

New releases for review, June 2021, prepared 29 May 2021

Please choose the items you would like to review from this list before Wednesday 2 June 2021.

Albany Records

Quest

Elisabeth Remy Johnson, harp

TROY1863

1 June 2021

APR Recordings

Ludwig van Beethoven, Frédéric Chopin, Frederick Delius, George Frideric Handel, Johann Sebastian Bach, Franz Liszt, Franz Schubert, Johannes Brahms, Pyotr Tchaikovsky, Eugen d'Albert

Evelyn Howard-Jones and Edward Isaacs: Two forgotten English pianists

Evelyn Howard-Jones, Edward Isaacs

APR_6035

2 CD

28/05/21

The two pianists featured here were contemporaries, both English. Both made a small number of recordings for Columbia between 1926 and 1930 and today are largely forgotten. Howard-Jones was of an academic nature whose interpretations were described as having 'scholarly and fastidious profundity'. He excelled in Bach and Brahms and his 'Well-Tempered Clavier' recordings in particular offer playing of rare spirituality and beauty. As a friend of the composer and dedicatee of five of the piano pieces, his Delius recordings, which comprise the complete meagre published output for solo piano by the composer, have a unique authority. Edward Isaacs, who revelled in the repertoire of Chopin and Liszt, was described as 'a kindly genial companion and a witty charming raconteur'. His recordings radiate brilliance and joie de vivre. This is the first time most of these discs have been reissued since the days of the original 78s. An added bonus is the discovery of a wonderful previously unpublished Howard-Jones recording of Beethoven's Rondo in G major.

Azica Records

Diffusion - Verona Quartet

25 June 2021

An Album Celebrating Cross-Cultural Connection and Migration through the Music of Janáček, Szymanowski, and Ravel

Through the intimate voice of the string quartet, Diffusion explores a mosaic of folk cultures through the lens Janáček's String Quartet No. 2 "Intimate Letters," Szymanowski's String Quartet No. 2 Op. 56, and Ravel's String Quartet in F Major M. 35. As an ensemble of four nations (Singapore, Canada, United States, and United Kingdom), the Verona Quartet reveals a kaleidoscopic snapshot of cultural migration at the turn of the century.

The Verona Quartet explains, "As a quartet of musicians hailing from across the world, we knew we wanted our first album to reflect the essence of the cultural migration that is such a big part of our identity. Through *Diffusion*, we celebrate the spirit of intercultural exploration that permeates many of the great works of the string quartet canon. This music and the weaving together of global traditions is incredibly meaningful to us and we hope that listeners will love it too."

Bayerische Staatsoper Recordings

BSOREC0001

BSOrec will release their first recording on 28th May 2021: Gustav Mahler's 7th Symphony, performed by the Bayerisches Staatsorchester and conducted by Kirill Petrenko.

Biddulph Recordings

Johann Sebastian Bach

6 Suites (BWV 1007-1012)

Lillian Fuchs

85002-2

2 CD

11/06/21

The six cello suites of J. S. Bach performed on the solo viola by the American violist Lillian Fuchs (1901-95). Also featuring the Mozart Duo for violin and viola in B-flat, K.424, and the Three Madrigals for violin and viola by the 20th-century Czech composer Bohuslav Martinu with Lillian's brother, the American violinist Joseph Fuchs (1899-1997). Originally released on America Decca LPs in 1950-54. These recordings have been digitally re-mastered from the original source material. The recordings of the Mozart and Martinu works appear on CD for the first time. The Martinu works were written for Lillian and Joseph Fuchs. Lillian Fuchs, one of the mighty atoms of the viola, was proudest of her pioneering recordings of the Bach Suites. Bach himself played the viola, and it has been suggested by some scholars that he may have originally worked out the Suites on the viola rather than the cello for which they were written. Lillian Fuch's sinewy, athletic yet always sensitive interpretations certainly make it sound possible. These recordings have become legendary and unsurpassed. Tiny in stature she may have been, but Lillian Fuchs was a giant of the viola.

Wolfgang Amadeus Mozart

Oscar Shumsky plays Mozart Violin Sonatas K. 304, 305, 454, 526 & 570

Oscar Shumsky, Leopold Mittman

85003

1 CD

11/06/21

Five Mozart Violin Sonatas performed by the American violinist Oscar Shumsky (1917-2000), with Leopold Mittman at the piano. Renowned as 'the violinist's violinist', Shumsky made few recordings in the early 1950s, and these performances display his magnificent artistry. The five Mozart sonata performances were originally recorded in 1951, released on the Allegro label in the US. The label went into bankruptcy the year after the recordings were made, and the original LPs are extremely rare. These performances have been digitally re-mastered from the original source material, and appear on CD for the first time. Oscar Shumsky's two Allegro LPs of five Mozart sonatas feature the excellent pianist Leopold Mittman (also the regular partner of Mischa Elman). These five Mozart Sonata performances by Shumsky and Mittman have long been admired by violin cognoscenti for their brisk tempos and incisive clarity, coupled with deep expression and intimate tenderness. This CD reissue also provides a rare opportunity to hear the 'Violin' Sonata in B-flat, K.570. Although primarily known as work for solo piano, this piece was brought out in its first edition with an added violin part.

Ludwig van Beethoven

Violin Sonatas Nos. 1, 5 & 10

Adolf Busch, Rudolf Serkin

85004

1 CD

11/06/21

This CD features Adolph Busch and Rudolf Serkin performing three Beethoven violin sonatas. Recorded on 9-13 October 1951, these were the last commercial recordings ever made by this illustrious duo. Although Serkin continued performing for nearly 40 more years, Adolf Busch died the year after these recordings were made. This CD marks the first-ever release of these Beethoven sonata recordings by Busch and Serkin. Although two of the sonatas – No.1 and

No.10 – originally came out on LP, the performance of the ‘Spring’ Sonata (No.5) is previously unissued and is its first-ever release in any format.

BIS Records

George Frideric Handel

6 Concerti Grossi

Van Diemen's Band, Martin Gester

BIS2079

1 HYBRID SACD 28/05/21

What we know as ‘Handel’s Opus 3’ is most likely little more than a brazen attempt by the London publisher John Walsh to make some quick money. In 1715, Walsh had issued a pirated edition of Corelli’s 12 Concerti Grossi Opus 6 which proved an instant success, and left him constantly looking for similar opportunities. Almost 20 years later, perhaps in the knowledge that the royal protection granted to Handel’s musical output was about to expire, Walsh assembled a set of six orchestral pieces for a wide range of instruments. He prefaced them with a wholly misleading title-page – based on Corelli’s style-defining collection – and advertised them as Handel’s ‘Opera Terza’. It is likely that Handel never took part in the selection and organisation of the individual movements, although he may have been involved in the revisions made when a reprint was necessary a few years later. Selected from various sources, the six concertos certainly don’t form an organic cycle – in complete contrast to the future Op. 6 concerti grossi, which Handel carefully conceived as a set. The fact remains that Opus 3 contains some of Handel’s best-loved music, in instrumental combinations that are colourful and often unexpected – aspects that Martin Gester and his musicians in the Tasmanian period band Van Diemen’s Band make the most of.

Carl Philipp Emanuel Bach

The Solo Keyboard Music, Vol. 40 - Keyboard Transcriptions I

Miklós Spányi

BIS2387 1 CD 28/05/21

This disc features solo keyboard arrangements of works by Carl Philipp Emanuel Bach originally scored for other instruments. In the second half of the eighteenth century the demand for keyboard music increased rapidly, as musical skills became a social requisite for young ladies of the upper classes. To provide compositions for these new keyboard players was financially profitable, but Bach also had another reason for welcoming arrangements: the keyboard instruments were his favourite medium, and he devoted himself to making them into solo instruments as important as the violin and other melody instruments. The eighteen short pieces on this well-filled disc all exist in versions for various small groups of instruments or, in some cases, for mechanical instruments such as the barrel organ. Miklós Spányi has grouped them around three larger-scaled works, of which two are arrangements of symphonies while the Concerto in F major for solo keyboard may in fact be an original composition: a version for keyboard and orchestra exists, but is possibly a later development. In the case of several of the arrangements it is uncertain who made them – some of them only survive in the hand of one of Bach’s admirers. In his liner notes to the disc, Spányi proposes that they could in fact be the original versions, however, as he sees a striking similarity to Bach’s other, indisputably genuine small keyboard pieces.

Ludwig van Beethoven: Violin Concerto in D major, Op. 61; Alred Schnittke: Violin Concerto No. 3

Vadim Gluzman, Luzerner Sinfonieorchester, James Gaffigan

BIS2392

1 HYBRID SACD 28/05/21

After acclaimed recordings of the great Romantic violin concertos by Brahms, Bruch and Tchaikovsky, Vadim Gluzman takes on the work that in the beginning of the 19th century mapped out a new course for the genre: Beethoven’s Violin Concerto in D major, Op. 61. With this work, Beethoven rejected the idea of a virtuoso display piece with a largely irrelevant orchestral accompaniment. Instead he presented a symphonic reinterpretation of the concerto principle, with soloist and orchestra becoming equal partners in a texture that is interwoven on many levels. Largely forgotten for

several decades after the first performance in 1806, it is now considered one of the greatest violin concertos. However innovative Beethoven was in his opus 61, he nevertheless remained true to the tradition of allowing the soloist several cadenzas. Over the years, a number of composers and great violin virtuosos have proposed their own cadenzas for the concerto, with Alfred Schnittke being one of the more unexpected names. For this recording, Gluzman has chosen to perform Schnittke's cadenzas, as a link to the second work on the disc: the composer's Concerto No. 3 for violin and chamber orchestra. To Schnittke, the relationship between soloist and orchestra is quite different from that demonstrated in Beethoven's score: 'It seems to me that this relationship is never harmonically equitable and balanced... The soloist and orchestra are in fact adversaries.' However they may be labelled, James Gaffigan and the Luzerner Sinfonieorchester nevertheless provide unstinting support to Gluzman in both scores.

Joris Roelofs

Rope Dance: Light-footed music for all and none

Bram van Sambeek, Joris Roelofs, Bram de Looze, Clemens van der Feen, Martijn Vink

BIS2453

1 HYBRID SACD 28/05/21

The award-winning Dutch composer and bass clarinet player Joris Roelofs is also currently working on a PhD dissertation on Friedrich Nietzsche, improvisation and the notion of freedom. On the album *Rope Dance* he is able to combine all of this, in a suite of twelve pieces inspired by Nietzsche – 'by far the most musical of philosophers' according to Roelofs. It is especially the parable of the tightrope walker in the opening section of 'Thus Spoke Zarathustra: A Book for All and None' that has provided him with inspiration for his own 'Light-Footed Music for All and None'. It is not surprising that Nietzsche's thoughts about free spirits, liberated from conventional constraints and belief systems, resonate particularly well with musicians working with improvisation and across genres. Roelofs has therefore been able to gather a group of highly versatile colleagues from the Benelux jazz scene to perform his music: pianist Bram de Looze, bass player Clemens van der Feen and Martijn Vink on drums. The album also confirms the multi-faceted talents of bassoonist Bram van Sambeek, following previous recordings on BIS of classical, pre-Romantic and contemporary concertos, as well as hard rock covers with the group ORBI (the Oscillating Revenge of the Background Instruments).

Camille Saint-Saëns

Symphonies Nos. 1 & 2 and in A major

Orchestre Philharmonique Royal de Liège, Jean-Jacques Kantorow

BIS2460

1 HYBRID SACD 28/05/21

Prodigiously gifted, Camille Saint-Saëns entered the Paris Conservatoire in 1848, at the age of 13. There he discovered the symphonies of the great German and Austrian composers and soon began to try his own hand at the genre. The Symphony in A major stems from this period and although it was most likely never performed in his lifetime it demonstrates his exceptional talent to the full. Only a couple of years later, in 1853, Saint-Saëns submitted his second attempt at writing a symphony to one of the capital's concert societies. Praised by Berlioz and Gounod, the Symphony No. 1 in E flat major was accepted for performance and published shortly afterwards as the composer's opus 2. Classical in form, it is an example of Saint-Saëns' typical clarity, with the lyricism that would later become a hallmark of his music coming to the fore in the two central movements. By the late 1850s, despite his youth, Saint-Saëns was already well-established: in addition to his activity as a virtuoso pianist, he had been named organist of La Madeleine in Paris. He composed his Symphony No. 2 in A minor quickly: from July to September 1859. The orchestration is transparent, and the first movement unusually features a fugue for three voices. Concise and constantly inventive, the work moves away from the Viennese models Saint-Saëns admired so much, with a finale reminiscent of the tarantella in Mendelssohn's 'Italian' Symphony. The present disc is the first of two dedicated to the symphonies of Saint-Saëns and recorded by the Orchestre Philharmonique Royal de Liège and Jean-Jacques Kantorow to commemorate the centenary of the composer's death.

La clarinette parisienne

Michael Collins, Noriko Ogawa

BIS2497

1 HYBRID SACD 28/05/21

Up until around 1900 the clarinet repertoire was dominated by music from the German-speaking lands, largely due to the influence of three outstanding clarinetists. Inspired by Anton Stadler, Heinrich Bärmann and Richard Mühlfeld respectively, Mozart, Weber and Brahms composed some of the finest clarinet works ever written. But especially after the defeat in the Franco-Prussian War of 1870–71, the French cultural establishment became increasingly concerned with cultivating a national voice of its own, and Michael Collins's new release is a reminder of this. The works recorded here all date from the last years of the 19th century and afterwards, and it is striking that four of them (Debussy, Widor, Messager and Rabaud) were written as competition pieces for the Paris Conservatoire –the institution which played such a decisive role in shaping French musical life. But even though they were commissioned for educational purposes there is nothing academic about them: from Debussy's seductive Rhapsodie to Messager's light-heartedly brilliant Solo de concours there is instead a definite French – maybe even Parisian – quality to them. This also applies to the Clarinet Sonata by Saint-Saëns, composed in the last year of his life but full of charm and courtly irony. Closing the disc are two works from either end of Francis Poulenc's life. While the brief Sonata for two clarinets from 1918 is pure and cheeky fun, the 1962 Sonata for Clarinet and Piano is more conflicted emotionally, as indicated by the first movement's tempo marking *Allegro tristamente*. Throughout the greater part of the programme, Collins is partnered by Noriko Ogawa, whose pianism has won her particular acclaim in French repertoire, with Sérgio Pires making a guest appearance in Poulenc's clarinet duo.

Claudio Monteverdi *L'Orfeo* - a tale in music

Ensemble Lundabarock, Höör Barock, Ensemble Altapunta, Fredrik Malmberg

BIS2519

1 HYBRID SACD 28/05/21

L'Orfeo by Claudio Monteverdi (1567–1643) is often described as the first opera. The composer himself used another term for his work, however: 'favola in musica', a musical tale. Taking this as their point of departure, the performers on the present recording place the emphasis on the libretto's direct narrative, and how the music alone is used to express emotions, a music which underpins the plot and the text word for word. To quote the liner notes: 'To modern ears the musical heritage of *L'Orfeo* is more to be found in the Lieder tradition than in the grand opera of the nineteenth century.' The tale told by Monteverdi and the members of the three ensembles which bring his score to life, is that of Orpheus, the poet and musician who travels to the Underworld in order to persuade Hades to let his beloved Eurydice return to the living. Under the direction of Fredrik Malmberg, and with Johan Linderöth as their Orfeo, the 38 singers and musicians that make up Ensemble Lundabarock, Höör Barock and Ensemble Altapunta perform a score which in 1607 was state-of-the-art contemporary. Four full centuries after the first performance in Mantua it remains almost shockingly modern, as in the sound of cornetts and trombones that summon up the spirits of the Underworld or the portrayal of undiluted, raw grief in Orfeo's celebrated aria *Possente Spirto*.

