

The background of the entire page is a dark, repeating pattern of musical staves with notes, creating a textured, musical atmosphere.

The Romantic Piano Concerto

CATALOGUE

hyperion

The Romantic Piano Concerto

THE CONCEPT of The Romantic Piano Concerto series was born at a lunch meeting between Hyperion and the BBC Scottish Symphony Orchestra sometime in 1990. A few months later tentative plans had been made for three recordings, and the first volume, of concertos by Moszkowski and Paderewski, was recorded in June 1991.

In our wildest dreams, none of us involved then could ever have imagined that the series would still be going strong twenty years later, and with fifty volumes to its credit.

These first fifty volumes include 131 works for piano and orchestra, 102 of which are titled 'Concerto', the remainder being generally shorter single-movement works or sets of variations. Fifty-nine of these works are premiere recordings and many other featured works have only been recorded once before, often in clearly inferior versions and frequently cut. What has made this series such a success with our public? Broadly, I think, two things: first, the music, and secondly, the performances of it which we have managed to capture on disc.

Looking first at the music, it is no secret that the language of the nineteenth century is still the most popular with lovers of classical music—this was also the heyday of the piano concerto. And there is another bonus; the virtuoso display element of a concerto can mean that a work can be satisfying without being profound. Put crudely, a less than 'great' symphony is likely to be dull, whereas a concerto need not aspire to greatness to be, at least, entertaining. This simple fact is the key to the enjoyment of the many concertos written by virtuosos who had no ambition to be the next Beethoven.

But of course, without the highest standards of performance even the greatest music can sound dull. From the outset we have always tried to create an environment where inspiration can flourish—unknown works are given rehearsal time (and, frequently, public performances as well), we use the best producers and engineers in the best venues, and, most of all, we work with orchestras, conductors and pianists who have shown time and again that they are fully committed to these projects. The results speak for themselves: an early *Gramophone* Concerto Award for volume two was followed by two *Gramophone* Record of the Year Awards and a constant stream of glowing reviews from around the world.

Particular credit must go to the wonderful stable of Hyperion pianists who have played so magnificently over the years. The series has proved a great way to bring new artists to the label and many of our most established artists—Hamelin, Hough and Osborne to name but three—made their first Hyperion disc in this way.

A few years ago, it became apparent that we might reach the 'magic' volume fifty and for a time it seemed that this might be an appropriate place to call a halt. We are there now, and as I write, the next seven volumes are already in the recording schedules. Another fifty? Who knows!

MICHAEL SPRING
January 2010

LE CONCEPT D'UNE SÉRIE consacrée aux concertos pour piano romantiques a vu le jour au cours d'un déjeuner entre Hyperion et le BBC Scottish Symphony Orchestra en 1990. Quelques mois plus tard, des projets provisoires pour trois enregistrements prenaient forme, et le premier volume, de concertos de Moszkowski et Paderewski, fut enregistré en juin 1991.

Dans nos rêves les plus fous, aucune des personnes alors impliquées n'aurait pu imaginer que cette série serait toujours aussi vaillante vingt ans plus tard, avec cinquante volumes à son actif.

Ces cinquante premiers volumes comprennent 131 œuvres pour piano et orchestre, dont 102 sont intitulées « concerto », les autres étant généralement des œuvres plus courtes en un seul mouvement ou des variations. Cinquante-neuf de ces œuvres sont des premiers enregistrements et de nombreuses autres n'avaient été gravées qu'une seule fois jusqu'alors, souvent dans des versions nettement inférieures avec de fréquentes coupures. Pourquoi cette série a-t-elle remporté un tel succès auprès de notre public ? Globalement, à mon avis, pour deux raisons : d'abord, la musique elle-même, et ensuite les exécutions de cette musique que nous avons réussi à restituer au disque.

Si l'on se penche d'abord sur la musique, tout le monde sait que le langage du XIX^e siècle est encore le plus prisé de ceux qui aiment la musique classique—c'était aussi l'âge d'or du concerto pour piano. Et il y a un autre élément qui joue en faveur de cette musique : la démonstration de virtuosité d'un concerto peut donner à une œuvre un côté satisfaisant sans qu'elle soit profonde. En schématisant, une symphonie qui n'est pas vraiment une « grande » symphonie a de fortes chances d'être ennuyeuse, alors qu'un concerto n'a pas besoin d'aspirer à la grandeur pour être, au moins, divertissant. Ce simple fait est la clef du plaisir des nombreux concertos écrits par des virtuoses qui n'avaient pas vraiment l'ambition de siéger aux côtés de Beethoven.

