



# MOSZKOWSKI

## FROM FOREIGN LANDS

REDISCOVERED ORCHESTRAL WORKS



MARTIN WEST  
SAN FRANCISCO BALET ORCHESTRA

A 'PROF' JOHNSON 24-BIT  RECORDING



“Moszkowski’s music is brilliant, melodious, polished, light without being trivial, formal, and elegant.”

—Albert Lockwood (1940)

“Moszkowski’s music, like all good music, whether it be classic, light classic, or simply light, has originality and good taste to commend it. It is melodious and easily understood. Yet it is never commonplace.

These, it may be observed here, are the qualities of all good popular music; and they explain why good popular music survives much that is merely learned and would-be classic.”

—Gustav Kobbé (1915)

Although in recent years, there has been a keen interest among more adventurous pianists to record many of Moszkowski’s scintillating piano compositions, nearly one hundred years since his death, Moszkowski is still best remembered for a few delightful piano pieces—the *Etudes*, Opus 72, *Étincelles* (“Sparks”), Opus 36, No.6 [popularized by Josef Hofmann (1876-1957) and Vladimir Horowitz (1903-1989)], and his *Spanish Dances* for piano 4-hands, Opus 12. Yet, he composed an opera, a full-length ballet, three orchestral suites, a symphony (still in manuscript form), songs, concertos, and chamber music—almost all of which remain neglected or forgotten. No proper re-assessment of Moszkowski’s compositions has taken place nor has anyone written a definitive biography of this once influential teacher, pianist and composer. Most writers on music continue to repeat the pejorative term “salon composer” when commenting on Moszkowski. How unfortunate.

Much of Moszkowski’s music is written for the piano. Like Edvard Grieg (1843-1907), Moszkowski was a master of shorter musical forms, weaving musically delicious, melodically unforgettable, mini-masterpieces. His early song cycles show an affinity for

the voice and are written in a powerful Brahmsian mode. The orchestral suites show Moszkowski to be a brilliant orchestrator having a powerful grasp of polyphony. The operatic and ballet music shows a keen understanding of theatrical music and have been performed all over the world. The piano and violin concertos are brilliant showpieces, full of enchanting melodies. Yet, despite all this musical evidence, Moszkowski is not accorded much attention today and is often considered a footnote in musical history.

In 2013 choreographer Alexei Ratmansky was commissioned by the San Francisco Ballet to create a new work. As music for his new ballet, he chose Moritz Moszkowski's *From Foreign Lands* because he liked the orchestration—"It's delicate, but also it has the character [aspect]," he says—and structure. Its well-defined movements have distinct personalities, a format that "gives you certain pluses," Ratmansky says. "It's not one mood throughout. It's a divertissement—a very old structure that still works." The world premiere by the San Francisco Ballet took place on March 1, 2013 at the War Memorial Opera House, San Francisco, California. San Francisco Ballet principal dancer Pascal Molat, stated "Dancing in *From Foreign Lands* is like taking the audience on a joyful European tour." San Francisco Ballet music director and principal conductor, Martin West, approached Reference Recordings with the hope that there were enough orchestral works by Moszkowski to record a CD-length program. After identifying and locating numerous scores, this project of re-discovering the music of Moritz Moszkowski became a reality. Using *From Foreign Lands* as a starting point, we were able to assemble an intriguing program of, largely, first recordings of Moszkowski's most memorable and melodious orchestral compositions.

Moritz Moszkowski was born in what was then called Breslau on August 23, 1854. The Silesian city of Breslau, during its long history, has been part of the Kingdom of Poland, Bohemia, Hungary, the Austrian Empire, Prussia and Germany. Since 1945, due to the border changes after the Second World War, Breslau became part of Poland and is known now as Wrocław. Along with his parents, Isaac Moszkowski and Salomia

Moszkowski (born Hirschberg), and older brother Alexander (born January 15, 1851), the Moszkowskis lived in Breslau for thirteen years in an apartment of five rooms and in modest financial conditions. Isaac Moszkowski placed great value on an education for his sons. Moritz and Alexander learned German, Latin and ancient Greek in school. Moszkowski began music studies at home. When the family moved to Dresden in 1865, music education for both Alexander and Moritz began in earnest. At the Dresden Conservatory, they studied piano with Julius Emil Leonhardt (1810-1883) and harmony with Wilhelm Albert Rischbieter (1834-1910). At the end of 1868 the family moved to Berlin, where Moritz attended the Stern Conservatory studying with Eduard Franck (1817–1893) and Friedrich Kiel (1821–1885). In search for greater challenges he transferred to the new Akademie der Tonkunst (founded in 1855), and began piano studies with Theodor Kullak (1818-1882), composition with Richard Wüerst (1824-1881) and orchestration with Heinrich Ludwig Egmont Dorn (1804–1892). In 1870 Kullak brought some of his most talented pupils to Liszt in Weimar, and Moszkowski performed for Liszt one of the composer's Hungarian Rhapsodies.