Brilliant Classics

Giardini: 6 Sonatas for Flute & Harpsichord (1 CD)

Conserto Musico: Mario Folena, Francesco Galligioni, Paola Frezzato, Roberto Loreggian

95625

1 July 2021

Felice Giardini (1716-1796) was born in Turin. He began to study music as a child, soon becoming a chorister at the Cathedral in Milan while specializing in harpsichord and composition. On his return to Turin, he pursued his studies of the violin under Giovanni Battista Somis, and in 1736 found employment as a violinist in the orchestras in Naples and Rome.

In 1748 he set out on a concert tour, performing as a soloist in Europe's foremost music centers. In spring 1750 he reached London, where his playing immediately attracted widespread attention in court and aristocratic circles and he performed in numerous important concerts, while acting as music master to eminent figures such as the Dukes of Gloucester and Cumberland, and indeed the Prince of Wales.

By 1752 he was leading the orchestra of the Italian Opera at the King's Theatre. He established himself as one of the most important musical figures of his time, both as a performer and as an impresario. In 1793, at the age of 77, he made his way to Russia, first to St. Petersburg and then to Moscow, where he died on 8 June 1796.

Giardini was a significant representative of the Piedmontese violin school of the period. Today he is largely remembered for his many instrumental works and for his contribution to the evolution of the quartet.

The title page of the Op.3 Sonatas suggests that they were originally intended for just two instruments (harpsichord and violin or flute), whereas in fact they are trio sonatas, with numbered sections devoted to the basso continuo. In the present recording the musicians double the left hand of the harpsichord with the cello or bassoon. This makes for greater variety of timbre, and increases the expressive impact of subtle changes of mood. The music is by turns charming and joyous and introspective and melancholy, characteristic of the *Empfindsame Stil* of the time.

Excellent performances on period instruments by Mario Folena (flute), Francesco Galligioni (cello) and Roberto Loreggian (harpsichord).

Martinů: Cello Sonatas (1 CD)

Riviera Lazeri, *cello*

David Boldrini, *piano*

95687

1 July 2021

Each one of Bohuslav Martinů's three cello sonatas belongs to a significant period or event in his life. Composed in May 1939, the first seems indelibly marked by the tension and anxiety which gripped Europe in the months before war broke out, though the composer was also going through a crisis in his personal life, having lately had an intense extramarital affair with Vítězslava Kaprálová, a young composer and conductor.

The First Sonata is a tense and often angry work, even in its brooding central movement, and the mood carries over into the beginning of the Second, which was one of the first works completed by Martinů after his emigration to the US with his wife and children. This was another period of stress and homesickness, which may be heard in the Czech character of the melodies growing stronger during the sonata's course, until the finale synthesises old and new worlds with a fusion of jazz and Bohemian folk melody.

Like much of Martinů's later music such as the last symphony and *The Greek Passion*, the Third Sonata of 1952 is more elusive – often almost naïve in

character, and finding release in a neoclassical *gigue* which perhaps symbolises the composer coming to terms with a homeland whose soil he would never again touch. Many cellists of distinction have been attracted to these compact but challenging works, and audiences with them. Riviera Lazeri is an Italian cellist at home in the world of new music, partnered here by a pianist, David Boldrini, who has made critically acclaimed Brilliant Classics albums of music by Cimarosa and Czerny, among others.

Ralph Towner: Music for Solo Guitar - Adriano Sebastiani (1 CD)

95823

1 July 2021

A musical name perhaps most closely associated in many minds with the band Oregon which he co-founded, Ralph Towner (b.1940) the classical composer is particularly beloved of guitarists and is a prolific writer for the instrument.

Having studied composition at Oregon University, Towner spent four years in Vienna studying classical guitar with the Czech teacher Karl Scheit. Having previously favoured the piano as a medium for his improvisational talent, Towner swung towards the classical and 12-string guitars. His very individual approach to the guitar and its tone-colour potential has been described as pianistic or even orchestral, with his renown as a performer on the

guitar as high among classical musicians as in any other musical sphere. His solo recitals on the instrument have been primarily focused on his own numerous compositions, of which he has recorded over two hundred.

This record follows the short guitar solos – many of them linked to the group Oregon such as *Hermia's Galliard* from the band's 1998 incidental music for a production of *A Midsummer Night's Dream* and *When The Fire Burns Low* originally for piano and recorded with Oregon in 1991 – with the *Maddalena Variations* (2011) a prelude and four variations. This larger-scale work exemplifies Towner's return to the more traditional classical forms in which he was

originally trained in the 60s.

Giovanni Picchi: Complete Harpsichord Music - Simone Stella (1 CD)

95998

1 July 2021

The only complete survey available of the keyboard music written by a forward-looking contemporary of Monteverdi.

Born in 1572, Giovanni Picchi flourished in Venice, notably as the organist at the Scuola di San Rocco. He became renowned as a composer of both secular and sacred music, attested by his presence in the *Nobiltà di dame* by Fabrizio Caroso, the most important collection of dance music of the time. A collection of his canzoni was published in 1625 and his fame spread to England, where a Toccata for harpsichord was transcribed within the Fitzwilliam Virginal Book (of which Brilliant has recently released the first-ever complete recording, 95915).

Other important sources for his keyboard music include collections published in Venice in 1621 and an undated collection of

elaborations of music by other composers) which is now held in Turin. Together they amount to some of the most brilliant and appealing music for the harpsichord from 17th-century Italy. Picchi's harmonic language was especially daring, and his flair as a performer is reflected in the style of his writing, which exploits the full range of the instrument.

In complement to Picchi's work, Simone Stella has chosen other jewels from Venetian composers of the time: toccatas, ricercare and canzoni by Annibale Padovano, Claudio Merulo, Andrea and Giovanni Gabrieli and Vincenzo Bellavere. Bellavere is another neglected figure nowadays, but the Toccata recorded here is a gloriously ornate example of the genre, alternating intricate counterpoint with filigree decoration.

Ševčík: 7 Bohemian Dances Op.10 (1 CD)

Auer: Hungarian Rhapsody, Reverie

Gran Duo Italiano: Mauro Tortorelli, Angela Meluso

96213

1 July 2021

With this recording the Gran Duo Italiano showcases one of the pillars of modern violin performance that receives little if any attention today: the great composer-teacher-violinists active at the turn of the 20th century and the violin 'schools' that emanated from their exemplary violin techniques and interpretive practice. Such musicians, even before establishing themselves as master teachers, were both talented solo performers and members of leading chamber ensembles. Two violinists from this period who stand above the rest are Leopold Auer (1845-1930) and Otakar Ševčík (1852-1934). This project investigates and rediscovers concert compositions written by these virtuosos.

The common thread in their writing is a vibrant romanticism, dominated, of course, by their own instrument, the violin. The

form and harmony pursued in these compositions sought to highlight the violin's *bel canto* attributes and draw on the performer's full range of technical skills.

Auer's limited oeuvre reveals an impressive talent for composition. His *Rhapsodie hongroise* Op.5 was dedicated to Pablo de Sarasate, and its relatively free structure affords soloists the opportunity to display their full technical prowess with both the left hand and the bow in writing clearly inspired by Paganini featuring flying picchettati, rapid demisemiquaver flourishes, G string passages, chromatic scales in thirds, and harmonics. His *Rêverie* Op.3 in G is couched in intense lyricism, as is the extremely refined *Rêverie* No.2 in E flat. His *Tarantelle de concert* Op.2, in which double-stopped thirds play a starring role, is bright and virtuosic in both the first and

final sections, with a contrasting romantic, expressive central part.

Ševčík's *České tance e písně* Op.10, published in 1898, was the final work in his first creative phase, known as his 'Russian period' (1875-1892). A native of Bohemia, he was feeling homesick in Russia and wrote these Dances to cheer himself up. The cycle initially comprised six pieces, each displaying virtuosity on a par with Paganini. Later (in 1928) a seventh dance was added and given the opus number 10a.

Joseph Küffner: Serenades for Guitar, Flute & Viola (1 CD)

Classico Terzetto Italiano:

Ubaldo Rosso, Carlo De Martini, Francesco Biraghi

96319

The first album dedicated to a Bavarian contemporary of Schubert, featuring a trio of easy-on-the-ear serenades in new recordings, played by an experienced Italian ensemble with a track record of success in reviving forgotten corners of 19th-century salon music.

Joseph Küffner (1776-1856) trained as a lawyer but studied the guitar and violin in his spare time. No ordinary 'amateur' musician, he performed concertos by Viotti and Mestrino in public, and in due course became a teacher of those instruments, then a regimental band leader; by the age of 30 he was a court musician for Archduke Ferdinand. Two years later, in 1808, his own music was first published – a set of dances for violin and guitar – but many of his surviving pieces remain in manuscript, including seven symphonies.

Most of Küffner's music, however, was composed for his own instruments, and tailored with an eye and ear to a lucrative domestic audience. Some 25 pieces are scored for the combination of flute, viola and guitar heard on this new album, most of them serenades, fantasies or pot-pourris, all unfailingly well-crafted and cheerful in temperament. Having read through most of them, the Classico Terzetto Italiano has to record three of the most delightful. Op.4 is, unusually, cast in a minor key, though hardly tragic in mood. Op.10 is dedicated to the Grand Duke of Würzburg: a tribute from one military man to another, and quoting a march from a then-popular opera, Kreutzer's Lodoiska. Op.15 includes a witty minuet and what sounds like a homage to Mozart closing with a virtuosic Galop which tests the guitarist's technique with its brilliant figuration.

Formed in 2005, the Classico Terzetto Italiano comprises Ubaldo Rosso (flute), Carlo De Martini (viola) and Francesco Biraghi (guitar), all of them experienced chamber musicians and professors, whose pleasure in making music together is demonstrated by their specialism in entertainment music by the likes of Küffner and Carulli.

FRANÇAIX – CHAMBER MUSIC – Jean Françaix, Thies Roorda, Rien de Reede a.o. (1CD)

96341

1 July 2021

Jean Françaix (1912-1997) was one of the most remarkable French composers of the 20th century. Maurice Ravel said of the young Françaix to the boy's parents, "Among the child's gifts I observe above all the most fruitful an artist can possess, that of curiosity: you must not stifle these precious gifts now or ever, or risk letting this young sensibility wither." They did not, and he flourished: Françaix was a prolific composer, writing over 200 pieces in a wide variety of styles. Françaix's style is marked by lightness and wit, his wish was to "entertain' his audience, to amuse and surprise them, to bring a smile to their face. It changed little throughout his career; while he was influenced by composers he admired (such as Chabrier, Stravinsky, Ravel and Poulenc), he integrated what he picked up into his own personal aesthetic, which was already evident in his early works. In this recording of chamber music Françaix himself is present as pianist. We hear the String Trio, Le Colloque des deux perruches, Divertimento for flute and piano and the Cantata de Méphisto. The other musicians are members of the Concertgebouw Orchestra Amsterdam and this is a reissue of a recording from 1993, still brimming with joy and excitement.

ANDRIESEN – MIROIR DE PEINE – Roberta Alexander, Netherlands Radio Chamber Orchestra, David Porcelijn, Thierry Fischer (2CD)

96105

1 July 2021

Hendrik Andriessen (1892-1981) was born in Haarlem, The Netherlands. His father, Nicolaas Hendrik Andriessen, was the music director and organist at the St. Josef Church in Haarlem. Music played a major role in the Andriessen home and the young Hendrik assisted his father in his musical (church) duties. When Hendrik's father died suddenly in 1913

Hendrik took over his musical post, making a complete career switch, having previously chosen to be a journalist. That year marked the completion of his first major organ composition, Premier Choral, which clearly shows the influences of César Franck. During the following year, Andriessen started his official studies in composition at the Amsterdam Conservatory under the tutelage of Bernard Zweers. He received his diploma a mere two years later. Andriessen's first mature works include religious compositions, organ works, chamber music and lieder. Andriessen's style shows obvious influences of the French composers Vincent d'Indy, César Franck, Gabriel Pierné and Albert Roussel. Andriessen was no fan of ultra-emotional expressionism. Instead, he achieved a more interior type of expression showing his admiration for Cesar Franck's 'objective' style. This 2-CD set present vocal and orchestral works by Andriessen: the famous orchestral song cycle Miroir de Peine, as well as orchestral variations and concert(in)os for violin, cello and oboe, beautiful music of an inner, contemplative strength, lyrical and spiritual. Excellent performances by soprano Roberta Alexander (Miroir de peine) and the Netherlands Radio Chamber Orchestra conducted by David Porcelijn and Thierry Fischer.

THE MONTEVERDI ORGAN – Krijn Koetsveld. Le Nuove Musiche (1CD)

96347

1 July 2021

This recording presents the newly built organ which aims to recreate the typical sound of the Monteverdi era. Unfortunately, no original organs from Monteverdi's time have survived and even hardly any pictures exist. The reconstruction is made on the basis of descriptions like those of Monteverdi. One of the leading principles is that these organs had open, wooden pipes, made of Italian cypress wood. The blowing action was done by hand, with a much lower wind pressure than in modern organs. The sound and the way the organ 'speaks' had to match the Italian music of the time and blend well with the voices and instruments. From the instructions of Monteverdi in the score of his Vespers, we know that he had several stops at his disposal, in order to create different colours. The commission to build this new organ came from Krijn Koetsveld, who in the past years recorded all Monteverdi's Madrigals for Brilliant Classics and who felt the need for the authentic sound of such an instrument. It was built by the respected firm of Klop Organ Builders. Presented are organ works by Froberger, Merula, Frescobaldi and Monteverdi, as well as vocal works by Monteverdi in which the organ is featured. Played by Krijn Koetsveld, organ, and sung by his vocal group Le Nuove Musiche.

BR Klassik

Felix Mendelssohn

String Symphonies Nos. 1 - 12, "Symphoniesatz"; C minor (No. 13) & Violin Concerto D minor

Münchner Rundfunkorchester, Henry Raudales, Henry Raudales

900337

3 CD 28/05/21

This CD box set from BR-KLASSIK combines Mendelssohn's twelve string symphonies, his 'Symphoniesatz' in C minor (No. 13) and his early violin concerto in D minor in the form of studio recordings made by the Münchner Rundfunkorchester under its leader Henry Raudales. The violinist has won several awards and made numerous recordings with the orchestra as a conductor and soloist. It was thanks to his father's penchant for organizing musical concerts in his family's Berlin apartment on Sunday mornings that the 11-year-old Felix Mendelssohn began to compose quite a long series of string symphonies, and also that the works were initially performed. The study of music and composition spurred the young composer on greatly; his diligence as well as his youthful creativity developed early, and he made astonishing progress. In 1821, he wrote the first half of his string symphonies, which together took less than two years to complete. During performances that formed part of the concerts at home, he always took over the direction of the chamber orchestra, which consisted of amateur and professional musicians from the Berlin court orchestra. Mendelssohn's early concerto for violin and string orchestra, written at around the same time for his violin teacher Eduard Rietz, was probably played in the same setting. Formally, it owes much to the concertos of Johann Sebastian Bach, but it clearly sounds like Mendelssohn.

Cameo Classics

Gaetano Donizetti, Giuseppe Verdi, George Frideric Handel, Vincenzo Bellini

Joan Sutherland: In Performance, 1957-1960

Joan Sutherland, April Cantelo, William McApline, Hervey Alan, Denis Dowling, Royal Liverpool Philharmonic Orchestra, Singers of the Liverpool Philharmonic Orchestra, Bernard Miles, London Symphony Orchestra, BBC Symphony Orchestra etc.