Mais bien sûr, sans des niveaux d'exécution de haute qualité, même la plus grande musique peut paraître ennuyeuse. Dès le début, nous avons toujours cherché à créer un environnement où l'inspiration peut s'épanouir—les œuvres inconnues bénéficient d'un temps de répétition suffisant (et, souvent, d'exécutions publiques), nous faisons appel aux meilleurs producteurs et techniciens dans les meilleurs lieux et, par-dessus tout, nous travaillons avec des orchestres, des chefs d'orchestre et des pianistes qui ont maintes fois montré qu'ils étaient totalement engagés dans ces projets. Les résultats parlent d'eux-mêmes : très tôt, un Concerto Award de la revue *Gramophone* pour le volume 2 a été suivi de deux *Gramophone* « Record of the Year Awards » (disque de l'année) et d'un flux

Concertos pour piano romantiques

Das romantische Klavierkonzert

constant de critiques brillantes émanant du monde entier. Un crédit particulier revient à la merveilleuse équipe de pianistes d'Hyperion qui ont tous joué si magnifiquement au fil des ans. Cette série s'est avérée être une excellente façon d'attirer de nouveaux artistes vers le label et un grand nombre de nos artistes les plus établis—Hamelin, Hough et Osborne pour n'en citer que trois—ont enregistré leur premier disque Hyperion dans ce contexte.

Il y a quelques années, il était devenu évident que nous pourrions atteindre le « magique » volume cinquante et, pendant quelque temps, il a semblé que ce serait le moment approprié pour s'arrêter. Nous y sommes maintenant et, à l'instant où j'écris, les sept volumes suivants sont déjà dans les programmes d'enregistrement. Encore cinquante ? Qui sait !

MICHAEL SPRING

Janvier 2010

Traduction MARIE-STELLA PÂRIS

DIE IDEE ZUR REIHE „Das romantische Klavierkonzert“ entstand bei einem Lunch-Meeting zwischen Hyperion und dem BBC Scottish Symphony Orchestra im Jahr 1990. Einige Monate später wurden unverbindliche Pläne für drei Aufnahmeprojekte gemacht und die erste CD—eine Aufnahme mit Werken von Moszkowski und Paderewski—wurde im Juni 1991 eingespielt.

Niemand von uns hätte sich damals träumen lassen, dass die Aufnahmereihe 20 Jahre und 50 CDs später immer noch laufen würde.

Auf diesen 50 CDs liegen inzwischen 131 Werke für Klavier und Orchester vor, von denen 102 den Titel „Klavierkonzert“ tragen—die restlichen Werke sind zumeist kürzere, einsätzliche Werke oder Variationszyklen. 59 dieser Werke sind Erstaufnahmen und von vielen anderen lag jeweils erst eine Einspielung vor, oft von minderwertiger Qualität und häufig in unvollständiger Form. Warum ist diese Aufnahmereihe bei unserem Publikum so beliebt? Ich glaube, dass es dafür zwei Hauptgründe gibt: erstens die Musik und zweitens die Aufführungen dieser Musik, die wir auf CD festgehalten haben.

Was die Musik anbetrifft, so ist es kein Geheimnis, dass die musikalische Sprache des 19. Jahrhunderts immer noch die populärste unter den Liebhabern der klassischen Musik ist—genauso wie es in der Blütezeit des Klavierkonzerts der Fall war. Und ein weiterer Bonus ist, dass das virtuose Element eines Konzerts dafür sorgt, dass ein Werk befriedigend sein kann, ohne emotionalen Tiefgang haben zu müssen. Grob ausgedrückt sind Symphonien, die nicht „groß“ sind, oft etwas langweilig, während ein Solokonzert mindestens unterhaltsam sein kann, auch wenn es nicht „groß“ ist. Diese einfache Tatsache ist der Schlüssel zu dem Genuss, den viele Solokonzerte bieten, komponiert von Virtuosen, die gar nicht den Ehrgeiz hatten, der nächste Beethoven zu werden.