Moszkowski proved to be an extraordinary pianist who toured extensively throughout Europe. His debut in Berlin at the age of 19 was stellar, prompting Franz Liszt to write admiringly of him. English pianist and critic, Frederick Kitchener, related that “the playing of Moszkowski was *beautiful* playing; there was no attempt to astonish...a musician, not an acrobat was at the piano.” According to the German-American pianist and composer, Emil Liebling (1851-1914), “considered as a pianist, Moszkowski is *hors de concours*...Everything was done musically and with the utmost ease.” Highly influential as a teacher, Moszkowski taught at the Kullak Conservatory in Berlin and later in Paris (where his students included Gaby Casadesus (1901–1999) and Vlado Perlemuter (1904–2002)). Many Americans flocked to Europe to study with him. Illustrious musicians such as Josef Hofmann, Wanda Landowska (1879–1959). Joaquin Turina (1882–1949), André Messager (1853–1929) and Thomas Beecham (1879-1961) were among his

pupils. For a figure of such professional stature, his personal life in later years was less fortunate. After an unsuccessful marriage in 1884 to pianist Cecile Chaminade's (1857-1944) sister, Louise Henriette Hippolyte Chaminade (1863-1900), Moszkowski had to raise his children by himself. For unknown reasons, she abandoned the marriage and her children in 1891—Henriette and Moritz were officially divorced in 1892. In 1897 Moszkowski moved to Paris with his two children, Sylvia (1889-1906) and Marcel (1887-1971). He lived there for the rest of his life. In 1906 Moszkowski's sixteen-year-old daughter became seriously ill and died. At this time, Moszkowski's own health declined. Marcel, grieved by his sister's loss, steadily grew apart from his father. On April 13, 1910 Moszkowski's mother, Salomia died. As a tribute to her, Moszkowski wrote his *Prelude and Fugue for String Orchestra*, Opus 85. The work was premiered on December 17, 1910 in London, conducted by his former pupil, Thomas Beecham. Also, in 1910, Moszkowski was honored with being named a Chevalier of the Legion d'Honneur. In 1913 Marcel did military service in the French Army (fighting on the front in 1914). He eventually became a diplomat.

Moszkowski composed throughout his entire life, beginning with an orchestral Overture and his Symphony, written while he was a student in Berlin. In Paris, Moszkowski made sure his compositions were always properly registered at the Société des auteurs, compositeurs et éditeurs de musique (SACEM) and protected by copyright. However, during World War I, Moszkowski earned little in royalties, and countries such as America and Russia contributed virtually no payments, due to unfortunate loss of some of the copyrights to his compositions during World War I. By 1920, Moszkowski suffered from chronic depression and was diagnosed also with stomach or esophageal cancer. The complicated and costly operations performed did little good, and his health continued to deteriorate. Moszkowski's horrible financial situation and his declining health prompted many musicians to send financial help. These dedicated friends, made it possible for Moszkowski to be more comfortable in his last years. Moszkowski succumbed to cancer on March 4, 1925 in Paris.

The orchestral music recorded on this CD spans a creative period in Moszkowski's life from 1876 to 1904. The best known, and earliest work is his *Spanische Tänze* (*Spanish Dances*), Opus 12, composed in 1876 and dedicated to his brother Alexander Moszkowski (1851-1934). Originally composed by Moszkowski for piano, 4-hands, the 5 pieces became his most popular and financially successful piano works, published and available in all countries and in countless editions. Moszkowski, writing in 1876 to his publisher Carl Simon, states that the themes and musical structure of these pieces are not based on any known Spanish melodies, but singularly and wholly his own creations, in a Spanish-style. Due to great public demand, the Spanish Dances Nos. 2 and 5 were orchestrated in 1879 by his friend, Philipp Scharwenka (1847-1917), and Nos. 1, 3 and 4 by Valentin Frank (1858-1929) in 1884. Although there are at least two different versions for salon orchestra, and versions for wind bands and military bands, these first orchestrations, preserve the color and good humor inherent in Moszkowski's original piano version.