CC9133

2 CD

04/06/21

Joan Sutherland (1926–2010). The world-renowned soprano Joan Sutherland left her Sydney home for London in 1952, with the ultimate aim of singing Wagner. Contracted to Covent Garden, she felt her future lay in heavy, dramatic roles; and her early assignments there included Amelia in Verdi's *Un ballo in maschera* and the title role in *Aida*. Soon her breathtaking agility, crystalline staccatos and unique stratospheric purity became evident – not least as Jenifer in Tippett's *The Midsummer Marriage*, followed swiftly by the doll Olympia in Offenbach's *Les contes d'Hoffmann* (both 1955). Although increasingly identified with the bel canto repertoire, until her 1959 Covent Garden triumph in Donizetti's *Lucia di Lammermoor* she kept her options open. The title role in Weber's *Euryanthe* was one of several German, lyric roles added to her repertoire during the mid-1950s, alongside Pamina in Mozart's *Die Zauberflöte* and Eva in Wagner's *Die Meistersinger von Nürnberg*. She was also to remain a staunch Handelian throughout her career, recording the title role in *Athalia* under Christopher Hogwood (Decca) as late as 1986.

Cantaloupe Music

Michael Gordon Cello Octet Amsterdam

CA21159

1 CD

28/05/21

8 is part of a series of works by Michael Gordon that began with *Timber* for six percussionists, and includes *Rushes* for seven bassoonists and *Amplified* for four electric guitarists. Each of these works is meant to induce a quasi-meditative, almost ecstatic state, in the listener as well as the performer. In essence, the recording of 8 also explores the dimensional quality of sound. The eight cellists of Cello Octet Amsterdam are positioned in a circle, and the passages they play travel around the circle in both directions, call-and-response style. If you're in the middle of the circle, you can hear the dimensionality and perspective of the sound clearly. When listening closely to the recording, you can hear the bass notes traveling in space independently of the melody line. Each cellist plays both the melody and the bass, switching back and forth in a choreography of musical roles. 'I think of this a bit like moving from two-dimensional art to three-dimensional art,' says Gordon. 'Sound isn't a flat line — now it takes on multiple roles in space and time. So it's a sculpture of three dimensions.'

Michael Harrison: *Seven Sacred Names*

18 June 2021

Composer and pianist Michael Harrison releases his new album *Seven Sacred Names* on Cantaloupe Music. The album features a diverse range of artists that includes the Grammy-winning vocal ensemble *Roomful of Teeth*, vocalist *Ina Filip*, cellist *Ashley Bathgate*, violinist *Tim Fain*, violist *Caleb Burhans*, tabla percussionist *Ritvik Yaparpalvi*, composer/dhrupad vocalist *Payton MacDonald* and Harrison himself on piano. *Seven Sacred Names* is meant as a companion album to the book *Nature's Hidden Dimension* by author, astrophysicist, and modern Sufi mystic *W.H.S. Gebel*. The *Seven Sacred Names*, according to the mystical cosmology of Sufism, tell the story of "...an awakening primal Self," as Gebel writes in the album's liner notes. Taken together, Harrison's seven pieces (with the prologue and epilogue of *KALIM* comprising two distinct movements) foster a listening environment that is ethereal, meditative and at times almost tentative, but also rife with the anticipation and promise of glimpsing hidden truths about ourselves. The recording moves hypnotically through a subtle but ever-changing suite of tranquil moods and colors – with each stage defining a sacred or exalted state meant to inspire awareness, self-knowledge and self-expression.

David Lang

The Village Detective - a song cycle

Frode Andersen, Shara Nova

CA21164
1 CD
28/05/21

Known for his poignant use of long-forgotten, and sometimes deteriorated, archival footage to open new doors of perception about our shared history and collective mythology, filmmaker Bill Morrison has crafted his own detective story out of his latest filmmusic venture with composer David Lang, aptly titled *The Village Detective*. The saga began in 2016, when Morrison received an email from composer Jóhann Jóhannsson about a fisherman off the coast of Iceland who had found four reels of an old Soviet film in his net. *Derevensky Detektiv* (1969) was not a lost, rare, or even a particularly good film, but Morrison was intrigued, and began to build his own mystery narrative around the film's discovery at the bottom of the ocean. 'The story involves a stolen accordion,' he explains. 'And I started to think about that instrument as a set of lungs that is found in the folk music of people all across the globe.' When Jóhannsson died unexpectedly in 2018, Morrison brought the idea to Lang. 'David was excited by the fact that this film had new stories to tell. Ultimately we arrived at a soundtrack with a single accordion [played with elegance and emotion by Norwegian musician Frode Andersen] — a single set of lungs diving into the ocean to retrieve this story. The extraordinary music David wrote perfectly captures this, and the beautiful, tragic and inexorable drift of time.'

Capriccio

Alexander Zemlinsky Anniversary Edition

Christine Schäfer, Matthias Goerne, Petra Lang, Franz Grundheber, Edith Mathis, Renate Behle, Josef Protschka, Eva Johansson, Monte Pederson, Ruth Ziesak, Artis Quartet, Pacific Trio, Linos Ensemble, Orchestre de Paris etc.

C7360
6 CD 04/06/21

When Zemlinsky died in 1942, there was no telling if or when his work would be posthumously recognised. Born in 1871, the 20th century's reception of his music was typical enough, set against the backcloth of two World Wars and Nazi rule. But it remains remarkable just how differently Zemlinsky has been judged over the last 150 years. He had his works premiered at the Vienna Court Opera by Mahler. He commanded the utmost respect of his pupil and brother-in-law Arnold Schoenberg. He was celebrated as the director of Prague's New German Theatre. And yet, still in his lifetime, his work succumbed to political and stylistic changes; he was persecuted and was forgotten. In a way, we have come full circle: Zemlinsky is once again considered a great composer who doesn't have to shy away from comparison with his famous contemporaries and whose music gets performed at least occasionally. With this special Anniversary Edition, *Capriccio* pays respect to the wide spectrum of Zemlinsky's outstanding compositions.

Alexander Zemlinsky
Es War Einmal (Once upon a time)

Eva Johansson, Kurt Westi, Per Arne Wahlgren, Aage Haugland, Ole Hedegaard, Guido Paevatalu, Christian Christiansen, Susse Lillesoe, The Danish National Radio Chorus, The Danish Radio Symphony Orchestra, Hans Graf, Kaare Hansen

C5440
2 CD 04/06/21

By the 1890s, Zemlinsky had already acquired a reputation as a promising young composer and pianist. In October 1897, Gustav Mahler had become director of the Vienna Hofoper and was determined to do what he could to help him. Mahler worked his way through Zemlinsky's opera *Es war einmal* alongside the young composer with characteristic energy, advising on and making changes in the music and the libretto. The resulting score provides a fascinating and little-explored document for studies of both Zemlinsky and Mahler. *Es war einmal* received its first performance under Mahler on 22 January 1900. To mark the 150th anniversary of Zemlinsky's birth, *Capriccio* presents a newly remastered edition of the opera's legendary first recording which was made in 1987.

Alexander Zemlinsky
Der König Kandaules (King Candaules)

James O'Neal, Monte Pederson, Nina Warren, Klaus Häger, Peter Galliard, Mariusz Kwiecien, Kurt Gysen, Simon Yang, Ferdinand Seiler, Guido Jent Jens, Philharmonisches Staatsorchester Hamburg, Gerd Albrecht

C5443

2 CD 04/06/21

When German troops occupied Austria in 1938, Zemlinsky fled with his wife Louise to New York via Prague, with the short score of *Candules* in his luggage. He had great hopes of producing the piece at the Metropolitan Opera, but on account of the somewhat delicate bed scene in Act II they dismissed the production. Zemlinsky's hopes of building a new life in America were never realised since, just six months after his arrival, he suffered a stroke from which he was never to recover fully. To mark the 150th anniversary of Zemlinsky's birth, Capriccio presents a newly remastered edition of the opera's legendary first recording which was made in 1996.

Cedille Records

Damien Sneed, Henry Burleigh, Leslie Adams, Margaret Bonds, Thomas Kerr, Shawn E. Okpepholo, Robert Owens, Richard Fariña, Will Liverman

Dreams of a New Day: Songs by Black Composers

Will Liverman, Paul Sánchez

CDR 90000 200

1 CD

28/05/21

Fast-rising American operatic baritone Will Liverman, tapped for major roles at principal opera houses across the country, makes his Cedille Records debut as a featured artist with *Dreams of a New Day*, an intimate, heartfelt recital he calls 'a passion project . . . years in the making.' Praised for his 'unique combination of eloquence and unpretentiousness' (*Opera News*), Liverman has assembled a program of songs that portray the trials, tribulations, and triumphs of the African American experience through poignant texts and expressive musical settings. His new album, with pianist Paul Sánchez, highlights Black composers across generations, from early 20th-century pioneers Henry Burleigh, Margaret Bonds, and Thomas Kerr to Robert Owens, Leslie Adams, and contemporary composers Damien Sneed and Shawn E. Okpepholo. Liverman commissioned Okpepholo's *Two Black Churches*, which he recently performed to great acclaim at his Kennedy Center recital in conjunction with his winning the 2020 Marian Anderson Vocal Award.

Archetypes

Third Coast Percussion, Sérgio Assad, Clarice Assad

CDR 90000 201

1 CD

28/05/21

Grammy Award-winning Third Coast Percussion, celebrated Brazilian guitarist Sérgio Assad, and his daughter, the vibrant vocalist, composer, and multi-instrumentalist Clarice Assad, 'a veritable musical dynamo' (*San Francisco Classical Voice*), join forces for a collaboratively written program conjuring a dozen universal archetypes — timeless characters shared by cultures around the globe. Figures such as the Rebel, Lover, Magician, Jester, Hero, and Explorer come to life in 12 short works melding imaginative chamber music with Latin jazz rhythms. The adventurous percussion ensemble's vast color palette, Sérgio Assad's unparalleled guitar mastery, and Clarice Assad's diverse artistic contributions create striking musical portraits. *Boston Classical Review* proclaimed 'each piece cast a vivid impression of its respective theme.... The performers played with verve, revealing the music's power to convey the traits underlying ancient, eternal ideas.'

Laura Kaminsky

Fantasy: Oppens Plays Kaminsky

Ursula Oppens, Cassatt String Quartet, Jerome Lowenthal, Arizona State University Orchestra, Jeffery Meyer

CDR 90000 202

1 CD

28/05/21

Pianist Ursula Oppens, stalwart champion of 20th and 21st-century American music and recipient of multiple Grammy nominations and other honors, celebrates her decades-long friendship and professional association with composer Laura Kaminsky on an album of world-premiere recordings. The program includes two recent works written for the pianist: Kaminsky's Piano Quintet, performed with the Cassatt String Quartet, 'a concise work of considerable substance and atmosphere' (New York Classical Review) and the turbulent *Reckoning: Five Miniatures for America* for piano four-hands, with pianist Jerome Lowenthal, created expressly for this recording. A large-scale Fantasy for solo piano explores sonorities from French Impressionism to jazz.

Ernst Bacon, Leo Sowerby

Trios from the City of Big Shoulders

Lincoln Trio

CDR 90000 203

1 CD

28/05/21

The twice-Grammy-nominated Lincoln Trio — violinist Desirée Ruhstrat, cellist David Cunliffe, and pianist Marta Aznavoorian — offers engaging, rarely heard piano trios by 20th-century Chicago composers Leo Sowerby, winner of the Rome Prize and Pulitzer Prize for music, and Ernst Bacon, recipient of three Guggenheim Fellowships and a Pulitzer Fellowship. Bacon's Trio No. 2 for Violin, Cello and Piano (1987) receives its world-premiere recording. Hailed by The New York Times as 'a Composer Known for Echoing America,' Bacon infuses the six-movement trio with American influences including marches, folksong-like melodies, and jazz rhythms, validating Virgil Thomson's assessment of Bacon's music as 'full of melody and variety; honest and skillful and beautiful.' Sowerby's Trio for violin, violincello and pianoforte (1953) is 'a work of tremendous integrity' that exhibits an 'imposing structure, contrapuntal gymnastics, and a concern for instruments sounding as good as they can' (Classical Net). Sometimes virtuosic, sometimes reflective, the work is distinguished by an ever-evolving rhythmic and harmonic interplay between instruments.

Centaur Records

Lights & Shadows

Elzbieta Bilicka, piano

Scriabin, Ravel, Szymanowski, Chopin

CRC 3876

1 July 2021

When I started working on my debut album, *Lights and shadows*, the clouds of pandemic were already hanging heavily over our heads. Amidst isolation, uncertainty about the future and lack of personal or professional security I was drawn to music that brought escape and relief. I have always found that no other pieces calm the mind better than the ones influenced by impressionism. Their dissonance harmonies engage in a story out of a fantasy book with unpredictable twists and no real ending. Subtle colors and circular melodies put in a trance-like state. This music stops the time and invites to enjoy every note in utter silence.

Chandos

Lise Davidsen | Bergen Philharmonic Orchestra | Edward Gardner

Sibelius: Luonnotar | Tapiola | Spring Song | Rakastava | Pelléas and Mélisande

CHSA 5217

2 July 2021

Following their acclaimed recordings of Schoenberg with Sara Jakubiak and Britten's Peter Grimes with Stuart Skelton, Edward Gardner and the Bergen Philharmonic turn their attention to the music of Sibelius. Written in 1913 for the diva Aino Ackté, the tone poem *Luonnotar* draws on text from the Finnish national epic poem, the Kalevala. Its virtuosic demands are ably met here by award-winning soprano Lise Davidsen, who also features in the Suite from *Pelléas and Mélisande*, music re-worked by Sibelius from his incidental music written for the first performances of Maeterlinck's play

in Helsinki, in 1905, in Swedish. The tone poem *Tapiola*, from 1926, is Sibelius' last great masterpiece and evokes the forests of his native Finland. The programme is completed by a pair of much earlier works, *Rakastava* (the Lover) and *Vårsång* (Spring Song). The album was recorded in Surround Sound and is available as a hybrid SACD

Doric String Quartet
Mozart: 'Prussian' Quartets

CHAN 20249(2)
2 July 2021

Towards the end of his life, short of money and heavily in debt, Mozart had the opportunity to visit King Friedrich Wilhelm II of Prussia – a famous patron of the arts and a keen and above-average musician. Mozart performed for the King and left with some cash and a commission for a set of six string quartets, of which these are the only three he completed. They are ground-breaking in the way in which Mozart utilised the voicing of the instruments. King Friedrich was a viola da gamba player turned cellist, and these works feature extensive melodies for the cello, usually in a high register, thus emancipating the cello from the bass line and introducing a more evenly blended texture. Firmly established as one of the leading quartets of their generation, the Doric String Quartet enjoys a worldwide reputation and has performed at festivals and concert halls around the globe. Exclusive Chandos artists, the Quartet has drawn widespread critical acclaim for its recordings and won a number of prestigious awards.

Barry Douglas
Tchaikovsky Plus One Vol.3
CHAN 20160
2 July 2021

For the third volume of his musical tribute to Russia, Barry Douglas has selected a range of love songs and dances by Tchaikovsky that span much of his composing life. From the early *Romance*, Op.5 through to the two pieces from Op.72, his last works for the piano, there is a uniform singing quality, each piece redolent with Tchaikovsky's gift for melody. Although many of these are relatively short pieces, they are certainly more than 'miniatures', conveying both breadth and depth of emotional substance. This volume's 'plus one' comes in the guise of Prokofiev and his virtuosic transcription of ten pieces from his best-known ballet, *Romeo and Juliet*. Vividly capturing the colour of scenes and characters with the relatively limited palette of the solo piano (compared to the full orchestra) is in itself an outstanding achievement, and Barry Douglas's fearless interpretation dazzles from start to finish.