Doch natürlich kann selbst die größte Musik langweilig klingen, wenn die Ausführung nicht das höchste Niveau hat. Wir haben uns von Anfang an stets darum bemüht, für eine Umgebung zu sorgen, in der die Inspiration aufblühen kann—für unbekannte Werke wird entsprechend mehr Probenzeit kalkuliert (und oft werden auch öffentliche Aufführungen arrangiert) und wir engagieren die besten Tonmeister und Toningenieurinnen an den besten Aufnahmeorten und wir arbeiten nicht zuletzt mit Orchestern, Dirigenten und Pianisten zusammen, die immer wieder ihr außerordentliches Engagement für diese Projekte beweisen. Die Ergebnisse sprechen für sich selbst: schon die zweite CD der Reihe erhielt den Preis für die beste Solokonzertaufnahme von der Zeitschrift *Gramophone*. Danach folgten zweimal die Auszeichnung „Aufnahme des Jahres“ von *Gramophone* und ein nicht abreißen Strom begeisterter Kritiken aus aller Welt.

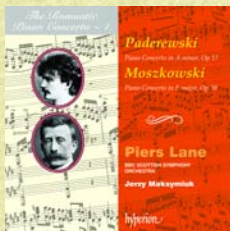
Besondere Anerkennung muss dabei Hyperions hervorragenden Pianisten ausgesprochen werden, die über die Jahre erstklassige Arbeit geleistet haben. Durch die Aufnahmehilfe konnten neue Künstler in das Label eingeführt werden und viele unserer etablierten Künstler—Hamelin, Hough und Osborne, um nur drei zu nennen—nahmen auf diese Weise ihre erste Hyperion-CD auf.

Vor ein paar Jahren wurde es klar, dass wir wohl die „magische“ Zahl 50 erreichen würden und eine Zeitlang schien dies der geeignete Augenblick, die Reihe abzuschließen. Das wäre nun soweit, und doch, während ich dies schreibe, sind die nächsten sieben Projekte bereits im Aufnahmekalender. Noch einmal 50 Aufnahmen? Wer weiß!

MICHAEL SPRING

Januar 2010

Übersetzung VIOLA SCHEFFEL



VOLUME 1

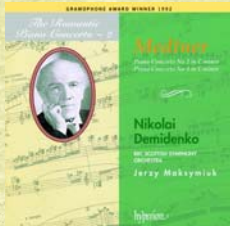
CDA66452

Moszkowski & Paderewski

PIERS LANE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / JERZY MAKSYMIAK

- ① **MORITZ MOSZKOWSKI** (1854–1925)
Piano Concerto in E major Op 59
IGNACY JAN PADEREWSKI (1860–1941)
Piano Concerto in A minor Op 17



VOLUME 2

CDA66580

Medtner 2 & 3 **GRAMOPHONE AWARD WINNER**

NIKOLAI DEMIDENKO piano

BBC SCOTTISH SYMPHONY ORCHESTRA / JERZY MAKSYMIAK

- ② **NIKOLAI MEDTNER** (1880–1951)
Piano Concerto No 2 in C minor Op 50
Piano Concerto No 3 in E minor Op 60



VOLUME 3

CDA66567

Mendelssohn Double Concertos

STEPHEN COOMBS, IAN MUNRO pianos

BBC SCOTTISH SYMPHONY ORCHESTRA / JERZY MAKSYMIAK

- ③ **FELIX MENDELSSOHN** (1809–1847)
Concerto in A flat major for two pianos
Concerto in E major for two pianos

*Another splendid entry in
Hyperion's seemingly inexhaustible
Romantic Piano Concerto survey*

Arensky & Bortkiewicz

STEPHEN COOMBS piano
BBC SCOTTISH SYMPHONY ORCHESTRA / JERZY MAKSYMIAK

- ④ **ANTON ARENSKY** (1861–1906)
Piano Concerto in F major Op 2
Fantasia on Russian Folksongs Op 48

SERGEI BORTKIEWICZ (1877–1952)
Piano Concerto No 1 in B flat major Op 16



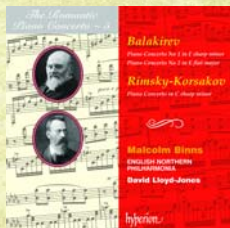
VOLUME 4

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Balakirev & Rimsky-Korsakov

MALCOLM BINNS piano
ENGLISH NORTHERN PHILHARMONIA / DAVID LLOYD-JONES

- ⑤ **NIKOLAI RIMSKY-KORSAKOV** (1844–1908)
Piano Concerto No 1 in F sharp minor Op 30
- MILI BALAKIREV** (1837–1910)
Piano Concerto No 1 in F sharp minor Op 1
Piano Concerto No 2 in E flat major Op posth



