



Gustav Mahler Retuschen Scores

The Retuschen (translated as Retouching) scores of Gustav Mahler are works by other composers that have been adapted and embellished to make them more suitable for the modern concert hall, and they have been published by Josef Weinberger Concert Library, for whom we are agents.

The Mahler Retuschen works include Beethoven's third, fifth, seventh and ninth symphonies, as well as his second and third Leonore Overture, Smetana's Bartered Bride and Schumann Manfred Overtures. The most recent addition to the Retuschen catalogue is Schubert's ninth symphony (D.944), which is also now available on rental.

Some press quotes:

A fascinating alternative view - New York Times

Simply mind-blowing...The subtleties of Mahler's orchestration added to the compositional genius of Beethoven - Liverpool Daily Post

Mahler didn't just want more sound, but wanted more of Beethoven's themes to emerge clearly and with impact. There's an honesty and sincerity here - Clef Notes, Baltimore

Respectful, fascinating and just plain cool -The Baltimore Sun

Beethoven:

Leonore Overture 2, Op. 72b

4.4.4.4(or 2.2.2.2)/4.2.3.0. tp./sts

Leonore Overture 3, Op. 72c

4.4.4.4(or 2.2.2.2)/4.2.3.0. tp./sts

String Quartet in F minor, Op 95, arr/ for string orchestra

Symphony 3 (Eroica), Op. 55

4.4.4.E cl.4./6.4.0.0./tp./sts

Symphony 5, Op. 67

4.2 picc.4.4(4th=E cl).4.cbsn./4.2.3.0./tp./sts

Symphony 7, Op. 92

4.4.4.4./4.2.0.0./tp./sts

Symphony 9, Op.125

4(+2 picc or 3+4=picc).4.4.4.cbsn./8.4.3.1./tp.3 perc/sts

Schubert - Der Tod und das Mädchen (Death and the Maiden), D.180, arranged for string orchestra

Symphony 9, D.944

4.4.4.4./4.4.3.0./tp./sts

Schumann - Manfred Overture, Op. 115

4.4.4.4(or 2.2.2.2.)/4.2.3.0./tp./sts

Smetana - The Bartered Bride Overture

3(3=picc).2.2.2./4/2/3/0./tp./sts

Counterpoint's Discovery Series

In 2015 we started an audio series called *Discovery Series* whose aim is to introduce or remind you and all our customers of works that deserve your notice and to be performed. In the past we sent out hard copy CDs. We are now moving this to our website. We highly recommend you take a bit of time to go to this page and listen to our recommendations. Help spread the word about music we believe in enough to publish and promote.

<http://cpmusiclibrary.ca/discovery-series/>

2018 features works by Kelly-Marie Murphy, Malcolm Forsyth, John Beckwith, Marc Fortier, Gary Kulesha, Donald Steven, Eric Robertson and Ralph Vaughan Williams.

Vaughan Williams - A Sea Symphony & A London Symphony - Anniversaries + New and Recommended Works

Ralph Vaughan Williams was only 30 years old when he began to compose his first symphony in 1903, *A Sea Symphony*, using text from Walt Whitman's poem, *Leaves of Grass*. It was completed in 1909 and was premiered in 1910, when he was 38, at the Leeds Festival with the composer conducting. This piece was one of the first symphonies to use a choir as an integral part of the work.

Starting with a most attention-grabbing beginning - BEHOLD, THE SEA!, it is a powerful work written for not only choir but also for Baritone and Soprano soloists, accompanied by full orchestra. While not as popular in North America as his *Lark Ascending*, this piece has as much appeal and deserves to be performed more often. There are a number of recordings on YouTube of this which you can find and listen. We provide perusal scores on request. Scored:

S.A.T.B. chorus + 3(I,III=picc).2.ca.3(III=Eflat).bcl.2.cbn./4.3.3.1./tp.5perc.2hp.org./sts - (57')

A London Symphony is Vaughan Williams' second symphony, written at the suggestion of his friend, fellow composer George Butterworth, to whom it is dedicated. While not intended to be programmatic, there are parts that suggest elements of the city of London, such as the Westminster Chimes. It was premiered in 1914. However Vaughan Williams was dissatisfied with it and revised it and that version was premiered in 1920 and later published. Further cuts were made in the 1930s when the revised score was published. It was first recorded in 1925 by the London Symphony Orchestra. This is another of Vaughan Williams' masterful works. Recordings of this can also be found on YouTube and you can request a perusal score from us. There are now 3 versions: Original 1913 (61'), 1920 version (49') and the revised version (46') Scored: 3(III=picc).2.ca.2.bcl.2.cbn./4.2cnt.2.3.1/tp,2perc,2 hp, sts.