Col Legno

Christoph Zimmer *The Millennials Mass*

Plattform K+K Vienna, Christoph Zimmer, Eggner Trio, Bryan Benner & various artists

COL16011 1 CD 11/06/21

Just a few years into his career, Christoph Zimmer found himself the solo clarinetist with the Mozarteum Orchestra Salzburg, and in great demand as an orchestra- and chamber musician. In 2018 he decided to leave the orchestral jobs behind and find out how to express existential matters – like an 'intensely perceived moment', for example, 'that may look perfectly unremarkable from the outside' – in a musical language of his own. Or how one might use musical means to get Millennials – to which he belongs himself – to ponder the eternal questions of life. Here now is Zimmer's fascinating debut album as a composer, for which he has asked a selection of hand-picked soloists, the Eggner-Trio, and the group Plattform K+K Vienna to join him in the studio.

Coro

Henry Purcell

Royal Welcome Songs for King Charles II (Volume IV)

The Sixteen, Harry Christophers

COR16187 1 CD 04/06/21

Despite only living until the age of 36, Purcell is undoubtedly one of the most remarkable musical geniuses of all time. The Sixteen continues its exploration of his music written for royalty, illuminating two more of Purcell's Welcome Songs - Swifter, Isis, swifter flow and The summer's absence unconcerned we bear. In his music for Nathaniel Lee's tragedy Theodosius we witness the young Purcell displaying his playhouse wares in strokes of astonishing versatility some ten years before he made a serious impact as a master of music for the stage.

CPO

Georg Caspar Schürmann

Music from Wolfenbüttel Castle, Vol. 4

Weser-Renaissance Bremen, Manfred Cordes

555374-2 1 CD 28/05/21

The fifth concert in our series of 'Music from Wolfenbüttel Castle' features performances and recordings of multifaceted cantatas by Georg Caspar Schürmann. Like no other musician before him, Schürmann exercised a comprehensive influence on the Wolfenbüttel court music world during his more than fifty years of service there. During these decades he produced an impressively extensive and richly varied oeuvre: almost thirty operas, numerous table compositions, a Passion, and various church cantatas for large ensembles are documented. In his Christmas cantata 'Siehe, eine Jungfrau ist schwanger' we experience Schürmann as a composer of gripping ensemble compositions with finely chiseled fugue subjects. For many years the anonymous New Year's cantata 'Nimm das Opfer unsrer Herzen' was also ascribed to Schürmann. Although Georg Österreich is now assumed to have been its composer, the opening aria in particular with its highly effective postponement of the resolution of dissonances displays a clear stylistic closeness to Schürmann's opera arias from this time.

Domenico Cimarosa

Il Matrimonio Segreto, Melodramma giocoso in two acts

Renate Girolami, Donato Di Stefano, Lorian Castellano, Klara Ek, Giulia Semenzato, Jesús Álvarez, Orchester der Academia Montis Regalis, Alessandro De Marchi

555295-2 3 CD 28/05/21

Il matrimonio segreto is the only opera that has ever had the honor of being repeated in full at its premiere, so very much did the comical musical goings-on please its distinguished audience. On the occasion of the fortieth anniversary of the Innsbruck Early Music Festival Weeks, the conductor Alessandro De Marchi again at long last led a performance of Cimarosa's most popular opera in historical performance practice and in original sound. The music forms a direct transition from the Baroque opera to the Bel Canto era of Rossini and in every way merits a production in which the musical and vocal practice of Cimarosa and Mozart's times is brought back to life. Nowadays Cimarosa's opera is always heard in greatly abbreviated versions; repetitions and parts of arias often end up being eliminated. Alessandro De Marchi: 'Though precisely these repetitions are interesting because in them the female and male singers, just as then was still the practice, are able to vary and improvise.' The orchestral sound is also more colorfully and sharply contoured when original instruments are used. For the anniversary occasion everybody was supposed to have good reason to laugh, and this opera is optimally suited toward this end. The tradition of the opera buffa, with its origins going back to the commedia dell'arte, in this work experiences a 'high point full of irresistible moments of fun, on the stage and in the music' as De Marchi puts it.

Georg Philipp Telemann

Cantatas from "Musicalisches Lob Gottes" und Fantasies for Viola da Gamba

Dorothee Miels, Hanna Zumsande, Klaus Mertens, Hamburger Ratsmusik, Simone Eckert

555387-2 1 CD 28/05/21

The Musicalisches Lob Gottes in der Gemeinde des Herrn may be regarded as the impressive high point of Telemann's printed annual cycles. The present recording of three cantatas from this annual cycle tends more to chamber musical design. It interprets the compositions as intimate sacred music for which an ensemble with eight members completely

suffices in performance respects – something corresponding to the reality in performance practice in most German church music ensembles in the eighteenth century. In view of the intimate interpretation of these cantatas, the intermezzi interspersed in them from the Twelve Fantasies for Viola da Gamba Solo have the effect of a meditative deepening of the religious subject matter. The four fantasies selected are elaborated with fine art and are just as richly arrayed musically as are the church compositions.

Marianna Martines

Psalm 110 Dixit Dominus; Psalm 151 Come le limpide onde; Symphony in C major

Marianna Herzig, Aleksandra Zamojska, Nele Gramß, Eva Schlossleitner, Christian Havel, Virgil Hartinger, Roland Faust, Salzburger Hofmusik, Wolfgang Brunner

777985-2 1 CD 28/05/21

During her lifetime Marianna Martines was a highly regarded composer. In 1772, for example, the English music historian Charles Burney praised her 'very well written' compositions, her keyboard artistry as masterly, and her own person as a singer who was 'more perfect than any singer I had ever heard.' Pietro Metastasio, her mentor, valued her talent and art just as very much as did Wolfgang Amadeus Mozart, who frequently participated in her 'musical evening entertainments.' With these evenings, which were held 'at least once a week', she exercised a considerable influence on Vienna's music life. The cantata 'Dixit Dominus' after Psalm 110 represents something like this composer's visiting card. She applied for admission to the Accademia Filarmonica di Bologna with it and became the first woman ever to be accepted to this elite circle of internationally renowned musicians. Although the cantata primarily bears the imprint of Italian Early Classicism, it juxtaposes contrapuntal work in the old style with galant and empfindsam elements in keeping with those times, and her instrumentation of it is richly varied and colorful. The sacred cantata 'Come le limpide onde' was the starting point for the present recording because it contains as a special feature two arias with an obbligato part for salterio (the Baroque forerunner of today's dulcimer). A stirring 'Storm-and-Stress' symphony by Marianna Martines rounds off this CD.

Ludwig van Beethoven

Egmont op. 84; Coriolan Overture op. 62; Die Weihe des Hauses Overture op. 124; Zur Namensfeier Overture op. 115; Wellingtons Sieg op. 91

Raffaella Lintl, Frederic Böhle, Cappella Aquileia, Markus Bosch

555302-2

1 HYBRID SACD 28/05/21

The compositions on this CD, broadly considered, are connected with Beethoven's efforts on behalf of the theater, and they also attest to his desire to compose for the larger public without having to lower his standards. The center here is formed by his music for Goethe's Egmont. The Dutch Count Egmont failed in his resistance against the tyrannous rule of the Duke of Alba and was executed. The decisive factor in Beethoven's choice of this subject must have been that Goethe himself assigned a dramaturgically important role to music above all at the end of his play, and in his composition Beethoven followed these pretextual givens to the letter. When Egmont, in prison prior to his execution, sees the vision of his beloved Klärchen as the personification of liberty, then Egmont's words and the musically designed vision join together in a melodrama. The CD also includes three overtures and Wellington's Victory, in which Beethoven combines the older tradition of the 'battaglia', the musical depiction of a battle, with victory pathos. Its effect lies not so much in the masterful treatment of the musical material itself as in the development of a spatial dimension for a realistic battle scene and in the big sound overpowering the listener, in short: in its theatrical character. During Beethoven's lifetime it was his most successful composition.

Gottfried Heinrich Stölzel

Ein Lämmlein geht und trägt die Schuld, Passion Oratorio

Veronika Winter, Franz Vitzthum, Markus Brutscher, Martin Schicketanz, Rheinische Kantorei, Das Kleine Konzert, Hermann Max

555311-2 2 CD 28/05/21

During the more recent past, finds in libraries have made it clear that Johann Sebastian Bach held his Gotha colleague Gottfried Heinrich Stölzel in high regard. But what was it about Stölzel's music that made Bach and some of his

contemporaries so interested in it? As in the text of the famous Brockes-Passion, which was set to music by Telemann and Handel and then later by Stölzel, what is involved here is not a biblical text expanded by arias but a free poetic composition based on the Passion. While the Evangelist, like a live reporter, documents Jesus's last hours, the 'Faithful Soul' and the 'Christian Church' act from the perspective of knowledge of how events will turn out. The oratorio is divided into twenty-two 'Reflections' concentrating the various perspectives of the three allegorical figures on particular moments in the action. This impressive music beyond doubt will have a very individual effect on each and every hearer – as was also the case with Bach, who some years later once again took the manuscripts from his music library and used the aria of the thirteenth meditation, 'Dein Kreuz, o Bräutigam meiner Seele' as the basis for his own aria 'Bekennen will ich seinen Namen' (BWV 200).

Cello Meets Harp

Mathias Johansen, Silke Aichhorn

555463-2 1 CD 28/05/21

Singing melodies of the cello borne by the silvery splendor of the harp's tonal cascades – Mathias Johansen and Silke Aichhorn formed their duo in 2018 in order to revive the rarely performed literature for these two instruments. It is not clear why there are so few original compositions for this duo form. In the nineteenth century the tradition was for the harp to accompany virtuoso violinists. In his time Frederick the Great of Prussia employed a harpist to accompany his own flute solos and the violin sonatas of his violinists Benda and Graun. Prior to the French Revolution this combination was very much in vogue in the distinguished residences of the Parisian nobility, and then, in the early nineteenth century, it found its place on the German concert stage with the musical husband and wife Louis and Dorette Spohr. The combination of soft, bowed tones on the violin or the cello with sparkling runs on the harp is tonally irresistible – as Silke Aichhorn and Mathias Johansen demonstrate on their first joint CD. The program includes original works as well as familiar classics and hidden treasures for orchestra or other combinations of instruments – all masterfully presented by the two musicians. The result is a unique sound space, full of romantic feeling, power, and emotion, in which listeners will experience new fascination on each new hearing.

Ethel Smyth

String Quartet in E minor; String Quintet in E major

Mannheimer Streichquartett, Joachim Griesheimer

999352-2 1 CD 28/05/21

Ethel Smyth did not wait for somebody to give her 'permission' to compose; obstinacy, refusal to speak, and a hunger strike were her weapons in the struggle to earn the right to study composition with Carl Reinecke in Leipzig. Along with a number of piano compositions released on cpo, operas, and orchestral works, she made significant contributions to chamber music, including the String Quartet in E minor (1884) and the String Quintet op. 1 written some two decades later – both of which are now being released for the first time on CD in performances by the Mannheim String Quartet.

Cugate Classicos Latinos

Noslen Noel Con Sentimiento

Noslen Noel, Noslen Chaves Borges, Carlos Alvarez Cairo, Luis Alvarez Cairo, Yordanys O, Farril, Yosvany Castro Fernandez, Maria Jose Peret, Silianay Ulloa Campos, Raul Cabrera Leon, Michel Perez Machado

CLL008

1 CD

28/05/21

Dacapo

Per Nørgård Singing Secrets

Signe Asmussen, Irena Kavčič, Helge Slaatto, Anette Slaatto, John Ehde, Erik Kaltoft

8.226585 1 CD 28/05/21

Singing Secrets is a thoughtful and profoundly lyrical album which is both a strikingly original statement and a splendid addition to Dacapo Records' extensive Per Nørgård catalogue. The programme demonstrates the range of Nørgård's compositions, with chamber and vocal pieces illustrating some of the distinctive steps of his musical journey.

Animal Universe Christina Bjørkøe

8.224733 1 CD 28/05/21

The challenge of the Etude has intrigued and inspired composers from Bach and Chopin on: can music designed to improve technique hold its own aesthetic value? Pianist Christina Bjørkøe has an inspired answer to that question. She commissioned a set of three animal etudes from twelve composers and here presents the charming, evocative and very useful musical menagerie that resulted. From flea to hippo, beginner to professional, there is something for everyone.

Jesper Koch

Choirbook

Danish National Vocal Ensemble, Flemming Windekilde

6.220627

1 HYBRID SACD 25/06/21

A lyrical suite of seven chapters for mixed choir a cappella, Jesper Koch's Choirbook is a meditation on nature, complex and yet simple, communicating openly with the listener. Sincerity and a sense of timelessness pervade this large-scale work based on the poetry of Frank Kjørup, highly accessible and deeply immersed in the mysteries of its own beauty.

Danacord

Johannes Brahms, Ludwig van Beethoven

An Aldeburgh Tribute to Erling Blöndal Bengtsson

Erling Blöndal Bengtsson, Manoug Parikian, George Malcolm, English Chamber Orchestra, Norman Del Mar

DAC OCD870 1 CD 04/06/21

This is the final release in the Danacord tribute to the Danish cellist Erling Blöndal Bengtsson. This volume features a BBC broadcast from the 1973 Aldeburgh Festival in which Bengtsson is joined by violinist Manoug Parikian and pianist George Malcolm in concertos by Brahms and Beethoven. Bengtsson was invited to Aldeburgh by Benjamin Britten after hearing him perform one of his Cello Suites in Copenhagen. Thanks to Merete Bengtsson's indefatigable detective work this amateur off-air recording was discovered in the British Library and is issued here for the first time. Substantial audio restoration work was undertaken by David Lord. While the recording quality is somewhat short of 'Hi-fi' It remains a valued testament to Bengtsson's craft and his historic appearance at Britten's legendary festival.

Carl Nielsen, George Enescu

Sonatas

Mihaela Oprea, Jakob Alsgaard Bahr

DAC OCD879 1 CD 28/05/21

Carl Nielsen and George Enescu both played the violin since their very early childhood. The country boy from Funen, Carl Nielsen, was six years old and was confined to bed with measles, and to while away time, his mother gave him a violin to play on. George Enescu who grew up in the countryside of Moldova, in North-Eastern Romania, was just four years old when he received his first violin lessons from a 'la•utar' (a gypsy fiddler) named Nicolae Filip. Since Filip could not read music, little George learned to play folk tunes by ear. Something similar happened to Carl Nielsen: in My Funen Childhood he tells the story of how his mother, during his illness 'sat down near the bed with a patchwork and sang some melodies for me, which I tried to repeat on the violin, afterwards. She had a not grand, yet clear and firm voice, and when I played out of tune she said: 'No, now really listen'; and then we tried it again.'

Divine Art Metier

Gráinne Mulvey

Great Women

Elizabeth Hilliard

MDS29007 1 CD 11/06/21

GreatWomen' was commissioned by the Great Music in Irish Houses Festival to mark its 50th anniversary in 2020 with funds from the Arts Council of Ireland / An Comhairle Ealaíon, which also gave financial support. The release of the recording in June 2021 coincides with the Great Music in Irish Houses Festival 2021. The piece is a celebration of the strong, remarkable Irish women who have helped shape the social and political landscape through their striving for equality and liberation. Among those whose words are set are pioneering patriots such as Countess Markievicz and Rosie Hackett, alongside such equally inspiring contemporary figures as Ireland's former Presidents Mary Robinson and Mary McAleese, extracts from whose inaugural speeches are embedded in the textures of the live and tape parts. The tape part includes readings from Markievicz' letters and excerpts from Rosie Hackett's account of events leading up to the 1916 Rising. The readings were recorded by renowned soprano, Elizabeth Hilliard, for whom this work was written and to whom it is gratefully dedicated.