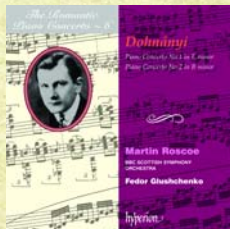
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Dohnányi BBC MUSIC MAGAZINE BEST OF THE YEAR

MARTIN ROSCOE piano
BBC SCOTTISH SYMPHONY ORCHESTRA / FEDOR GLUSHCHENKO

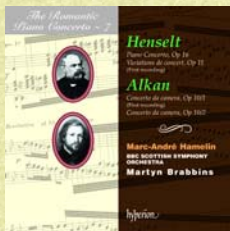
- ⑥ **ERNŐ DOHNÁNYI** (1877–1960)
Piano Concerto No 1 in E minor Op 5
Piano Concerto No 2 in B minor Op 42



VOLUME 6

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*A distinguished addition to
this fascinating series*



VOLUME 7

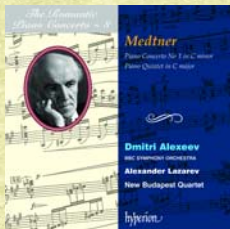
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Alkan & Henselt BBC MUSIC MAGAZINE BEST OF THE YEAR

MARC-ANDRÉ HAMELIN piano
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

- ⑦ **ADOLPH VON HENSELT** (1814–1889)
Piano Concerto in F minor Op 16
Variations de concert Op 11

CHARLES-VALENTIN ALKAN (1813–1888)
Concerto da camera in C sharp minor Op 10 No 2
Concerto da camera in A minor Op 10 No 1



VOLUME 8

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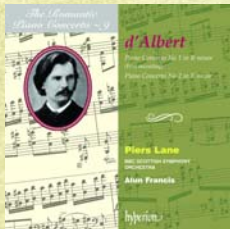
Medtner 1 & Quintet

DMITRI ALEXEEV piano
NEW BUDAPEST QUARTET, BBC SYMPHONY ORCHESTRA / ALEXANDER LAZAREV

- ⑧ **NIKOLAI MEDTNER** (1880–1951)
Piano Concerto No 1 in C minor Op 33
Piano Quintet in C major Op posth

d'Albert

PIERS LANE piano
BBC SCOTTISH SYMPHONY ORCHESTRA / ALUN FRANCIS



VOLUME 9

CDA66747

- ⑨ **EUGEN D'ALBERT** (1864–1932)
Piano Concerto No 1 in B minor Op 2
Piano Concerto No 2 in E major Op 12

*It is a pleasure to discover these rare
Romantic piano concertos from the
Hyperion stable—long may they continue*

Weber

NIKOLAI DEMIDENKO piano
SCOTTISH CHAMBER ORCHESTRA / SIR CHARLES MACKERRAS

- ⑩ **CARL MARIA VON WEBER** (1786–1826)
Piano Concerto No 1 in C major J98 Op 11
Piano Concerto No 2 in E flat J155 Op 32
Konzertstück in F minor J282 Op 79

Sauer & Scharwenka

GRAMOPHONE RECORD OF THE YEAR

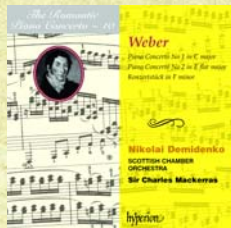
STEPHEN HOUGH piano
CITY OF BIRMINGHAM SYMPHONY ORCHESTRA / LAWRENCE FOSTER

- ⑪ **FRANZ XAVER SCHARWENKA** (1850–1924)
Piano Concerto No 4 in F minor Op 82
EMIL VON SAUER (1862–1942)
Piano Concerto No 1 in E minor

Parry & Stanford

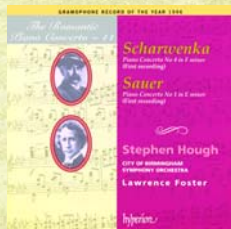
PIERS LANE piano
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

- ⑫ **SIR HUBERT PARRY** (1848–1918)
Piano Concerto in F sharp major
SIR CHARLES VILLIERS STANFORD (1852–1924)
Piano Concerto No 1 in G major Op 59



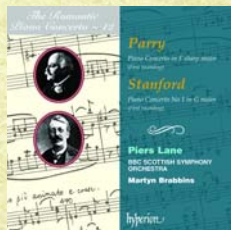
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VOLUME 11

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VOLUME 12

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What a bonanza this Hyperion offering is!



