

A limited-edition box set offering 30 CDs selected from the vast Naxos catalog has been released worldwide. It offers landmark recordings from the 30-year history of the label.



Alessandro Baticci has released the new Woodify, an innovative sound solution for flute. Woodify consists of a wooden ring mounted on the flute's headjoint. The wooden surface, in contact with the tube, damps disturbing vibrations of the instrument and minimizes loss of energy in the air column. This results in a brighter, richer, and more focused tone and a greater dynamic range. The flute also profits in terms of responsiveness.

The acoustic properties of musical instruments has always been of great interest in Baticci's life. While studying flute and

electro-acoustic composition and serving as Tonmeister at the University for Music and performing Arts in Vienna, Baticci developed an interest in music, technology, sound, and craft. Improving his own instrument became part of his artistic research. Through his close relationship with the Wiener Flötenwerkstatt and flutemaker Werner Tomasi, Baticci was able to keep up with new developments in instrument making, particularly in terms of tonal improvements. But he found many of the innovations coming on the market to be somehow inappropriate, and hence decided to set off on his own path.

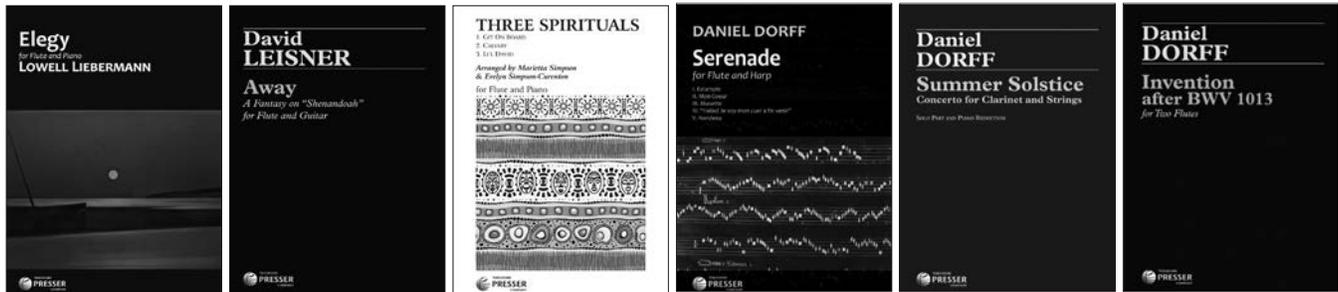
Woodify's properties are based on acoustic research conducted with the goal of creating tonal improvement, and the Italian flutist and inventor works actively with professional flutists to develop and improve his new product. On request, Baticci also produces Woodify rings for alto and bass flutes, which can profit massively in tonal response as well as sound projection.

Contact Baticci at [woodifyflute@gmail.com](mailto:woodifyflute@gmail.com). Visit [alessandro.baticci.com/shop](http://alessandro.baticci.com/shop), [facebook.com/woodifyflute](https://facebook.com/woodifyflute), or [alessandro.baticci.com](http://alessandro.baticci.com).



Dionne Jackson has released *Parisian Inspirations*, with pianist Marija Stroke. For more than a century, French composers have created special ways of approaching the flute for evocative musical effects, offering wild celebratory dances or cool evocations of moonlight. Jackson's CD

represents a wide range of French composers of the past century and their imaginative reactions to the possibilities of the flute—flexible, tender, mysterious, joyous, melancholy, dark, or bright. Jackson was the first American in more than a decade to receive first prize in flute from the Paris Conservatory while on a Fulbright grant. In her native Chicago, Jackson has held the position of assistant principal flutist with Lyric Opera of Chicago since 2001. Visit Amazon.com or Arkivmusic.com.



Theodore Presser has released new works written by Lowell Liebermann, David Leisner, and Daniel Dorff and an arrangement by Marietta Simpson and Evelyn Simpson-Curenton.

Lowell Liebermann's *Elegy, Op. 116*, for clarinet was written in honor of clarinetist Jon Manasse's late father, Gustave Manasse, who had spent his life in clinical psychology seeking nonpharmacological therapies for the developmentally disabled. Manasse performed the premiere with pianist Jon Nakamatsu in 2013. *Elegy* begins in plaintive reflection and then passes through an extended section of increasing tension-and-resolve before closing with a wistful reprise. Liebermann also created a version for flute and piano. Lowell Liebermann is one of America's most frequently performed and recorded living composers.