DoReMi

Béla Bartók, Frigyes Hidas, Gyula Dávid, Pál Kadosa, András Mihály, Zoltán Kodály, Ernő Dohnányi, István Sárközy, Antal Ribáry, Gyula Dávid, Mihály Hajdu

Dénes Kovács Vol.3: Violin Concertos and other works by Hungarian Composers

Dénes Kovács, Budapest Philharmonic Society, Orchestra, Hungarian State Symphony Orchestra, Budapest Radio Symphony Orchestra, Hungarian Radio Symphony Orchestra, Budapest Symphony Orchestra, Endre Petri etc.

DHR-8121/4 4 CD 11/06/21

Béla Bartók: Violin Concerto No. 2, Sz. 112, Béla Bartók: 2 Rhapsodies for Violin & Orchestra, Sz. 86 & 89, Béla Bartók: Sonata for solo Violin, Sz. 117, Frigyes Hidas: Concertino for Violin & Orchestra (1957), Gyula Dávid: Violin Concerto (1965), Pál Kadosa: Violin Concerto No. 2, Op. 32 (1940-41), András Mihály: Violin Concerto with piano obligato (1959), Zoltán Kodály: Adagio for Violin and Piano with Hélène Boschi - piano, Béla Bartók: Violin Concerto No. 1, Sz. 36, Ernő Dohnányi: Serenade for Violin, Viola and Cello in C major, Op. 10, István Sárközy: Concerto Semplice for Violin and Orchestra (1973), Antal Ribáry: Concertino for Violin & Orchestra (1965), Gyula Dávid: Sonata for Violin and Piano (1968) with Lóránd Szűcs - piano, Béla Bartók: Rhapsody for Violin and Piano No. 1, Sz. 86 with Hélène Boschi - piano, Mihály Hajdu: Sonata for Violin and Piano No. 1 with Endre Petri - piano, Recorded 1953 - 1982

Lalo, Prokofiev, Tchaikovsky, Vitali, Brahms, Beethoven,

Isaac Stern Live, Vol.3

Isaac Stern, Hollywood Bowl Orchestra, Orchestre National de France, Alexander Zakin, Leopold Stokowski, Lorin Maazel

DHR-8137/8 2 CD 11/06/21

LALO: Symphonie Espagnole in D minor, Op. 21 Hollywood Bowl Orchestra, Leopold Stokowski, 1945; PROKOFIEV: Violin Concerto in D major, Op. 19 Orchestre National de France, Lorin Maazel, October 26, 1983; TCHAIKOVSKY: Violin Concerto in D major, Op. 35 Orchestre National de France, Kiril Kondrashin, Paris, May 13, 1980; VITALI: Chaconne for Violin and Piano in G Minor BRAHMS: Sonata for Viola & Piano in Eb minor, Op. 120/2 (Transcribed for Violin by Brahms); PROKOFIEV: Violin Sonata No. 2 in D major, Op. 94b Alexander Zakin - Piano, Besançon Festival, September 5, 1967; BEETHOVEN: Violin Sonata No. 1 in D major, Op. 12 No. 1 Alexander Zakin - Piano, Paris, June 27, 1960

Prokofiev, Mendelssohn, Bruch, Mozart

Isaac Stern Live, Vol.7

Isaac Stern, New York Philharmonic Orchestra, Orchestre National de France, Orchestre de Chambre de l'ORTF, Leonard Bernstein, Neville Marriner, Gabriel Chmura, Alexander Schneider, Lorin Maazel

DHR-8141/2 2 CD 11/06/21

PROKOFIEV: Violin Concerto No. 2 in G minor, Op. 63, New York Philharmonic Orchestra, Leonard Bernstein - conductor, Live performance, Carnegie Hall, New York, January 20, 1957, MENDELSSOHN: Violin Concerto in E minor, Op. 64, Orchestre National de France, Neville Marriner - conductor, Live performance, Paris, May 20, 1980, BRUCH: Violin Concerto No. 1 in G minor, Op. 26, Orchestre National de France, Gabriel Chmura - conductor, Live performance, Paris, May 30, 1975, MOZART: Violin Concerto No. 3 in G major, K. 216, Orchestre de Chambre de l'ORTF, Alexander Schneider - conductor, Live performance, Paris, January 26, 1973, MOZART: Violin Concerto No. 5 in A major, K. 219, Orchestre de Chambre de l'ORTF, Alexander Schneider - conductor, Live performance, Paris, February 1, 1973, MOZART: Adagio for Violin & Orchestra in E Major, K. 261, MOZART: Rondo for Violin & Orchestra in C Major, K. 373, Orchestre National de France, Lorin Maazel - conductor, Live performance, Paris, October 26, 1983

Antonio Vivaldi Dénes Kovács, Vol. 4

Dénes Kovács, János Sebestyén, Mária Frank, The Hungarian Radio Chamber Orchestra, Lamberto Gardelli

DHR-8145/6 2 CD 11/06/21

VIVALDI: 12 Violin Sonatas, Op. 2; Sonata No. 1 in G minor, RV 27; Sonata No. 2 in A major, RV 31; Sonata No. 3 in D minor, RV 14; Sonata No. 4 in F major, RV 20; Sonata No. 5 in B minor, RV 36; Sonata No. 6 in C major, RV 1; Sonata No. 7 in C minor, RV 8; Sonata No. 8 in G major, RV 23; Sonata No. 9 in E minor, RV 16; Sonata No. 10 in F minor, RV 21; Sonata No. 11 in D major, RV 9; Sonata No. 12 in A minor, RV 32; With János Sebestyén - Harpsichord, Mária Frank - Cello; Recorded 1968; VIVALDI: 4 Violin Concertos, Op. 8 Nos. 1-4, Four Seasons; Violin Concerto No. 1 in E major 'La Primavera' (Spring), RV 269; Violin Concerto No. 2 in G minor 'L'Estate' (Summer), RV 315; Violin Concerto No. 3 in F major 'L'Autunno' (Autumn), RV 293; Violin Concerto No. 4 in F minor 'L'Inverno' (Winter), RV 297; With The Hungarian Radio Chamber Orchestra, Lamberto Gardelli - conductor; Recorded 1967

Dynamic

Yiruma

Piano Songs - River, Rain, Spring, Love

Giacomo Scinardo

CDS7857

1 CD

18/06/21

The 'Yiruma phenomenon', which has seen hundreds of millions of album and track sales, stands on the foundations of the South Korean composer and pianist's 20-year career, which includes film music and sell-out tours throughout Asia, Europe and the US. Performed by the award-winning virtuoso Giacomo Scinardo, this programme features pieces from a variety of Yiruma's albums and soundtracks. These include the global hit River Flows in You, and capture the essence of a style that conveys peace and serenity to the listener, from a composer who has declared that he wants his music 'to be the energy that makes people want to live a better life'.

Elias Parish Alvars

Works for Harp

Paola Perrucci

CDS7885

1 CD

18/06/21

A native of England, Elias Parish Alvars became established as a fully-fledged European artist. He travelled extensively, working alongside Carl Czerny and gained the esteem of Mendelssohn and Berlioz, who declared that 'this man is a magician', with a 'passionate impulse to express the music of another world'. Composed in a Romantic style, Parish

Alvars' fantasias and refined elaborations on themes by Bellini explore every aspect of the harp's technical and expressive qualities, from spectacular virtuosity to evocative and transparent effects that were revolutionary in their time.

EDA Records

Simon Laks

Complete works for voice and piano

Ania Vegry, Dominique Horwitz, Katarzyna Wasiak

EDA 45

2 CD 04/06/21

Simon Laks (1901–1983) belonged to the group of young Polish musicians who, encouraged by Paderewski and Szymanowski, pursued careers in Paris of the interwar period. Due to his Jewish descent, he was deported in 1942 to Auschwitz, where he was able to survive as director of a camp orchestra in Birkenau. Long known primarily for the account of his survival, *Music of Another World*, his compositions, too, have meanwhile attracted international attention. This double-CD presents all of the composer's existing songs and melodramas, largely in first recordings. Owing to the outstanding quality of the music as well as of the Polish and French texts, but above all against the background of the experiences that flowed into them and make them a testimony to deeply moving humanism, these works deserve a special place in the musical history of the twentieth century.

Genuin Classics

Inside Out: Works by Johann Sebastian Bach and John Cage

Diamanda La Berge Dramm, Michelle O'Rourke, Katinka Fogh Vindelev

GEN21739

1 CD

04/06/21

The young violinist Diamanda La Berge Dramm ventures to bridge music of the baroque with modern. In her GENUIN debut album, the Dutch artist interweaves the music of Johann Sebastian Bach and John Cage. In her collaboration with singers Michelle O'Rourke and Katinka Fogh Vindelev, the boundaries between singing and instrumental playing dissolve, and the production of sound itself becomes a highly exciting parameter. From the layers of depth in Bach's great Chaconne to the cobweb-thin tapestry of John Cage's genre-bending compositions, the violinist takes us on an exciting sonic journey that reveals her to be an artist who is as mature as she is inquisitive.

Französische Sehnsucht

Facetten des Impressionismus für Violoncello and Klavier

Duo Avad

GEN21743

1 CD

04/06/21

Just how much wonderful French music there is to discover from the period circa 1900 is revealed to us by Duo Avad on their new GENUIN CD. Cellist Clemens Krieger and pianist Rieko Yoshizumi present original compositions and arrangements that reach far beyond the standard repertoire. The CD features tiny treasures of little-known composers such as Gabriel Pierné and Louis Vierne as well as unknown works by the 'greats' such as Debussy, Ravel and Fauré. Of particular note is the 'Soir triste' by Lili Boulanger, who died much too early. Reconstructed by the ensemble, it is recorded here for the first time. This is intimate, impressionistic chamber music, elegantly and finely performed at the highest level.

DARK LUX

LUX:NM

Jan Brauer

GEN21744

1 CD

04/06/21

One of the most experimental New Music ensembles releases an impressive new album on GENUIN. The musicians of LUX:NM explore the world of the abyss, of spookiness, of sneers, and bring to life music, noises and sound collages all about the underworld and fallen angels. All works – by renowned composers such as Gordon Kampe and Jan Brauer as well as collaborative works by the collective – have been recorded for the first time. Dark radiance, benign blackness and nasty brightness: a dance of hell, most virtuosically and sensuously performed!

Gramola

Frescobaldi, Sweelinck, Tomkins, Couperin, J. S. Bach, d'Anglebert, CPE Bach, Haydn, Mozart, Beethoven, Ligeti, Stefan Gottfried

Harpsifly: A Story of Gordon Murray and His Instruments

Erich Traxler, Aurelia Vičovan, Dubea Sohn, Paulina Zmuda, Stefan Gottfried

99224

1 CD 04/06/21

Gordon Murray, born in Canada, was professor for harpsichord at the Universities of Music and Performing Arts in Graz and Vienna, Austria; he published numerous recordings and gave performances with some of the most popular ensembles of ancient music up to his sudden death in 2017. 'Harpsifly', the album in remembrance of his artistic legacy features some of his most established students playing on historic keyboard instruments from his personal collection, the likes of which include harpsichords by Andreas Ruckers from 1644, Nicolas Dumont from 1707, and Carlo Grimaldi from 1697, as well as new renditions of a Flemish instrument and a fortepiano by Anton Walter from Vienna. The works presented are by Frescobaldi, Sweelinck, Tomkins, Couperin, J. S. Bach, d'Anglebert and CPE Bach, Haydn, Mozart and Beethoven as well as ranging into modern times with 'Hungarian Rock' by Ligeti and 'Jazz-Impro' by one of the artists, Stefan Gottfried.

Giuseppe Verdi

La mia letizia infondere, Opera Arias

Héctor Sandoval, Philharmonie Baden-Baden, Pavel Baleff

99233

1 CD 04/06/21

The album *La mia letizia infondere* (My heart is full of happiness) by Mexican tenor Héctor Sandoval takes us on a journey to Giuseppe Verdi, presenting arias especially from Verdi's early oeuvre or earlier versions of subsequently revised works – precisely because they allow us to hear Verdi at his young and original freshest. As writing for voice was his sole concern, the melodies are simpler, their treatment totally uninhibited, devoid of any mannerism or layers of complexity. With accompaniment by the Philharmonia Baden-Baden conducted by Pavel Baleff, Sandoval interprets excerpts from *I Lombardi*, *Ernani*, *I due Foscari*, *Macbeth*, *I Masnadieri*, *Don Carlo*, *Simon Boccanegra*, *Un ballo in maschera* and *Luisa Miller*.

Grand Piano

Grigori Frid

Piano Works

Elisaveta Blumina

GP870

1 CD 11/06/21

Grigori Frid was a distinguished member of the generation of composers born in Russia just before the Revolution of 1917. Frid's significant corpus of piano music can trace its lineage to Tchaikovsky, Mussorgsky and Stravinsky, and his skill in conjuring entire worlds in music can be heard throughout this recording. His albums of Children's Pieces are rich in gems that evoke poetic nostalgia, seasonal moods and witty pictorial descriptions that genuinely transcend their didactic purpose. In these world première recordings, distinguished pianist Elisaveta Blumina reveals Frid's extraordinary character – a gifted composer, pedagogue and artist who lived his life to the full, despite many personal setbacks and difficulties. Elisaveta Blumina, is an Echo Klassik Awards prizewinner and artistic director of the Hamburg International Chamber Music Festival. She belongs to a generation of musicians who put the music centre stage, and is steeped in the great Russian piano tradition of Heinrich Neuhaus. Blumina has performed at such prestigious venues as New York's Carnegie Hall, the Berliner Philharmonie, the Elbphilharmonie in Hamburg and the Auditorio Nacional de Música in Madrid, among others. Blumina has also appeared as a guest soloist with many orchestras including the Dresdner Philharmonie, Moscow Virtuosi and Sinfonia Varsovia with conductors such as Thomas Sanderling, Yuri Temirkanov and Vladimir Spivakov.

Salim Palmgren

Complete Piano Works Vol. 2

Jouni Somero

GP868

1 CD 11/06/21

Selim Palmgren, a student of Busoni, was one of the most prominent Finnish composer-pianists of his time, and his pieces for pedagogical use such as Kevätuerra ('Spring Haze') are still popular today. This programme reveals Palmgren's versatility to the full, with the Deux contrastes describing opposite poles of melancholy and joyous playfulness, and the dreamy Prelude-Nocturne a jazz-tinted reminiscence of 1920s America. Displaying a wide variety of technical and stylistic challenges, Palmgren's 24 Preludes also features one of the first examples of Impressionism in Nordic piano literature. Jouni Somero, is one of the most active performers among present Finnish musicians. He has given over 3,100 concerts in many countries worldwide. He studied piano in Switzerland and at the Music Academy in Cologne under Professor Herbert Drechsel, and, under the legendary Hungarian pianist Georges Cziffra, he deepened his knowledge of the interpretation of Liszt's music. Michael Ponti, the American virtuoso, has also acted as Somero's musical advisor. Jouni Somero's recording career began in 1989 (with Liszt's 12 Transcendental Études), after which he has made over 100 recordings for different labels, including Naxos. His wide repertoire includes all the solo piano works of Rachmaninov, Tchaikovsky and Bortkiewicz, as well as seldomly heard music by, among others, Alkan, Godowsky, Rubinstein, Reinhold, Godard, Cui and Gottschalk.