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Glazunov & Goedicke

STEPHEN COOMBS piano
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

- ⑬ **ALEXANDER GLAZUNOV** (1865–1936)
Piano Concerto No 1 in F major Op 92
Piano Concerto No 2 in B major Op 100

ALEXANDER GOEDICKE (1877–1957)
Concertstück in D major Op 11



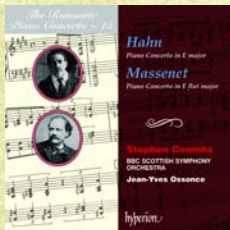
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Litoff Concertos Symphoniques 2 & 4

PETER DONOHOE piano
BOURNEMOUTH SYMPHONY ORCHESTRA / ANDREW LITTON

- ⑭ **HENRY CHARLES LITOLFF** (1818–1891)
Concerto Symphonique No 2 in B minor Op 22
Concerto Symphonique No 4 in D minor Op 102



VOLUME 15

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Hahn & Massenet

STEPHEN COOMBS piano
BBC SCOTTISH SYMPHONY ORCHESTRA / JEAN-YVES OSSONCE

- ⑮ **JULES MASSENET** (1842–1912)
Piano Concerto in E flat major
- REYNALDO HAHN** (1874–1947)
Piano Concerto in E major

*It's hard to dismiss music
that tries so hard to be likeable*

Huss & Schelling

IAN HOBSON piano
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

- ①6 **HENRY HOLDEN HUSS** (1862–1953)
Concerto for piano and orchestra in B major Op 10
ERNEST SCHELLING (1876–1939)
Suite Fantastique for piano and orchestra Op 7



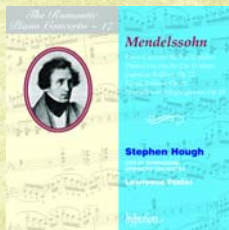
VOLUME 16

CDA66949

Mendelssohn

STEPHEN HOUGH piano
CITY OF BIRMINGHAM SYMPHONY ORCHESTRA / LAWRENCE FOSTER

- ①7 **FELIX MENDELSSOHN** (1809–1847)
Capriccio Brilliant in B minor Op 22
Piano Concerto No 1 in G minor Op 25
Rondo Brilliant in E flat major Op 29
Piano Concerto No 2 in D minor Op 40
Serenade and Allegro giocoso in B minor Op 43



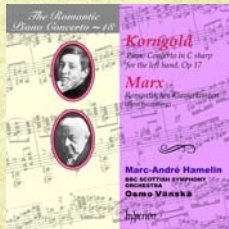
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Korngold & Marx

MARC-ANDRÉ HAMELIN piano
BBC SCOTTISH SYMPHONY ORCHESTRA / OSMO VÄNSKÄ

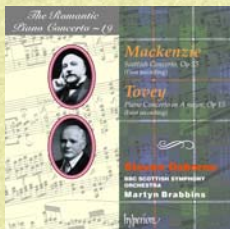
- ①8 **JOSEPH MARX** (1882–1964)
Romantisches Klavierkonzert in E major
ERICH WOLFGANG KORNGOLD (1897–1957)
Piano Concerto in C sharp Op 17 for the left hand



VOLUME 18

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Hyperion's sound balance is impeccable



VOLUME 19

CDA67023

Mackenzie & Tovey BBC MUSIC MAGAZINE BEST OF THE YEAR

STEVEN OSBORNE piano
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

19 SIR DONALD FRANCIS TOVEY (1875–1940)
Piano Concerto in A major Op 15

SIR ALEXANDER CAMPBELL MACKENZIE (1847–1935)
Scottish Concerto Op 55

Brüll

MARTIN ROSCOE piano
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

20 IGNAZ BRÜLL (1846–1907)
Piano Concerto No 1 in F major Op 10
Andante and Allegro Op 88
Piano Concerto No 2 in C major Op 24