The six characteristic pieces *Aus aller Herren Länder* (*From Foreign Lands*), Opus 23 were also originally composed for piano, 4-hands in 1879. In 1884, Moszkowski published them in his own orchestral arrangement, and they became an instant favorite on concert programs all over the world. The six miniatures are dance pieces, each representing a different country, and in the original piano, 4-hand are ordered: Russian, German, Spanish, Polish, Italian, and Hungarian. The opening piece is a dreamy Russian dance, reminiscent somewhat of Tchaikovsky and Glazunov. The stately German dance follows. A Spanish fandango is next, after which we hear a fast Polish dance. The Italian dance is a tarantella. The concluding Hungarian dance is a Csárdás. All six of the dances show Moszkowski's mastery of style—each is a refined, clear, graceful, articulated miniature, full of charm and rhythmically buoyant. Ratmansky's ballet based on this music begins in silence, with 12 dancers engaging in what seems like an invitation to the dance. He shapes the ballet as a series of quartets (doubled in the Polish dance, to an octet) with a full-ensemble finale. As the ballet unfurls, those fours and eights shift and flow, with solos, trios, and sextets flashing to the surface before

disappearing back into the quartet baseline. According to San Francisco Ballet annotator Cheryl A. Ossola, “High energy and playful, *From Foreign Lands*, gently pokes fun at tradition. There are character dances heightened to the point of self-awareness, over-the-top romanticism, a touch of vaudeville, flirtations, rejections, capitulations, and successes.” Moszkowski’s music, according to Alexei Ratmansky works perfectly as a ballet because of its “body movement.” With such music, he says, it’s like “you can almost switch your brain off and just let your body do the choreographing, because it’s so *dansent*.”

*Fackeltanz (Danse aux Flambeaux.–Dance with Flambeaux)*, Opus 51 was composed in 1893 and dedicated to the corps de ballet of the Royal Opera in Berlin. This “torch dance” was written for a charity matinee at Berlin’s Royal Opera Ballet. However, the performance did not take place and instead the world premiere took place on February 2, 1894 with Theodore Thomas conducting the Chicago Symphony Orchestra. A “fackeltanz” (or “torch dance”) is a kind of polonaise for a ceremonial torchlight procession formerly celebrating a royal marriage in certain German courts. Some of the most celebrated fackeltänze, were written in the late 1850’s by Giacomo Meyerbeer (1791-1864) and arranged for brass (usually 130 trumpets and trombones!) by Wilhelm Friedrich Wieprecht (1802-1872), inventor of the Bass Tuba. Moszkowski scored his Fackeltanz for large orchestra. Musically, it is both regal and formal, allowing for other instruments besides the brass to carry the day. This recording by the San Francisco Ballet Orchestra is a world premiere.

The utterly lovely *Gondoliera*, Opus 41 was composed as a solo piano piece by Moszkowski in 1886 and dedicated to his friend Joseph Pollack. In 1838, Franz Liszt wrote: “*Have you ever been to Venice? Have you ever glided on the sleepy waters in a black gondola down the length of the Grand Canal or along the banks of the Giudecca?*” Liszt’s *Gondoliera* was a work Moszkowski had played and with which he was intimately familiar. But it could have been the poem by Emanuel Geibel (1815-1884) that inspired Moszkowski to write this evocative miniature.

The poem reads:

OH, come to me when through the night  
    The starry legions ride!  
Then o'er the sea, in the moonshine bright,  
    Our gondola will glide  
The air is soft as a lover's jest,  
    And gently gleams the light;  
The zither sounds, and thy soul is blest  
    To join in this delight.  
Oh, come to me when through the night  
    The starry legions ride!  
Then o'er the sea, in the moonshine bright,  
    Our gondola will glide.

This is the hour for lovers true,  
    Darling, like thee and me;  
Serenely smile the heavens blue  
    And calmly sleeps the sea.  
And as it sleeps, a glance will say  
    What speech in vain has tried;  
The lips then do not shrink away,  
    Nor is a kiss denied.  
Oh, come to me when through the night  
    The starry legions ride!  
Then o'er the sea, in the moonshine bright,  
    Our gondola will glide.

Moszkowski's *Gondoliera* was orchestrated in 1912 by Otto Langley (1851-1922). Langley was a German-born cellist who played in London under Sir Charles Hallé (1819-1895) and Hans Richter (1843-1916). Langley came to America in 1889 and taught in New York. In 1909 he became arranger of orchestral works for Schirmer. He composed many short orchestral works and also wrote a series of musical tutorials for nearly 30 instruments. In its piano version, Moszkowski's little masterpiece was championed by many pianists, including Fanny Bloomfield Zeisler who was the first to record this work on piano rolls. This performance by the San Francisco Ballet Orchestra is a world premiere recording.