Hanssler Classic

Franz Schubert

Winterreise

Benjamin Bruns, Karola Theil

HC19025

1 CD

28/05/21

Benjamin Bruns began his singing career as an alto soloist with the boys' choir in his home city of Hanover. After four years of private singing lessons with Prof. Peter Sefcik, he studied at the Academy of Music and Theatre in Hamburg under the Kammersängerin Renate Behle. While still a student, he was offered a permanent contract by the Theater Bremen, a position which allowed him to build up a broadly based repertoire at an early stage. It was followed by a similar contract with the opera house in Cologne. His professional journey then took him via the Dresden State Opera to the Vienna State Opera, where he remained a member of the ensemble until July 2020. Oratorio and lieder form an important counterweight to Benjamin Bruns's stage work. At the heart of his extensive concert repertoire are the great sacred works by Bach, Handel, Haydn, Mozart, Schubert and Mendelssohn. As one of the few female pianists specializing in song interpretation, Karola Theil has made her name as a performer, teacher and university lecturer. She appears in concert throughout Germany and abroad (f.e. Musikverein Wien, Opera de Bastille, Paris) as well as in Israel, the USA and China. Karola Theil teaches at the Hochschule für Musik Hanns Eisler Berlin, where she is an honorary professor, and conducts a song interpretation class at the Hochschule für Musik und Theater Rostock.

J.S Bach, Ludwig van Beethoven

My 2020

Haiou Zhang

HC20079

1 CD

28/05/21

I still clearly remember when, for the first time, I heard a couple of bars in the last movement of Beethoven's Opus 109 - it was about 20 years ago and I felt deeply touched and captured at that moment ... It was something truly indescribable to me. I felt that this composition would grow as if it were an extension of my own musical language. It is now very clear to me that Opus 109 will always be the music to accompany me through all the ups and downs of life, and the same is also true for Opus 111. It has to be admitted that I totally fell in love with the variations to be found in Opus 111. I desperately wanted to be part of that particular world encompassed by the fragile and sublime colours which are to be found between the 'pp' and 'ppp' ('very quiet' and 'extremely quiet') parts of the work, which permeate the whole special atmosphere. It seems as if one is being driven towards infinity - somehow it might even take one to a sublime place without conflicts, pain and evil. Every Sunday morning - these two Bach Transcriptions (Largo from BWV 529 and Aria from BWV 208) are part of my confession. They are part of a better realisation of my true self, and the recognition and change of myself for the past few years. They form part of a sincere internal dialogue with myself without any pressure and expectations.'

Eugène Ysaÿe

Six Sonatas, Op. 27

Maxim Brilinsk

HC20087

1 CD

28/05/21

In 2021 the 90th anniversary of the Belgian violinist, composer and teacher, Eugene Ysaÿe, is commemorated. The 6 sonatas op. 27 are the focal point of his musical creation. Together with Johann Sebastian Bach's Sonatas and Partitas, and Niccolò Paganini's 24 Caprices op. 1, they constitute key works in the repertoire for solo violin. Brilinsky's intention is 'not to emphasise technique, but rather sound and above all the magnificent music must be paramount. Polyphonic like Bach, Ysaÿe also gives a specific stylistic portrait of each of the six violinists the sonatas were composed for.' Highlighting association with the Vienna school, Brilinsky plays a violin made in 1862 by the Vienna luthier Gabriel Lembeck, who was also responsible for string instruments of the Vienna Philharmonic Orchestra, founded in 1842. Born in Lviv in Ukraine, Brilinsky began the violin as a 5-year-old in his hometown, when 15 he became a student of Michael Frischenschlager at the University of Music and Performing Arts in Vienna. Since 2011 he is a member of the Vienna Philharmonic Orchestra. In that year he won an audition for rank-and-file 1st violin, then in 2014 furthermore the position of subprincipal.

Harmonia mundi

HMM905332.33 - Alain Planès

Frederic Chopin: Complete Nocturnes

Release date: Friday, June 25th 2021

HMM905319 - Ensemble Organum, Marcel Pérès

A spiritual Vigil for the New Century

Release date: Friday, June 18th 2021

This recording came to fruition thanks to nearly 25 years of effort. In 1997, Marcel Pérès and his Ensemble Organum began a simultaneous exploration of the Mozarabic rite (the liturgical chant peculiar to the Christians living in Spain at the time of Arab rule) and of the Samaa spiritual practice of Morocco. Setting aside the theological differences between the

two faiths, the artists discovered a great deal of kinship between the two forms of musical expression. A veritable utopia, the idea for this recording then suggested itself: through music, to regain the lost accord of human brotherhood.

Hyperion Records

Any new release from Mahan Esfahani promises to be one of the highlights of the musical year, and his recording of The Six Bach Partitas is no exception. These are works which disrupt the stylistic boundaries of their age—a manifesto for the future of European music post-1730?—and June's thrilling Record of the Month again shows this most committed of harpsichordists at his formidable best. Volume 83 of the Romantic Piano Concerto returns to Poland with Gablenz's Piano Concerto and Paderewski's Polish Fantasy. This is repertoire in which Jonathan Plowright has few peers, and with enthusiastic support from Łukasz Borowicz and the BBC Scottish Symphony Orchestra, it's difficult to imagine performances which come closer to the works' spirit.

Johann Sebastian Bach
The Six Partitas
MAHAN ESFAHANI harpsichord
'A comprehensive overview of every style available to Bach, from the archaic to the modern': Mahan Esfahani rises confidently to the challenge of his own brilliant appraisal of the Partitas in performances brimming with intellectual and emotional energy.
CDA68311/2

Jerzy Gablenz
Piano Concerto
Ignacy Jan Paderewski
Polish Fantasy
JONATHAN PLOWRIGHT piano
BBC SCOTTISH SYMPHONY ORCHESTRA
ŁUKASZ BOROWICZ conductor
Jerzy Gablenz's piano concerto is a substantial work rich in melodic invention and thunderous pianism.
CDA68323

And in the last of Hyperion's releases this month, the sublime voices of Cinquecento breathe new life into Heinrich Isaac's *Missa Wohlauff gut Gsell von hinnen* & other works. The composer was a near contemporary of Josquin, with whom he was considered an equal in the early years of the sixteenth century, and this album clearly demonstrates why he was in such demand from the influential European courts of the age.

Heinrich Isaac
Missa Wohlauff gut Gsell von hinnen
& other works
CINQUECENTO
Isaac enjoyed a distinguished reputation during his lifetime; from these idiomatic accounts, it's easy to understand why. CDA68337

IBS Classical

Juan Bautista Cansino *Stabat Mater*

Carlos Álvarez, Lourdes Martín, Luis Pacetti, Alba Chantar, Costanza Čvila, Coro Catedral de Málaga, Orquesta Filarmónica de Málaga, Antonio del Pino

IBS62021
1 CD 28/05/21

The composer of the Stabat Mater presented in this sound recording was musically educated in Malaga Cathedral at the end of the first third of the 19th century. The musical chapel of the city's first tempo had already suffered the onslaught of the yellow fever of 1803 and the French invasion during the Napoleonic invasion (1808-1814), and had yet to receive the lethal blows of the successive disentailment measures of Mendizábal (1836), Espartero (1841) and Madoz (1854). However, what seemed to put an end to the stable ensemble to solemnise cathedral liturgies was paradoxically giving way to a paradigm shift. The 'everyday' music of the cathedrals would be reduced to a minimum thanks to the resources established in the Concordat of 1851 signed between Pope Pius IX and Queen Elizabeth II. Hence, the drastic mutilation of the stable staffs in the cathedrals favoured what would quickly become a common and frequent practice, i.e. the ex profeso hiring of instrumental and vocal troops for certain solemnities and festivities, among which those related to Holy Week and its natural period of spiritual preparation, namely Lent, were particularly noteworthy.

Marco Frisina *Passio Christi*

Antonio Banderas, Maria Grazia Schiavo, Damián del Castillo, Lola Casariego, Francisco Santiago, Victor Cruz, Luis Pacetti, Fco Fernández-Rueda, Lourdes Martín, Cámina Nova, Pueri Cantores de Málaga, Escolania del Escorial etc.

IBS72021
2 CD 28/05/21

The Opera-Oratorio 'Passio Christi' narrates the events of the Lord's Passion from the Last Supper to the dawn of Resurrection. The story is told through the feelings and emotions of some of the characters who took part in it in various ways: Peter, Judas, the Virgin Mary, Mary Magdalene, the Cyrenean, the soldier Longinus and the Angels. Each character sings the verses of the saints and poets of the world in a different language (Italian, English, French, Russian, Spanish, Latin and ancient Greek) to represent the whole world before the mystery of human suffering. The dramatic structure of the Opera follows the ancient structure of the Sacred Representations: in fact, its original form is designed for dramatization and scenic action. The events of the Gospel are interspersed with the arias of the various characters, which constitute a sort of cinematographic 'still image'.

Idil Biret Archive

Idil Biret Best of
Turkish Piano Music ERKİN • FIRAT • IŞIKÖZLÜ KODALLI • MİMAROĞLU PARS • REY • SAYGUN SUN • USMANBAŞ
Idil Biret, Piano
8.504058 [4 Discs] Release Date: 25 Jun 2021

'For well versed insiders of music, Idil Biret is since years a trusted and respected artist... The discipline of her powerful grasp and approach of the music has led, especially for works of the 20th Century, to a stylistic congruence between the written score and the interpretation, that is way outside of the usual norms of conventions which, in the case of Idil Biret, makes us all aware of an outstanding artistic potency of the highest standards of excellence.' - Die Welt, 1979

Lyrta

Lennox Berkeley Nelson - Opera in three acts

BBC Symphony Orchestra, David Johnston, Eiddwen Harrhy, BBC Singers, Brian Rayner Cook, Elizabeth Bainbridge, Mary Thomas, Margaret Kingsley, Richard Angas, Eric Shilling, Richard Jackson, Francis Egerton, Elgar Howarth

SRCD2392 2 CD 04/06/21

The opera centres on the love affair of Horatio Nelson, and Emma, Lady Hamilton. Completed in 1951, it was first performed in full in 1954. The British Embassy in Naples is the scene of a birthday party for Nelson, arranged to celebrate his victory at the Nile. He appears with 'the sadness of the world upon his lips' and while the other guests are dancing, Nelson, with Emma Hamilton, the Ambassador's wife, beside him, hears a servant foretell his future unhappiness. This releases the passionate feelings of the couple for each other and the conflict in their lives.

Melism

Maurice Emmanuel (1862 – 1938): The Six Piano Sonatinas
Patrick Hemmerlé
MLSCD018
25 June 2021

Once in a while a composer appears on the musical landscape who seems to come out of nowhere, whose roots are not easily identifiable, and whose lineage cannot be traced with any degree of certainty. Even composers considered revolutionary today - Beethoven, Scriabin or Schöneberg for instance - started out as the heirs of the preceding generation; Beethoven owed much to Haydn, Scriabin started as a Chopin worshiper, and Schöneberg was influenced by Brahms and Wagner. So, it comes as something of a shock to see that at the time when one of the most radical of all composers, namely Debussy, was writing his delightful but deeply conservative *Arabesques*, Maurice Emmanuel, born the same year, was writing his first *Sonatine*, a work that explores modality, bitonality or even tritonicity(!), and more generally, tonal effects stemming out of nowhere and that were vastly ahead of their time.

Nevertheless, Emmanuel is not a complete maverick. His musical language also has roots, but these roots are in a soil far more remote than his contemporaries ever dreamed of. Under the influence of Louis-Albert Bourgault-Ducoudray, his history of music teacher at the Conservatoire, he developed an interest in modal music as he heard it in renaissance polyphony. This interest was to become a passion and was to determine his destiny.

As a teacher, he battled for musical language to include the modes he found in ancient Greece, in India, in liturgical music and in the folk music of his native Burgundy. He thought there was a way to breathe new life into European music, a lesson that did not fall on deaf ears, particularly when we discover that Olivier Messiaen was one of his students.

Antonín Dvořák – Piano Four hands “Legends & From the Bohemian Forest”
Anna Zassimova & Christophe Sirodeau
MLSCD027
25 June 2021

A journey through the pastoral wonderland of Dvořák's exquisite miniatures for piano duet, full of character and whimsical charm, passionate drama, vivid imagery, symbolism, and nostalgic atmosphere. These gems of the repertoire deserve to be better known, as they express in miniature the essence of Dvořák's genius.

Internationally renowned for their performances and recordings of forgotten masterworks of the repertoire (Catoire, Feinberg, Medtner and many others), and critically lauded for their outstanding interpretations of Romantic repertoire, especially Chopin and Brahms. Anna Zassimova and Christophe Sirodeau have now embarked on a series of duo recordings, of which this is the opening chapter.

Naxos

Krzysztof PENDERECKI (1933–2020)
Complete Music for String Quartet
String Trio
Tippett Quartet

8.574288 Release Date: 11 Jun 2021

Penderecki wrote music for string quartet over a period of 56 years. His *String Quartet No. 1* was written in the same year that he achieved international success with *Threnody* (Naxos 8.554491), and includes a wide range of playing techniques reflective of the avant-garde. *String Quartet No. 2* reveals the influence of Ligeti, while *No. 3* is a personal, even autobiographical work. In *No. 4* there are modal or even folk inflections, in writing that is both limpid and abrasive. The eventful *Der unterbrochene Gedanke* completes Penderecki's music for quartet, while the *String Trio* exemplifies his music's motoric energy.

Richard ADDINSELL (1904–1977)
British Light Music, Vol. 1

Goodbye Mr. Chips • The Prince and the Showgirl
Philip Martin and Roderick Elms, Pianos • BBC Concert Orchestra • Kenneth Alwyn

8.555229

Release Date: 25 Jun 2021

World-famous for the *Warsaw Concerto* from the film *Dangerous Moonlight*, Richard Addinsell was one of Britain's leading composers for stage and screen. This selection ranges widely over every area of his achievement and includes the theme from his first international film success, *Goodbye Mr. Chips*, and the overture from *Tom Brown's Schooldays*, which contains some of his finest music. *The Smokey Mountains*, an evocative 'concerto' in three movements, is a rare example of the genre, while *The Isle of Apples* reflects his importance as a composer of music for radio plays.

Malcolm ARNOLD (1921–2006) The Best of ARNOLD

Various Artists

8.578360

Release Date: 25 Jun 2021

Malcolm Arnold was one of the most gifted British composers of his generation. His music communicates directly with listeners through its rhythmic vitality and brilliant orchestration, with melodies that are eloquent, memorable and catchy. Spanning his long creative life, Arnold's output has nine symphonies at its heart, but also ranges from the popular overture *Tam O'Shanter* and the lyrical *English Dances*, to film scores, deeply personal chamber music, and concertos composed for distinguished musical colleagues. This comprehensive introduction to Arnold's legacy celebrates his centenary year with a rich selection of acclaimed recordings.

Camille SAINT-SAËNS (1835–1921) Complete Symphonies

Malmö Symphony Orchestra • Marc Soustrot

8.503301 [3 Discs] *Release Date: 11 Jun 2021*

Saint-Saëns wrote five symphonies between the years 1850 and 1886. The cycle began with the Mozart-influenced *Symphony in A* but as a precocious composer of 17 he wrote his first numbered symphony, a work much admired by Berlioz and Gounod. He progressed to his most popular piece in the genre, the ground-breaking *Symphony No. 3* with its inclusion of organ and piano. This critically admired cycle includes a sequence of atmospheric and dramatic symphonic poems, including *Phaëton* and the ever-popular *Danse macabre*.