*Away: A Fantasy on "Shenandoah"* by David Leisner takes the familiar folk tune on a trip down a virtual river. Leisner begins his work, for flute and guitar, in calm waters and then explores other bits as the waters gain in turbulence and speed. Through the rapids and over a waterfall, "Shenandoah" echoes throughout the duo, which reaches still waters at river's end. The 11-minute work is a suitable program piece for accomplished flute-and-guitar duos. *Away* was commissioned by the Diller-Quaile School of Music for ensemble-in-residence Arc Duo. Leisner's music has been performed worldwide by Paul Sperry, Eugenia Zukerman, Benjamin Verdery, David Starobin, and the St. Lawrence, Enso, and Rubens String Quartets, among others. His commissions have been for the Cavatina Duo and other ensembles. Leisner is also a concert guitarist.

*Three Spirituals*, for flute and piano, showcases the gospel singing experience and classical training of its arrangers, vocalist Marietta Simpson and her daughter Evelyn Simpson-Curenton. The high-energy "Git on Board" chugs along with a perpetual drive. "Calvary" displays vocal virtuosity in the singing, soaring flute. "Li'l David" features both performers taking

turns with slow, soulful passages alternating with fast-paced dialogue. The pieces in *Three Spirituals* can be performed in recital either individually or as a set. From their beginnings in the Philadelphia-based family gospel/spiritual performing group The Singing Simpsons, Evelyn and Marietta have gone on to establish impressive music careers. Marietta Simpson is a renowned operatic and choral singer at home and abroad. Evelyn Simpson-Curenton is a composer, arranger, pianist, organist, vocalist, and educator based in Washington, D.C. She has been commissioned for new works by the American Guild of Organists, George Shirley, and Duke Ellington, and her own works have been performed by the National Symphony and the Minnesota Orchestra.

Three new works by Daniel Dorff are *Serenade for Flute and Harp*, *Summer Solstice*, and *Invention After BWV 1013*. The *Serenade*, commissioned by the Sparx Duo, is a five-movement duo in the style of the French medieval period and includes as its fourth movement a statement of the 14th-century love song, "Helas! Je voy mon cuer a fin venir" by Solage. Dorff's neo-medieval sound is full of plaintive lyricism and driving dance rhythms. Each of the five movements may be performed individually for special occasions or as in recital as a 16-minute suite. *Summer Solstice* is a challenging, 19-minute concerto in three movements, composed for solo clarinet with a string orchestra. Drawing inspiration from concertos by both Mozart and Copland, Dorff has created a concerto that is a hybrid of jazz-inspired language with classical form and counterpoint. The piano reduction is comfortably voiced for recital use. *Invention After BWV 1013* is one of several short duos inspired by Bach that were commissioned by the Dolce Suono Ensemble to be premiered by Jeffrey Khaner and Mimi Stillman to celebrate the 100th birthday, in 2015, of legendary flutist Julius Baker. Dorff based his work on the opening phrase of Bach's Partita in A Minor. Beginning as a Bach-like two-part invention, it bursts into a 7/8 bossa nova, still as an invention on the familiar Bach phrase. The work is appropriate for advanced flutists.



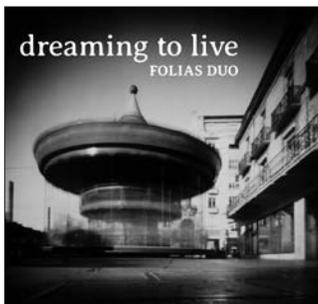
Gergely Ittzés has launched the multi-year, seven-album CD series, *The Great Book of Flute Sonatas*. The complete series is slated to be available by early 2019. Currently available are volumes one and two: *The 18th Century* and *Romantic Sonatas*. Although the literature for the flute is much slighter than that for the piano

or the violin, it is still rich, with far too many remarkable pieces to make possible collecting and recording them all. For this series, 34 sonatas—comprising nine hours of music—have been selected to represent the masterpieces among them.

For *Volume 1, The 18th Century*, Ittzés has selected seven sonatas. The works are played on modern flute but informed by authentic performance practice. Original obligato keyboard parts are played on piano while continuo realizations are performed on harpsichord. The players have aimed at

an analytic, though spontaneous, rendition. Works include the sonatas in B Minor (BWV 1030); E Minor (BWV 1034), and E Major (BWV 1035) by J. S. Bach; Handel's Sonata in E Minor, HWV 359b; the sonatas in G Major, Wq. 133 "Hamburger" and E Minor, Wq. 124 by C. P. E. Bach; and Mozart's Sonata No. 4 in F Major, KV 13. Along with Ittzés, performers are pianist Alex Szilasi and harpsichordist Anthony Newman.