Moszkowski's *Près du Berceau* ("By the Cradle"), Opus 58, No.3, was one of eight piano pieces published by Moszkowski in 1896 as part of the set entitled *Tristesses et Sourires* ("Sorrows and Smiles"). This set was dedicated to Mademoiselle Marie Schlesinger (1864-1944 (Theresienstadt)). That same year, Moszkowski orchestrated this beautiful cradlesong, which was published in 1897. This is only the second recording of this work in its orchestral version. The first recording was on a 78rpm disc issued in the 1930's.

Moszkowski's *Habanera*. Opus 65, No. 3, was first published as part of a set of three *Neue spanische Tänze* (New Spanish Dances) composed in 1900 for piano, 4-hands. Marked *Allegretto*, this atmospheric work is the musical descendant of the contradanza, the habanera or *contradanza habanera* (Havana-style contradanza). The *habanera's* distinguishing musical feature is its short, repeating 2/4 rhythmic figure in the bass line. Cuban musicologist Emilio Grenet called habanera "perhaps the most universal of our genres" because of its far-reaching influence on the development of many Latin American songs, such as the Argentine tango, and its frequently Europeanized treatment in classical music, such as in Georges Bizet's 1875 opera, *Carmen*, in which the title character sings the now-famous habanera aria. In 1904 Moszkowski orchestrated his *Habanera*. This performance by the San Francisco Ballet Orchestra is a world premiere recording.

In 1896, Moszkowski composed his **Incidental Music to Grabbe's "Don Juan and Faust"**. Besides the *Six Airs de Ballet*, Opus 56, there is also an Overture for large orchestra. The *Entr'acte* (marked *Andante*), the *Intermezzo* (marked *Moderato*), the

*Fantasmagorie* (marked *Andante quasi allegretto*) are orchestrated for small orchestra, and the *Minuetto* (marked *Allegro*) is orchestrated for winds and contra bass, while the *Sarabande* (marked *Grave*) and the *Passepied* (marked *Allegro molto*) are orchestrated for string orchestra. This performance by the San Francisco Ballet Orchestra is a world premiere recording.

Christian Dietrich Grabbe (1801-1836) lived a short, thankless life, where everything he turned his hand to, whether literary, professional or personal turned into failure. He was still a student in Berlin, when he wrote to a friend: “the idea of another Faust, who comes in contact with Don Juan, is developing in my brain more and more; in respect to this piece I have vigorously sought after the cheerful humor, which has so moderating an effect on the tragic in Hamlet.” Grabbe completed his tragedy *Don Juan und Faust* in 1829. It is an imaginative and daring attempt to combine the two great works of Mozart and Goethe. In 1922 Marcel L’Herbier (1888-1979) directed a silent film of Grabbe’s tragedy. And in 1950 composer, Hermann Reutter (1900-1985) wrote an opera using Grabbe’s tragedy as a libretto. Moszkowski’s incidental music was written for Paul Lindau’s production of Grabbe’s play. The German dramatist and novelist, Paul Lindau (1839-1919), was a close friend of Moszkowski’s. The production premiered on March 8, 1896 in Meiningen’s court theater, where Lindau was intendant. While most of Moszkowski’s music pays more homage to Mozart than to Goethe, in the *Fantasmagorie*, Moszkowski creates a musically shifting series of phantasms, illusions, or deceptive appearances, as in a dream or as created by the imagination—Grabbe’s scenario pits Faust and his Mephistophelian guide (as an anonymous black knight) against Don Juan and Leporello in a contest to win Donna Anna away from her betrothed, Don Ottavio. Faust spirits Anna away to a magical place conjured high on the slopes of Mont Blanc. This scene has magical hocus-pocus, imagery of lightning, fire, eagles, ice, curses, and castles all on Mont Blanc. It is an overflow of unbridled passions.

—Marina A. Ledin and Victor Ledin

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MARTIN WEST is acknowledged as one of the foremost conductors of ballet, garnering critical acclaim throughout the world. Born in Bolton, England, he studied math at St. Catharine's College, Cambridge University, before studying at the St. Petersburg Conservatory of Music and London's Royal Academy of Music.

In fall 1997, West made his debut with English National Ballet and was immediately appointed resident conductor. There, he conducted almost half of the company's performances throughout England and abroad. From 2004-2007 he held the position of principal conductor before relinquishing the post to allow him the flexibility to guest with other companies. West has worked with many of the top companies in North America such as New York City Ballet, Houston Ballet, and The National Ballet of Canada as well as the The Royal Ballet in England.