Johann Simon MAYR (1763–1845) Elena

Libretto by Andrea Leone Tottola Sung in Italian

Various Artists

8.660462-63 [2 Discs] *Release Date: 25 Jun 2021*

During the 1813–14 carnival season in Naples, Simon Mayr wrote a much-admired opera semiseria called Elena. The post-revolutionary Napoleonic era saw great enthusiasm for the rescue opera genre and Elena is a perfect example, in which a complex plot, based on French models, sees an innocent falsely accused of a capital offence. Mayr's subtle accommodation of Neapolitan opera and Viennese Classicism ensures a series of choruses and recitatives that drive the action forward, punctuated with arias, romances, ensembles, lyric richness and moments of witty buffo colour.

Spyridon SAMARAS (1861–1917) *Mademoiselle de Belle-Isle*

Libretto by Paul Milliet • Sung in French Score restored by Byron Fidetzis

Various Artists

8.660508-09 [2 Discs] *Release Date: 11 Jun 2021*

Remembered today for the Olympic Anthem, Spyridon Samaras was the most distinguished Greek composer of his day and the first to gain international recognition. By the time Mademoiselle de Belle-Isle was produced, Samaras was a well-established and much-admired opera composer in the Italian Romantic style. The narrative of the opera sees the mischievous plans of the Duke of Richelieu descending into a complex tangle of amorous deceptions, tests of faithfulness and the perils of dueling. The score for this world premiere recording has been painstakingly restored by Byron Fidetzis.

Vítězslava KAPRÁLOVÁ (1915–1940)

Waving Farewell

Sad Evening

Piano Concerto

Prélude de Noël

Military Sinfonietta

Suite en miniature

Nicholas Phan, Tenor

Amy I-Lin Cheng, Piano

University of Michigan Symphony Orchestra / Kenneth Kiesler

8.574144

Release Date: 25 Jun 2021

Despite her tragically early death at the age of 25, Vítězslava Kaprálová left a portfolio of more than 50 works of the highest craftsmanship and inspiration. This selection of her orchestral music, recorded at the Kaprálová Festival in Michigan, includes the work that won her international esteem in 1938, the Military Sinfonietta. Abounding in youthful energy and brilliant colours, the Piano Concerto marries virtuosity with lyricism, while the orchestral songs are both atmospheric and striking.

Imre SZÉCHÉNYI (1825–1898)

Waltzes and Hungarian Marches

István Kassai and György Lázár, Pianos

8.574307

Release Date: 25 Jun 2021

Count Imre Széchenyi of Sárvár-Felsővidék was a highly regarded Austro-Hungarian diplomat and politician who counted Johann Strauss as a lifelong friend, and whose dances were popular and much in demand in his day. Széchenyi composed waltzes throughout his creative period, but only a few of these have been preserved. His work was of interest to his contemporaries, and among these premiere recordings is Liszt's own arrangement of the Ungarischer Marsch. These lively and melodious forgotten gems are brought to life on a 1908 Bechstein piano previously owned by Wagner's grandson, Wolfgang.

Erich Wolfgang KORNGOLD (1897–1957) *Songs, Vol. 2*

Britta Stallmeister, Soprano • Sibylle Fischer, Mezzo-soprano Uwe Schenker-Primus, Baritone • Klaus Simon, Piano

8.573083

Release Date: 25 Jun 2021

*In his song settings, Korngold pursued the Romantic ideal and lavished considerable care and inventiveness on their composition. His seemingly effortless gift for melody is everywhere apparent in this second volume (Vol. 1 is on 8.572027), whether in the early works or the songs from the 1940s, which would not sound out of place in an operetta or a Broadway musical. Also present, notably in the *Drei Gesänge, Op. 18*, is an exciting, experimental approach to harmony that reflects the music of his most radical opera, *Das Wunder der Heliane* (8.660410-12).*

John D. GOTTSCH (b. 1950)

Princess Yurievskaya

Sunset

Huifang Chen, Violin

David Calhoun, Cello

Leefei Chen Jenkins, Harp

South Florida Symphony Orchestra / Sebrina María Alfonso

8.559901 *Release Date: 11 Jun 2021*

*John D. Gottsch spent his youth in the lake country of Florida, which instilled in him a love of nature that has informed his music ever since. His symphonic poem *Sunset* is almost cinematic in its opulence and in its depiction of both the beauty and fragility of Key West, and the area's vulnerability to climate change. By contrast, *Princess Yurievskaya* charts the passionate love of Catherine Dolgorukova and Tsar Alexander II from their first meeting and eventual marriage, to his assassination. This vivid narrative is full of exciting dances and torrid romance, irradiated with evocative orchestral solos.*

Music From
The Promised Land
Duo Mantar –
Jacob Reuven, Mandolin Adam Levin, Guitar
8.573962 Release Date: 11 Jun 2021

This selection of pieces for mandolin and guitar represents the rich variety of music from Israel. Styles range from the diaspora of Babylonian Jewry through European klezmer traditions, and Balkan Ladino songs, to contemporary influences from America. Paul Ben-Haim and Marc Lavry pioneered the use of music originating in the Jewish East, and Jan Freidlin continues the tradition, employing Oriental dance figures in his music. Oren Lok's *Ahava* is an homage to love, while Ittai Rosenbaum's *Duet* offers a vibrant and jazzy conclusion to this wide-ranging conspectus.

Xiaogang YE (b. 1955)
Mount E'mei
Scent of Green Mango • Lamura Cuo The Silence of Mount Minshan *Various Artists*
8.579087 Release Date: 11 Jun 2021

Xiaogang Ye is regarded as one of today's leading Chinese composers, having won prestigious awards for his concert music and for numerous highly successful film scores. The works on this recording share a deep affection for the beauty and power of nature and landscape in China. *Mount E'mei* eulogises the great spectacle and cultural significance of the mountain, creating a multi-dimensional picture through the use of traditional instruments. *Lamura Cuo* and *The Silence of Mount Minshan* describe mystic atmosphere and melancholy silence, while *Scent of Green Mango* uses vibrant colours and shading to express gratitude for the fruit's refreshing fragrance.

Navona Records

Album: OLD & NEW POETRY - VOCAL WORKS FROM THE TEXTS OF WILLIAM
BLAKE, SARA TEASDALE & JOHN GRACEN BROWN
Artist: Carl Vollrath
Release Date: June 11, 2021

Carl Vollrath's OLD AND NEW POETRY from Navona Records is a lovingly-prepared setting of the works of seminal poets William Blake and Sara Teasdale, as well as the contemporary writer John Gracen Brown. The verses chosen by Vollrath—including such varied selections as Blake's "The Fly," Teasdale's "Dusk In War Time," and Brown's "The Coming of a Summer Rainstorm"—all reflect the composer's belief in the interdependency of all life on earth. Employing piano, saxophone, and mezzo-soprano, Vollrath thoughtfully pushes tonal boundaries in response to the poetic language. The evocative performances captured on OLD AND NEW POETRY reveal the composer's intimate relationship with the text and offer listeners a compelling musical-literary experience.

Reimagine - Beethoven and Ravel - Inna Faliks, piano
NV6352
11 June 2021

Pianist Inna Faliks' new album *Reimagine* features her performance of Beethoven's Bagatelles, op. 126, alongside works she commissioned by Paola Prestini, Timo Andres, Billy Childs, Richard Danielpour, and half a dozen others to respond musically to Ravel's *Gaspard de la Nuit* and the Bagatelles. The world premiere recordings are collected on her new album, which also includes music by composers on faculty at UCLA: Richard Danielpour, Mark Carlson, Ian Krouse, David Lefkowitz, Tamir Hendelman, and Peter Golub

Nimbus Alliance

Kile Smith, Kenneth Woods, David Yang, Jay Reise, Thomas Kraines

Fiddles, Forests and Fowl Fables (New storytelling works for narrator and orchestra)

English Symphony Orchestra, Gemma Whelan, Hugh Bonneville, Henry Goodman, Davood Ghadami, Kenneth Woods

NI6416

2 CD

04/06/21

Have you ever been on a long journey with your family and, after hours in the car or on the plane, you were so bored you thought you just might go mad? Well, that's what this record is for. Just when you're about to say 'are we there yet' for the 400th time, instead try saying 'Mum, can we listen to Lubin again?' I promise, the car will feel like it's going twice as fast once the music starts. Now, it may come as a surprise to you, but your parents get just as bored and fed up as you do, so we've made sure they'll enjoy these stories just as much as their kids. Just in a different way – there are aspects to all five stories that we are pretty sure older listeners will connect with. My friend David, who wrote Lubin, from Chelm, got interested in creating new musical storytelling works because he was reading bedtime stories to his two little girls. Several years later, I started writing The Ugly Duckling for my kids when they were little for the same reason. It's been great over the years to see thousands of young people at our concerts laugh at the exploits of Lubin, the hapless robbers in the Bremen Town Musicians or the grandiose Condessa Duck. But, if we're able to put a smile on your face on a rainy afternoon at home, or help the trip to your summer holidays go a bit quicker, then we'll all be very happy. Enjoy! - Ken Woods

Oehms Classics

Anton Bruckner

The Symphonies, Vol. 1

Hansjörg Albrecht

OC477

1 CD

18/06/21

This series marks the 200th anniversary of the birth of Anton Bruckner, which falls in 2024. It's dedicated to Bruckner's symphonies, all recorded in new transcriptions for organ by Hansjörg Albrecht. The second recording was made on the impressive organ of the Brucknerhaus Linz, Austria. A bonus track on each volume will be a brand new composition for organ that references Bruckner the composer. Two or three volumes will be released each year, with the project reaching its conclusion in 2024. So, stay tuned.

Franz Lehár

The Operetta Edition

Seefestspiele Mörbisch, Mörbisch Festival Orchestra and Choir, Rudolf Bibl, Wolfdieter Maurer

OC1902

5 CD

18/06/21

This Operetta Edition presents popular works by Franz Lehár that were recorded at the Mörbisch Festival and feature the Mörbisch Festival Choir and Orchestra under the direction of Rudolf Bibl and Wolfdieter Maurer (Der Zarewitsch). The edition comprises Das Land des Lächelns, Giuditta, Die lustige Witwe, Der Graf von Luxemburg and Der Zarewitsch.

Ondine

Ramon Humet

Light

Latvian Radio Choir, Sigvards Klava

ODE 1389-2 1 CD 04/06/21

With this new release the award-winning Latvian Radio Choir together with its director Sigvards Kļava are returning to contemporary music after a series of recordings of 19th Century sacred choral works. Ramon Humet's (b. 1968) new choral work, 'Llum', is a deep, spiritual journey to the gift of life, peace and love.

Onyx

Beethoven: String Quartets No.13 Op.130 & Grosse Fuge Op.133

Ehnes Quartet:

James Ehnes & Amy Schwartz Moretti, violins Richard Yongjae O'Neill, viola

Edward Arron, cello

Release date: 28 2021 ONYX4199

James Ehnes' recording of the Beethoven String Quartet No.13 and Grosse Fuge with his own quartet almost didn't take place due to lockdown logistics. But thanks to the wonders of modern technology, it was recorded across two continents with Ehnes and his quartet recording in the US and producer Simon Kiln monitoring sessions in real time in London, UK.

Speaking about this album, James Ehnes says: "*Our quartet was greatly looking forward to a week of recording in the United Kingdom in August 2020, but the COVID-19 pandemic made it impossible for us to travel to the UK, and for our UK-based producer, Simon Kiln, to travel to us. We were, however, able to take advantage of the wonders of modern technology by recording in the USA with Simon monitoring the sessions in real time in London. We are tremendously grateful to Mercer University and the Townsend School of Music for making the beautiful Neva Langley Fickling Hall available to us on short notice, and to our production team of Steve Moretti in the USA, and Simon Kiln and Arne Akselberg in the UK for their creativity in finding solutions to technological problems that would have been insurmountable not long ago. A fortunate benefit of not traveling overseas for these recordings was that the days we had scheduled for travel became additional recording days, allowing us to record all of Beethoven's string quartets from Op. 74 onwards. The four CDs we recorded during this intense two-week period will always be treasured reminders for us of a brief, bucolic window of artistic fulfilment during a terribly challenging period for the world.*"

Orchid Classics

Johannes Brahms, György Ligeti, Dmitri Shostakovich

DIALOGO

John-Henry Crawford, Victor Santiago Asuncion

ORC100166

1 CD

04/06/21

American cellist John-Henry Crawford was named Young Artist of the Year by the Classical Recording Foundation in 2019, and his debut album demonstrates exceptional insight and nuance in a varied and fascinating programme, performed with pianist Victor Asuncion. Playing a rare 200-year-old cello smuggled out of Austria by his grandfather, Robert Popper, John-Henry Crawford performs sonatas by Brahms and Shostakovich alongside Ligeti's Solo Sonata. Brahms insisted that the piano was the cello's equal in his Cello Sonatas, and the F major Sonata gives Victor Asuncion plenty of opportunities to shine. Ligeti's Solo Sonata has had a turbulent journey from romantic gesture to Soviet censorship to staple of the repertoire, and Shostakovich's D minor Sonata grew out of a troubled time in his life, but in both cases the cello is given an array of lyrical, passionate and technically demanding material, performed here with great flair.

Frédéric Chopin, Ernst Marischka (arranger), Gioachino Rossini

In My Voice

Chelsea Guo

ORC100167

1 CD

18/06/21

Chelsea Guo is a musical polymath who brings her dual gifts as pianist and soprano to this, her debut album. Hailed as a Chopin specialist during her prizewinning performances at the 2020 Chopin Piano Competition, Guo performs solo piano works that show all facets of the composer's style, including the Barcarolle in F-sharp minor, Op. 60 and the four Op. 33 Mazurkas, in which Chopin took existing folk styles to new heights with his nuanced, ground-breaking approach. Chelsea Guo's unique talents are to the fore in the three songs on this album, in which she simultaneously sings and plays; the programme also includes Chopin's complete 24 Preludes, Op. 28, an extraordinary set composed in every available key.

Orfeo International

Gaetano Donizetti, Giuseppe Verdi

Opera Arias - Hila Fahima

Hila Fahima, ORF Vienna Radio Symphony Orchestra, Michele Gamba

C210201 1 CD 04/06/21

Having joined the ensemble of Deutsche Oper Berlin at the age of 22 and the ensemble of Wiener Staatsoper in 2013, Israeli-born Hila Fahima presents a mix of well-known selections and rediscovered treasures on her debut album: Donizetti's Lucia, Norina, Linda di Chamounix, Adina, Marie from La fille du regiment, plus Verdi's Gilda – she will be starring in this role at this year's Bregenz Festival – and also Amalia from his I masnadieri, as well as arias from Donizetti's little-known operas Rosmonda d'Inghilterra and Emilia di Liverpool.

Artur Honegger, Alfred Desenclos, Heinrich Sutermeister, Sergej Wassilenko, Reinhold Glière

Works for trumpet and piano

Selina Ott, En-Chia Lin

C200041 1 CD 04/06/21

After her critically acclaimed CD debut in October 2020, ARD music competition 2018 winner Selina Ott (trumpet) presents her second album together with her duo partner En-Chia Lin (piano). The album presents works composed around 1950 that are hardly found in concerts and on CDs: Arthur Honegger's Intrada, the chamber music version of Alfred Desenclos' Incantation, Thrène et Danse – whose orchestral version appeared on her debut album with the ORF RSO – Swiss composer Heinrich Sutermeister's Gavotte de Concert, Sergei Vasilenko's Concert Poème and Reinhold Glière's Concerto (in the original version for coloratura soprano and orchestra).