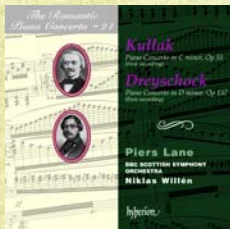
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Dreyschock & Kullak

PIERS LANE piano
BBC SCOTTISH SYMPHONY ORCHESTRA / NIKLAS WILLÉN

21 THEODOR KULLAK (1818–1882)
Piano Concerto in C minor Op 55
ALEXANDER DREYSCHOCK (1818–1869)
Piano Concerto in D minor Op 137



VOLUME 21

CDA67086

Anyone who revels in exploring the peripheries of the repertoire will enjoy this disc enormously

Busoni CLASSIC CD 100 GREATEST DISCS OF THE DECADE

MARC-ANDRÉ HAMELIN piano
CITY OF BIRMINGHAM SYMPHONY ORCHESTRA / MARK ELDER

22 **FERRUCCIO BUSONI** (1866–1924)
Piano Concerto in C major Op 39

Holbrooke & Wood

HAMISH MILNE piano
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

23 **JOSEPH HOLBROOKE** (1878–1958)
Piano Concerto No 1 'The Song of Gwyn ap Nudd' Op 52

HAYDN WOOD (1882–1959)
Piano Concerto in D minor

Vianna da Motta

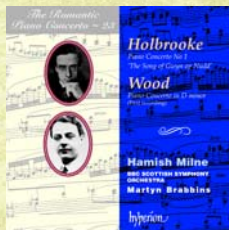
ARTUR PIZARRO piano
ORQUESTRA GULBENKIAN / MARTYN BRABBINS

24 **JOSÉ VIANNA DA MOTTA** (1868–1948)
Piano Concerto in A major
Ballada for solo piano, Op 16
Fantasia Dramática for piano and orchestra



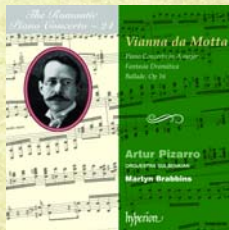
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CDA67143



VOLUME 23

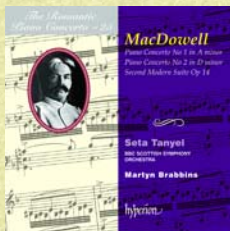
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VOLUME 24

CDA67163

*Unless you're on a strict musical diet
that allows no dessert, this release,
like its predecessor, will lift your spirits*



VOLUME 25

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MacDowell

SETA TANYEL piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

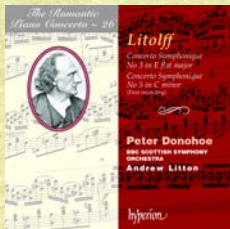
25

EDWARD MACDOWELL (1860–1908)

Piano Concerto No 1 in A minor Op 15

Second Modern Suite Op 14

Piano Concerto No 2 in D minor Op 23



VOLUME 26

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Litolf Concertos Symphoniques 3 & 5

PETER DONOHOE piano

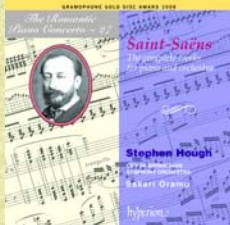
BBC SCOTTISH SYMPHONY ORCHESTRA / ANDREW LITTON

26

HENRY CHARLES LITOLFF (1818–1891)

Concerto Symphonique 'National Hollandais' No 3 in E flat Op 45

Concerto Symphonique No 5 in C minor Op 123



VOLUME 27

2 CDs CDA67331/2

Saint-Saëns

GRAMOPHONE GOLD DISC AWARD

STEPHEN HOUGH piano

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA / SAKARI ORAMO

27

CAMILLE SAINT-SAËNS (1835–1921)

Piano Concerto No 1 in D major Op 17

Piano Concerto No 2 in G minor Op 22

Piano Concerto No 3 in E flat major Op 29

Wedding Cake Valse-Caprice for piano and strings, Op 76

Piano Concerto No 4 in C minor Op 44

Piano Concerto No 5 in F major Op 103

Rapsodie d'Auvergne for piano and orchestra Op 73

Allegro appassionato for piano and orchestra Op 70

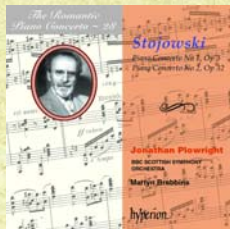
Africa Fantasia for piano and orchestra, Op 89