Toward the Unknown Region is an unjustly ignored choral and orchestra work, at least on this side of the ocean. It also uses text by Walt Whitman. It is a moving, powerful and stunning work, one of his best, which needs to be performed and heard again and again. There is a good recording on YouTube from the BBC Proms 2013 with the National Youth Orchestra and Choir of Great Britain. Perusal scores available on request.

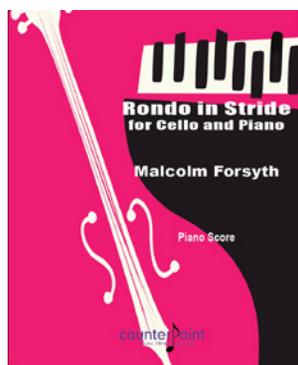
Scored: S.A.T.B. choir+3.2.ca.2.bcl.2./4.3.3.1./tp.2 hp.org./sts or reduced orchestra (cued in the full orchestra parts)2.1.2.2./2.2 0.0./tp.pno./sts - (12')

Publisher Stainer & Bell Ltd., has recently published Vaughan Williams' *Cambridge Mass*, a work he wrote for his Doctoral Thesis, but which did not receive its world premiere until 2011, when an edition by Alan Tongue was created, even though it is a work that had been known and written about for years. This is a work, that in the words of reviewer Michael Kennedy in Gramophone, shows 'the real Vaughan Williams on the way to greatness'. This work, which predates *A Sea Symphony*, already shows a command of large forces, inspired by works such as Verdi's *Requiem*. A recording of the premiere performed by The Bach Choir, the New Queen's Hall Orchestra, conducted by Alan Tongue, and can be heard on YouTube. Perusal score available on request.

Scored: S.A.T.B. soloists, 2 S.A.T.B. choirs + 2.2.2(Bb & A).2./4.3 in F.3.1./tp./tp.org./sts. - (42')



Recent Publications for sale through our Store



Rondo in Stride for cello and piano Malcolm Forsyth

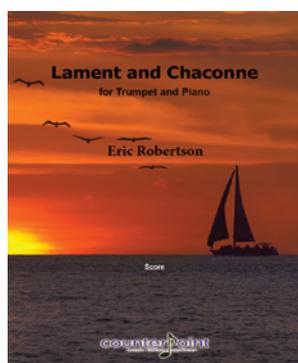
From the composer: The legendary jazz pianist Fats Waller developed a unique style, which became known as "Stride Piano", in which the left hand made striding leaps of a tenth, as it moved through the harmonic sequence. This, and other cute clichés of classic jazz,

such as the string pizzicato with double stops and slides, are parodied in this tongue-in-cheek morsel.

Sonata for Trombone and Piano Gary Kulesha

Gary Kulesha has created a series of Sonatas, the others being for Flute and Bassoon. This Sonata was written for and premiered by Gordon Wolfe, principal trombone with the Toronto Symphony Orchestra, as well as recorded by him on his *Reflections* CD.

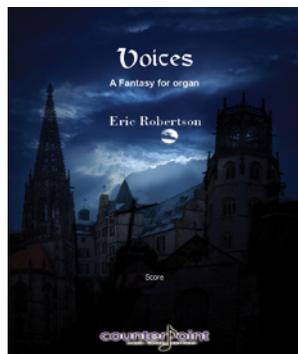
In these Sonatas the composer has deliberately written in a style that is against the traditional roles of the solo instruments. For the trombone, what he has written is "aerial and lyrical". "The trombone's music soars and sings, and never becomes march-like or stentorian. I even chose key centres which are completely antithetical to the way the instrument is designed. Most of the work is centred on E or G, even though the trombone is fundamentally pitched in B Flat."



Lament and Chaconne for trumpet and piano Eric Robertson

Lament and Chaconne is a personal work, commissioned by trumpeter Barton Woomert, retired from the Toronto Symphony Orchestra, in memory of his sister-in-law, Kathy Jo Masten, a beloved family member who died far too young. The composer and Barton

have worked together on many projects and so Eric Robertson was a natural pick for a composer to write such a work.



