



MIKLÓS RÓZSA (1907 - 1995)

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| [1] | Overture to a Symphony Concert, Op. 26a (1956/63) | [8:43] |
| | Hungarian Serenade, Op. 25 (1932/46) | |
| [2] | I. Marcia | [4:08] |
| [3] | II. Serenata | [6:55] |
| [4] | III. Scherzo | [4:46] |
| [5] | IV. Notturmo | [4:03] |
| [6] | V. Danza | [3:34] |
| | Tripartita, Op. 33 (1972) | |
| [7] | I. Intrada | [4:57] |
| [8] | II. Intermezzo arioso | [8:48] |
| [9] | III. Finale | [9:46] |

DEUTSCHE STAATSPHILHARMONIE RHEINLAND-PFALZ
GREGOR BÜHL, *Dirigent / conductor*

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Miklós Rózsa feared that success as a film composer might overshadow his reputation as a composer of classical concert fare. He was right: Three Oscars and 17 Academy Award nominations will do that to you. The two worlds were strangely incompatible and forced Rózsa into what he called his "Double Life" – both the name of one of the films for which he won an Oscar and the title of his autobiography. But the three orchestral works presented here, from his early, middle, and late phase Miklós Rózsa feared that success as a film composer might overshadow his reputation as a composer of classical concert fare. He was right: Three Oscars and 17 Academy Award nominations will do that to you. The two worlds were strangely incompatible and forced Rózsa into what he called his "Double Life" – both the name of one of the films for which he won an Oscar and the title of his autobiography. But the three orchestral works presented here, from his early, middle, and late phases, are a charming introduction to discovering that second side of his.

Miklós Rózsa befürchtete zeit seines Lebens, dass sein Ruhm als Hollywood-Komponist seinen Ruf als Komponist klassischer Konzertstücke in den Schatten stellen würde. Wie recht er doch hatte: Die fast zwangsläufige Folge von 17 Oscar-Nominierungen und drei gewonnen Statuen. Die beiden Welten waren so gut wie unüberbrückbar und zwangen Rózsa zu einem Doppelleben (Der Titel seiner Autobiographie und eines seiner Oscar-prämierten Filme). Die drei hier präsentierten Orchesterwerke aus seiner frühen, mittleren und späten Phase sind eine wunderbare Einführung in eben genau diese zweite Seite des Komponisten.

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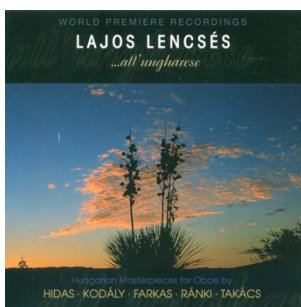
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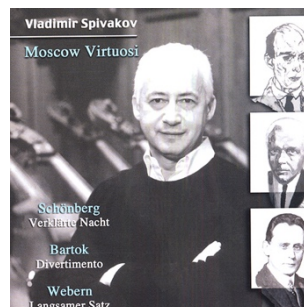
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