Stojowski

JONATHAN PLOWRIGHT piano
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

28

SIGISMUND STOJOWSKI (1870–1946)
Piano Concerto No 1 in F sharp minor Op 3
Piano Concerto No 2 in A flat major Prologue, Scherzo and Variations, Op 32



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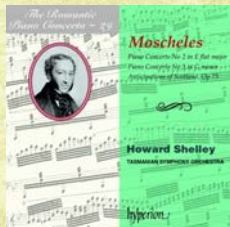
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Moscheles 2 & 3

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TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

29

IGNAZ MOSCHELES (1794–1870)
Piano Concerto No 2 in E flat major Op 56
Piano Concerto No 3 in G minor Op 58
Anticipations of Scotland A grand fantasia, Op 75



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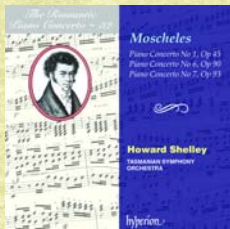
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Fuchs & Kiel

MARTIN ROSCOE piano
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- 31 **ROBERT FUCHS** (1847–1927)
Piano Concerto in B flat minor Op 27
- FRIEDRICH KIEL** (1821–1885)
Piano Concerto in B flat major Op 30



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Moscheles 1, 6 & 7

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TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

- 32 **IGNAZ MOSCHELES** (1794–1870)
Piano Concerto No 1 in F major Op 45
Piano Concerto No 6 in B flat major 'Fantastique' Op 90
Piano Concerto No 7 in C minor 'Pathétique' Op 93



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Scharwenka 2 & 3

SETA TANYEL piano
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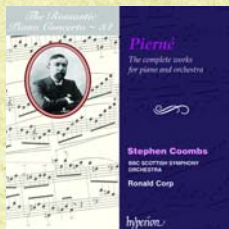
- 33 **FRANZ XAVER SCHARWENKA** (1850–1924)
Piano Concerto No 2 in C minor Op 56
Piano Concerto No 3 in C sharp minor Op 80

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- 34 **GABRIEL PIERNÉ** (1863–1937)
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Poème symphonique in D minor Op 37
Fantaisie-Ballet in B flat major Op 6
Scherzo-Caprice in D major Op 25



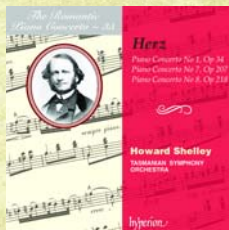
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TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

- 35 **HENRI HERZ** (1803–1888)
Piano Concerto No 1 in A major Op 34
Piano Concerto No 7 in B minor Op 207
Piano Concerto No 8 in A flat major Op 218



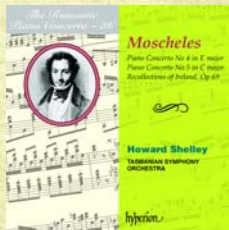
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Moscheles 4 & 5

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TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

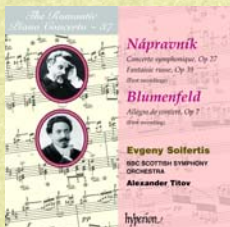
- 36 **IGNAZ MOSCHELES** (1794–1870)
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EVGENY SOIFERTIS piano
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37 **EDUARD NÁPRAVNÍK** (1839–1916)
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Fantaisie russe in B minor Op 39

FELIX BLUMENFELD (1863–1931)
Allegro de concert in A major Op 7



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MARC-ANDRÉ HAMELIN piano
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38 **FRANZ XAVER SCHARWENKA** (1850–1924)
Piano Concerto No 1 in B flat minor Op 32

ANTON RUBINSTEIN (1829–1894)
Piano Concerto No 4 in D minor Op 70



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Piano Concerto No 4 in E major Op 131
Piano Concerto No 5 in F minor Op 180



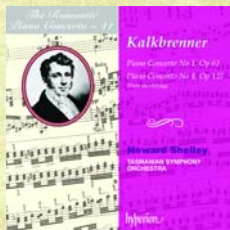
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Kalkbrenner 1 & 4

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TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

- 41 **FRIEDRICH KALKBRENNER** (1785–1849)
Piano Concerto No 1 in D minor Op 61
Piano Concerto No 4 in A flat major Op 127