West has worked with the Hallé Orchestra, Holland Symfonia, Royal Liverpool Philharmonic Orchestra, and Odense Symphony Orchestra in Denmark. He made his U.S. symphonic conducting debut with Silicon Valley Symphony, resulting in an immediate re-invitation. From 1998 to July 2005, West was the music director of the Cambridge Philharmonic Society. In addition, he had a long association with Pimlico Opera, including conducting a ground-breaking performance of *West Side Story* inside a prison with the inmates as part of the cast.

In fall 2005, West joined San Francisco Ballet, having been a frequent guest since his debut two years earlier. In his ten years as music director he has been credited with raising the standard and profile of the San Francisco Ballet Orchestra to new levels and has made a number of critically acclaimed recordings with them, including the complete

scores of Tchaikovsky's *Nutcracker*, excerpts from Delibes' *Coppélia* and *Sylvia*,\* and a CD of Shostakovich and Tchaikovsky cello music. He and the Orchestra have also made many world premiere recordings, including music by composers such as Bizet,\* Moszkowski,\* Shinji Eshima, Kip Winger, and Maury Yeston whose full-length ballet *Tom Sawyer* was recorded in 2013. In addition, he conducted on the award-winning DVD of John Neumeier's *The Little Mermaid* as well as Helgi Tomasson's productions of *Nutcracker* for PBS and *Romeo & Juliet* for Lincoln Center at the Movies: Great American Dance.

\* Reference Recordings Releases



THE SAN FRANCISCO BALLET ORCHESTRA has been internationally recognized as one of the foremost ballet orchestras in the world. Since its 1975 performance debut accompanying SF Ballet's *Nutcracker* (under Music Director Denis de Coteau), the Orchestra's home has been the San Francisco War Memorial Opera House. At that time, the ensemble was credited by the name the Performing Arts Orchestra of San Francisco. Later, in 1983, the name was officially changed to the SF Ballet Orchestra. With a core group of 49 regular members, augmented up to 65 players for certain productions, the Orchestra's performance season includes the annual run of SF Ballet's *Nutcracker* and its repertory season. The Orchestra's repertoire varies from such classics as Tchaikovsky's *Swan Lake* and Adam's *Giselle*, to the more abstract and contemporary of ballet and symphonic works. Over the years, the Orchestra has also earned the distinction of having accompanied such prestigious ballet companies as American Ballet Theatre, Paris Opéra Ballet, National Ballet of Cuba, The Royal Ballet, the Royal Danish Ballet, Stuttgart Ballet, Bolshoi Ballet, and Paul Taylor Dance Company. In February 2016, the SF Ballet Orchestra's recording of "Ask Your Mama" won the GRAMMY® for Best Engineered Album (Classical) and Producer of the Year (Classical). 2016 marks the 40th anniversary of the SF Ballet Orchestra.

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and Principal Choreographer

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KEITH O. JOHNSON is one of the founding partners of Reference Recordings. For 40 years, he has served as its Technical Director, recording and mastering engineer. First with producer and RR founder Tam Henderson, and recently with other outstanding producers, Johnson has recorded and released over 140 compact disc, LP and surround-sound SACD titles for the label, spanning the genres of classical, jazz, world and blues music.

The RR Sound comes from his singular methods and equipment, almost all hand-built or extensively modified by him. His microphone techniques range from purist to complex, depending on the musical forces and the performing space involved.

'Prof.' Keith Johnson has spent over 50 years developing a reputation for innovative thinking, technical achievement and musicianship which has elevated him to a position in the audio industry occupied by only a handful of visionaries. He is a true audio legend, having designed and patented numerous innovative products in the professional and consumer fields, including the revolutionary HDCD encoding process. He received the GRAMMY® for Best Surround Sound Album in 2011. And, to date, has received 8 additional nominations for Best Engineered Album Classical, and a host of other industry awards and nominations, including the prestigious Audio Engineering Society *Silver Medal Award* in 2008. Given in recognition of outstanding development or achievement in the field of audio engineering, other recipients of the *Silver Award* include: Ray Dolby, Paul Klipsch, Robert Moog, and Willi Studer.

Multi-channel processing for large screen sound is currently a great interest for Johnson. He is also investigating and consulting on hearing physiology and hearing correction. He plays keyboard instruments and is a competitive middle distance runner.



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# MORITZ MOSZKOWSKI

FROM FOREIGN LANDS - REDISCOVERED ORCHESTRAL WORKS

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MARTIN WEST

SAN FRANCISCO BALLET ORCHESTRA