The second volume embraces the entire Romantic period: a whole century starting with elegant and improvisatory works from the age of flourishing bourgeois musical life, followed by the typical 19th-century program music of Carl Reinecke, and ending with a lesser-known but powerful piece of *Jugendstil* composed by the eccentric German composer, Sigfrid Karg-Elert. Included are Sonata in C Major by Gaetano Donizetti; Friedrich Kuhlau's Grand Sonata Concertante in A Minor, op. 85; Sonata in E Minor, op. 167 "Undine" by Reinecke; and Karg-Elert's Sonata in B-flat Major, op. 121. Pianist Péter Nagy joins Ittzés on this album. Visit [hungarotonmusic.com](http://hungarotonmusic.com) or [facebook.com/HungarotonOfficial](https://facebook.com/HungarotonOfficial).



Foliás Music has released *Dreaming to Live*, featuring Carmen Maret and guitarist Andrew Bergeron as Foliás Duo. The CD's 13 tracks of original compositions and arrangements highlights the duo's passion for classical music, Astor Piazzolla's works, and tango music—which it

has played since the early 2000s—and here showcases the rich folk music of northern Argentina. Maret's five-movement *Naturaleza Suite* references tango plus the lesser-known dance forms zamba, chamamé, and chacarera. Bergeron's *Phoenix Trilogy* features two outer fast movements: Clock Time, reflecting the frenetic nature of our lives, and Living Now, hinting at the writings of Eckhart Tolle, whose prose describes what it means to "live in the now." Bergeron also wrote the CD's title track.

The CD's accompanying booklet features pinhole photos taken by Maret with homemade cameras that document the nomadic husband and wife duo's travels and creative process. The duo has traveled through the United States and to Sweden, Denmark, Germany, Austria, Italy, Portugal, Argentina, and Chile.

*Dreaming to Live* is the duo's first release on the Foliás Music label. The CD was recorded at Sono Luminus Studios, located in a 100-year-old former Episcopal Church in rural Boyce, Virginia. *Dreaming to Live* is available digitally and on CD. Visit [foliasmusic.com](http://foliasmusic.com) or [CDBaby.com](http://CDBaby.com).



Flutist and composer Elsa Nilsson's new album *Salt Wind* explores influences from every aspect of the musician's colorful life. Born in Gothenburg, Sweden, and raised by a California hippie, Nilsson had her feet planted in two very different cultures, leading her to seek commonalities wherever she could find them. Her works

weave all kinds of folk music, including jazz, to find a deeper understanding among people and cultures.

Nilsson started her love affair with music in her father's ex-Navy choir and playing piano as a small child, but it wasn't until age 14, when her father broke his neck in a cycling accident, that music became Elsa's refuge and outlet for coping with her emotions. This reliance on music as a channel for expression and a source of comfort, along with her love of the wildness (which is also reflected in her compositions), led her to the flute.

After her early years traveling between Gothenburg and California, Nilsson graduated from high school and immediately flew to Seattle to continue her musical studies. She received her BM from Cornish College of the Arts and her MM from New York University. Currently, she is a freelance musician based in Brooklyn.

The CD's instrumentation includes flute, alto flute, bass flute, vocals (Nilsson), guitar (Jeff McLaughlin), acoustic and electric bass (Alex Minier), and drums and percussion (Cody Rahn). Visit [elsanilssonmusic.com](http://elsanilssonmusic.com).



Rebecca Jeffreys and Alexander Timofeev present *Poems and Dreams*, an album featuring five new works by American composers for flute and piano. Composers included are Adrienne Albert, Jeffrey Hoover,

Hoover, Russell Nadel, Kevin W. Walker, and Francis Kayali. This collection of works, which were commissioned by Jeffreys, was compiled over the course of two years. All the works make excellent concert options and challenging repertoire for students to explore multiple styles. Selections for the album can be heard on more than 12 radio stations between the U.S. and Canada. Visit [CDBaby.com](http://CDBaby.com) and [rebeccajeffreys.com](http://rebeccajeffreys.com).