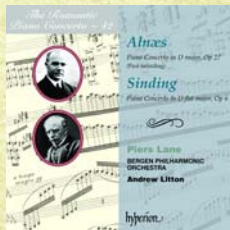
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Alnæs & Sinding

PIERS LANE piano
BERGEN PHILHARMONIC ORCHESTRA / ANDREW LITTON

- 42 **EYVIND ALNÆS** (1872–1932)
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CHRISTIAN SINDING (1856–1941)
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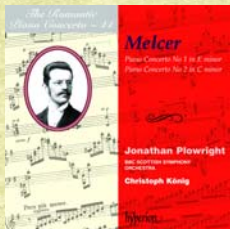
Sterndale Bennett & Bache

HOWARD SHELLEY piano

BBC SCOTTISH SYMPHONY ORCHESTRA / HOWARD SHELLEY

43 **SIR WILLIAM STERNDALE BENNETT** (1816–1875)
Piano Concerto No 4 in F minor Op 19
Caprice in E major Op 22

FRANCIS EDWARD BACHE (1833–1858)
Piano Concerto in E major Op 18



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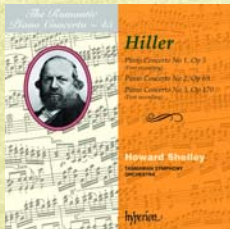
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Melcer

JONATHAN PLOWRIGHT piano

BBC SCOTTISH SYMPHONY ORCHESTRA / CHRISTOPH KÖNIG

44 **HENRYK MELCER-SZCZAWINSKI** (1869–1928)
Piano Concerto No 1 in E minor
Piano Concerto No 2 in C minor



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Hiller

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45 **FERDINAND HILLER** (1811–1885)
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Piano Concerto No 2 in F sharp minor Op 69
Piano Concerto No 3 in A flat major 'Concerto espressivo' Op 170

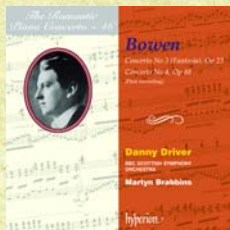
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Piano Concerto No 4 in A minor Op 88



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Draeseke & Jadassohn

MARKUS BECKER piano
RUNDFUNK-SINFONIEORCHESTER BERLIN / MICHAEL SANDERLING

47

SALOMON JADASSOHN (1831–1902)
Piano Concerto No 1 in C minor Op 89
Piano Concerto No 2 in F minor Op 90

FELIX DRAESEKE (1835–1913)
Piano Concerto in E flat major Op 36



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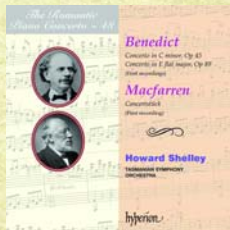
Benedict & Macfarren

HOWARD SHELLEY piano
TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

48

SIR JULIUS BENEDICT (1804–1885)
Piano Concerto in C minor Op 45
Piano Concerto in E flat major Op 89

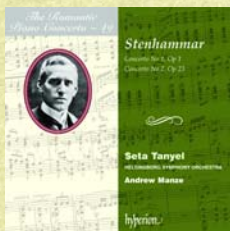
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Concertstück in E minor



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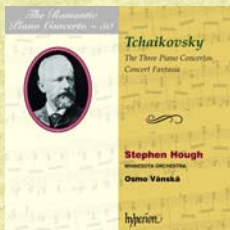
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SETA TANYEL piano
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WILHELM STENHAMMAR (1871–1927)
Piano Concerto No 1 in B flat minor Op 1
Piano Concerto No 2 in D minor Op 23



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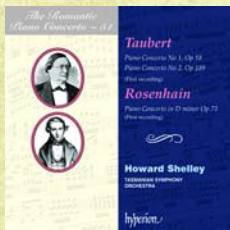
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Tchaikovsky

STEPHEN HOUGH piano
MINNESOTA ORCHESTRA / OSMO VÄNSKÄ

50

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Piano Concerto No 2 in G major Op 44
Piano Concerto No 3 in E flat major Op 75
Concert Fantasia in G major Op 56
Solitude Op 73 No 6 solo piano, arr. Stephen Hough
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VOLUME 51

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Taubert & Rosenhain

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51

WILHELM TAUBERT (1811–1891)
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Piano Concerto No 2 Op 189
JACOB ROSENHAIN (1813–1894)
Piano Concerto in D minor Op 73

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