Voices - A Fantasy for Organ Eric Robertson

This work takes its inspiration from a passage by Charles Dickens from *The Chimes*, 1845, which talks about what it would be like to be locked in an old drafty church at night with the wind howling through the cracks.

This fantasy lets your mind wander to such thoughts as you

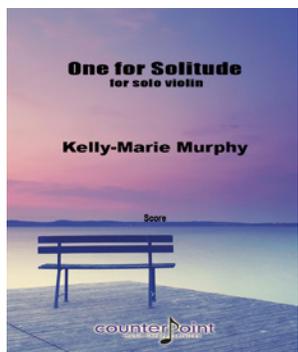
listen to a suitable accompaniment to such an scenario...

One for Solitude for solo violin

Kelly-Marie Murphy

The title from this work comes from a saying of author Henry David Thoreau: *I had three chairs in my house; one for solitude, two for friendship, three for society.*

The piece was written as the imposed work for the 2010 competition of the Concours Musical International de Montréal, and is written to challenge and showcase the performer's talents and abilities.



Dan Locklair's Rubrics 30th Anniversary

It is rare for a contemporary work to become very popular in a composer's lifetime, but American composer, Dan Locklair's organ work *Rubrics* has become one of those rare works. *Rubrics* was an 1988 commission from the Organ Artists Series of Pittsburgh, Pennsylvania, for their tenth anniversary year celebration. It

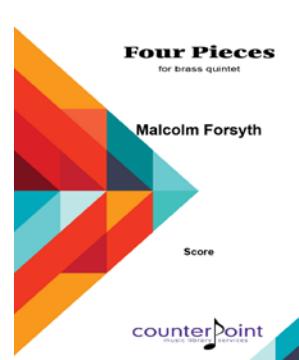
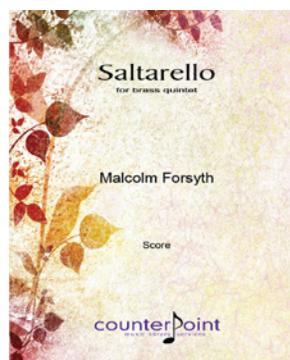
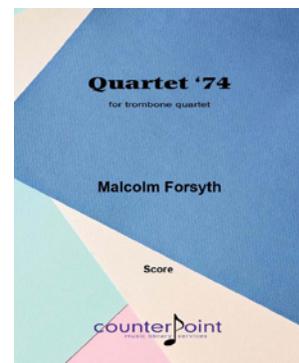
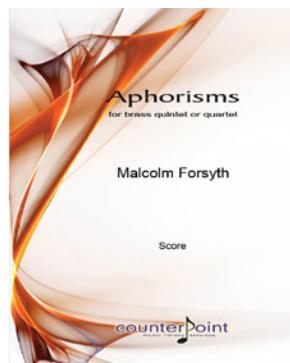
was given its World Premiere in Pittsburgh on 16 April 1989 by organist, Mary Preston.

Peter Hardwick, writing in *The Diapason*, has called *Rubrics* "one of the most frequently played organ works by an American composer." Movements from *Rubrics* were not only heard at the Washington National Cathedral funeral service of President Ronald Reagan in 2004, but also as a part of the January 2009 Martin Luther King Jr. service in the same venue, during the Presidential Inauguration of President Barack Obama, and an excerpt was most recently performed at the funeral of former President George H.W. Bush, December 5, 2018.

There are many recordings of this on YouTube.

Available through your local retailer.

Malcolm Forsyth - Brass works Re-Issued



From the 1970s into the early '80s, Malcolm Forsyth wrote a number of brass chamber works. He was the principal trombone with the Edmonton Symphony Orchestra for many years, as well as a professor of composition and a trombone teacher at the University of Alberta. He wrote these works for himself and his students to play. They were published originally by the E.C. Kerby Ltd. company and eventually went out of print. These works are too good to be forgotten, and Counterpoint has re-issued them with new covers. Perusal scores can be seen on our online store and recordings for most of them can be heard on our new YouTube Channel.

Counterpoint's New YouTube Channel

We have a new YouTube Channel and are gradually adding videos of works and recordings that we want to share and bring to the attention of you and many more performers. You can visit CP Music Library Channel at:

<https://www.youtube.com/channel/UCa3IpIhBEnPxSV-98vuQVwA>
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