Wolfgang Amadeus Mozart

Imperial Hall Concerts - 100 Jahre Mozartfest Würzburg

La Petite Bande, Bamberger Symphoniker, Symphonieorchester des Bayerischen Rundfunks, Koeckert-Quartett, Ragna Schirmer, Kit Armstrong, Veronika Eberle, Nils Mönkemeyer, William Youn, Kristian Bezuidenhout etc.

C210016 6 CD 04/06/21

Germany's oldest Mozart festival celebrates its 100th anniversary in 2021. The present jubilee boxed set presents previously unpublished treasures from the archive of the Bavarian Broadcasting. All live recordings from the Baroque Imperial Hall at Würzburg Residence are digital remasters.

OUR Recordings

Kim Larsen, Jesper Sivebæk (arranger), Daniel Murray

Ta' mig med - Songs for classical guitar

Jesper Sivebæk

8.226915

1 CD

04/06/21

A journey into the heart of the Danish soul. Kim Larsen (1945-2018) – the much loved Danish rock musician and multi-artist - captures in music and words the Danish soul. With his 500 recorded songs and 40 albums he is known by all Danes of all ages. Guitarist, and head of guitar department at The Royal Academy of Music in Copenhagen, Jesper Sivebæk, had 2 heroes in his youth: Andrés Segovia and Kim Larsen – and they have followed him ever since. For more than 10 years Jesper Sivebæk has worked on the pieces on this album. With his great experience he uses the possibilities of the guitar to the utmost, and follows the classical tradition of making instrumental versions of folk songs. Sivebæk is true both to the beauty and the simplicity of Kim Larsens songs, and to his instrument – the classical Spanish guitar. In these arrangements classical guitar players around the globe now have 12 new pieces to discover and put on their concert programs. Erik Jensen, journalist and former musical editor at Politiken wrote: 'Kim Larsen was unrivalled at taking the big moments and feelings of existence and converting them into music and lyrics in a playful, direct language that Danes loved. In his songs we were able to mirror ourselves and be precisely the Danes we wanted to be: free and brazen, wilful and provocative, but also poetic and elegant, sensitive and standing shoulder to shoulder with those struggling in society.'

Pentatone

PRIMAVERA I the wind

Matt Haimovitz, cello

PTC 5186286

11 June 2021

multi-Grammy nominated cellist Matt Haimovitz's next recording, *PRIMAVERA I the wind*, will be released on the PENTATONE Oxingale Series. The new digital album features the first fourteen of 81 new pieces written for Haimovitz, commissioned by THE PRIMAVERA PROJECT. This new initiative asks composers to write in response to Sandro Botticelli's enigmatic painting, *Primavera*, and the prophetic large-scale triptych, *Primavera 2020*, by contemporary artist Charline von Heyl. Haimovitz recorded the album in January 2021 at von Heyl's artist studio near downtown Marfa, Texas. More information about the project, composers, and pieces is available at THE PRIMAVERA PROJECT's online hub, www.theprimaveraproject.com

Phasma Music

YODH

Iwona Glinka, Vicky Stylianou, Konstantinos Giovanis, Evangelia Kiosoglou

PHASMA-MUSIC 022 1 CD

28/05/21

The album YODH includes 17 compositions by 17 contemporary composers, which are recorded for the first time (world premiere recordings). The album contains a range of new works for flute and oboe, flute and piano, flute and harp and flute solo. This album offers a broad range of musical experience spanning XXI works. The album offers a rich musical experience covering the works of the 21st century. The musicians' performances are unique, and all the pieces without exception fascinate and deserve to be listened and performed again in the future.

TETH

Iwona Glinka, Yaroslav Tokarev, Ilias Sdoukos, Renato Ripò

PHASMA-MUSIC 023 1 CD

28/05/21

The album TETH consists compositions, written by thirteen contemporary composers: Alessandro Aldrovandi, Aaron Alter, Scott Brickman, Jerome de Bromhead, Daniele Ciminiello, Lars Fetzek, Alessandro Giannotti, Robert Herschbach, Richard Pressley, David W Pyke, Louis Sauter, José Jesus de Azevedo Souza and Rodney Waschka II. In each case, they are world premieres, recorded by soloists specializing in the performance of contemporary music: Iwona Glinka

(flute), Yaroslav Tokarev violin, Ilias Sdoukos viola and Renato Ripo cello. The TETH album presenting 14 works is another achievement of the outstanding flutist. Dr. Glinka performs contemporary works on the flute, perfectly reflecting the atmosphere of today in society, in the intellectual as well as in the artistic sense.

Aaron Alter, Nikos Athanassakis, Scott Brickmann, Aris Carastathis, Dorothee Eberhardt, Connor Gibbs

New Music for String Quartet Vol. 1

ÉxQuartet

PHASMA-MUSIC 024 1 CD

28/05/21

The album New Music for String Quartet Vol. 1 includes compositions which are recorded for the first time. The recording was made in the wonderful acoustics of the Music Academy in Stettin (Poland). The main goal of *ÉxQuartet* is to present musical works with a new form of expression. They combine it with a sophisticated performance style. The result is a unique interpretation of the new literature for a string quartet and the production of an indelible emotional load that the audience is endowed with at each concert.

Connor Gibbs, Frederic Glessner, Ssu-Yu Huang, Athina Pavlaki-Pirounia, Alan Terricciano, Yiola Voutsina-Papagiannidi

New Music for String Quartet Vol. 2

ÉxQuartet

PHASMA-MUSIC 025 1 CD

28/05/21

The album New Music for String Quartet Vol. 2 includes compositions which are recorded for the first time. The recording was made in the wonderful acoustics of the Music Academy in Stettin (Poland). The main goal of *ÉxQuartet* is to present musical works with a new form of expression. They combine it with a sophisticated performance style. The result is a unique interpretation of the new literature for a string quartet and the production of an indelible emotional load that the audience is endowed with at each concert.

Brian Field, Manos Panayiotakis, Giorgos Papamitrou, Richard Pressley, Greg A Steinke, Neil Stipp

New Music for String Quartet Vol. 3

ÉxQuartet

PHASMA-MUSIC 026 1 CD

28/05/21

The album New Music for String Quartet Vol. 3 includes compositions which are recorded for the first time. The recording was made in the wonderful acoustics of the Music Academy in Stettin (Poland). The main goal of *ÉxQuartet* is to present musical works with a new form of expression. They combine it with a sophisticated performance style. The result is a unique interpretation of the new literature for a string quartet and the production of an indelible emotional load that the audience is endowed with at each concert.

Christos Samaras

Aphorisms Academia Quartet, Hellenic Ensemble of Contemporary Music, Efthimios Kavalierator, Alea III Ensemble, Theodore Antoniou, dissonArt, Athens Saxophone Quartet, Noel Capritas Dos Santos, Florans Cohl Capritas, Filippina Filippova, Angel Stankov etc.

PHASMA-MUSIC 027 1 CD

28/05/21

The extraordinary album *Aphorisms* is the second album in a series dedicated to one of Greece's leading composers, Christos Samaras. This album includes seven works. The String quartet *Aphorismus* is an experimental proposal of absolute musical economy, as all musical elements are given in the most abstract way. Hence, everything assumes an aphoristic character creating a mosaic of many different sound cells with poles of emotional tensions. –naphores is an

effort to disclose a content that gradually culminates with musical tiles constantly added, highlighting the concept of psychological harmonization of our existence with higher aspects of ecstasy and mental joy. Music cannot ignore human thought neither emotion. In this sense, the work *Anomies* - despite any atonal and virtuosic transcendences - emerges as an unconventional music style against the prevailing aesthetics of that era.

Profil

Wilhelm Backhaus Edition

Wilhelm Backhaus, Karl Böhm, Carl Schuricht, Guido Cantelli, Wiener Philharmoniker, New York Philharmonic Orchestra, Orchestra de la Suisse Romande, Tokyo Symphony Orchestra

PH21003 10 CD 28/05/21

Wilhelm Backhaus was born the son of a businessman in Leipzig on March 26, 1884. His mother played the piano and all seven of my siblings as well. 'When I began receiving piano tuition at the age of six-and-a-half, I was already past the elementary stage. I sight-read without trouble and took special delight in transposing, from C sharp major to C major and the like.' Backhaus was officially accepted as a student of the Leipzig Conservatory at the age of ten. Reckendorf remained his piano teacher, while Salomon Jadassohn taught him composition. Backhaus quickly realized the significance of the gramophone record, making his first solo recording in 1908. Before the outbreak of the Second World War, the pianist summed up: 'I have toured almost all the countries in Europe, have toured the United States seven times, South America and Australia twice and Egypt once. It is therefore impossible to count all the concerts. It may perhaps interest people to know that I always travel with my own piano stool, because it absolutely guarantees that I sit correctly, which is so extremely important when playing.' At his last concert in Ossiach, Austria, on June 28, 1969, he broke off and shortened the program. Backhaus died a week later in Villach.

Prophone

Jämtlandssångerna Maria Kvist Trio

PCD225

1 CD 11/06/21

MARIA KVIST shows with her trio at this record how she, based on her own strong experiences in her landscape Jämtland, wants to design her music-compositions, arrangements and improvisations. There is a very interesting break, or rather interplay, between her roots and her musical means of expression. Maria is a driven and resourceful pianist with great breadth in the address. As a composer, she connects with the Swedish greats but is careful not to plagiarize – it is not part of the artistic mission. The task is instead to develop, to reshape and convey something of her own – to attract both herself, her fellow musicians and us - the listeners - to strong emotions and exciting discoveries.

Trad. Arr: Trio X of Sweden Trio X of Sweden

PCD251

1 CD 11/06/21

Trio X of Sweden offer a bouquet of traditional Swedish folk music as well as four new tunes composed in the same spirit. The Trio has made its name with their personal and innovative interpretations of older music such as psalms and classical master works. Their CDs *Traumerei*, *Atonement* and most recently their Christmas CD *Veni Veni Emmanuel* have reached a large audience all over the world, not least through Spotify. Lennart Simonsson, Per V Johansson and Joakim Ekberg have each contributed a new composition. In addition, there is a piece by the world-renowned folk musician and guitarist Roger Tallroth, dedicated to The Trio. Trio X of Sweden, with Uppsala as their home, are one of three groups based at Musik i Uppland. Through the years the Trio have worked with and been inspired by many musicians and artists from a wide variety of genres. They have also performed nationally and internationally at all kinds of venues.

Reference Recordings

Samuel Barber, Jean Sibelius, Alexander Scriabin

One Movement Symphonies

Kansas City Symphony, Michael Stern

RR-149
1 CD
28/05/21

Reference Recordings proudly presents a unique album of one movement symphonies composed by Barber, Sibelius and Scriabin, in an outstanding interpretation from Michael Stern and the Kansas City Symphony. This album, the ninth in our series with the orchestra, was produced by David Frost, seven-time winner of the Classical Producer of the Year GRAMMY® award. It was recorded by RR's own engineering team of GRAMMY®-winning engineer and Technical Director Keith O. Johnson, and multi-GRAMMY® nominated engineer Sean Martin. Music Director Michael Stern is in his second decade with the Kansas City Symphony, hailed for its remarkable artistic ascent, original programming, organizational development and stability, as well as the extraordinary growth of its varied audiences since his tenure began. The Kansas City Symphony has a vision to transform hearts, minds and its community through the power of symphonic music.

Resonus Classics

Thomas Hyde, David Matthews, Adrian Williams, Michael Berkeley, Christopher Gunning, Huw Watkins, Sally Beamish, Matthew Taylor, Martin Butler, Hugh Wood, Joe Duddell

Presteigne Premieres: New Music for String Orchestra

Amy Dickson, Rebecca Afonwy-Jones, Katherine Baker, Suzy Willison-Kawalec, Presteigne Festival Orchestra, George Vass

RES10279
1 CD
28/05/21

Founded in 1982 in the former county town of Radnorshire by composer Adrian Williams and friends, the Presteigne Festival has become a significant part of the Welsh cultural calendar and is Internationally renowned for its commissioning of new work, support of living composers and with a long tradition for the encouragement of young artists. The festival's orchestra, conducted by Artistic Director George Vass, explores a selection of the many new works premiered by the festival in this volume of recent music for string orchestra.

Marco Galvani

Invisible Cities

Sansara, Tom Herring

RES10280
1 CD
28/05/21

Following their acclaimed debut release on Resonus Classics (*The Waiting Sky*, 2019), the award-winning vocal ensemble SANSARA presents an album of choral works and electronic refractions by their Associate Composer, Marco Galvani. Recorded in the midst of the global pandemic of 2020, *Invisible Cities* showcases Galvani's distinct voice through a synthesis of contrasting soundworlds. This powerful sequence of new music features settings of well-known sacred texts, reflecting on the importance of community and hope in times of fear and uncertainty.

Wolfgang Amadeus Mozart

Sonatas for Violin and Piano, K301, K304-5 & K454

Peter Hanson, Andrew Arthur

RES10281
1 CD
28/05/21

For this new recording, violinist Peter Hanson, one of the most prominent period instrument players of his generation, turns his attention to Mozart's extraordinary and innovative output of sonatas for violin and piano. Hanson is joined by acclaimed keyboard player and regular collaborator Andrew Arthur in this programme of four sonatas (K. 301, K. 304–5 & K. 454), each of which was dedicated to an exceptional woman of the time, with the aristocratic dedication of the 'Kurfürstin' sonatas for the Electress Maria Elisabeth Auguste of Sulzbach (K. 301–6) and K. 454's dedication to Regina Strinasacchi – a performer of particular talent who gave the first performance with Mozart at the piano. For this album, a stunning copy of an original Walter fortepiano is used as well as a striking Guadagnini violin bearing pure gut strings..

Signum Classics

Heartfelt & other works by Roxanna Panufnik augments this exciting composer's discography with a programme of chamber music and song. Roderick Williams and Mary Bevan are the singers, the Sacconi Quartet accompanying them and performing the non-vocal pieces, a Burma-inspired oboe quintet among them. Winner of the 2015 Leeds International Piano Competition, Anna Tsybuleva has made her first recording for Signum Classics. Brahms' Piano Concerto No 2 is here performed with the Deutsches Symphonie-Orchester Berlin and conductor Ruth Reinhardt. The programme is completed with a selection of capriccios from Op 76 and late intermezzos.

Roxanna Panufnik
Heartfelt & other works
SACCONI QUARTET
AMY HARMAN bassoon
MARY BEVAN soprano
NICHOLAS DANIEL oboe
RODERICK WILLIAMS baritone
CHARLES OWEN piano
Featuring a stellar line-up of leading British soloists
and led by the Sacconi Quartet, the title work of this
album includes a musical translation of the heartbeat
of a young European Brown Bear named Albie ...
SIGCD673

Johannes Brahms
Piano Concerto No 2
Capriccios & Intermezzos
ANNA TSYBULEVA piano
DEUTSCHES SYMPHONIE-ORCHESTER BERLIN
RUTH REINHARDT conductor
Anna Tsybuleva has a special affinity to the music of
Brahms, having previously recorded the Op 116
fantasias. For this her debut concerto album, she
turns to the same composer's monumental No 2.
SIGCD674

Solo Musica

Robert Schumann

Allegro für Klavier, Nachtstücke, Fantasie C-Dur

Seung-Yeun Huh

SM365

1 CD 11/06/21

In the programming of this CD production, the artist specifically pays attention to finding the way to the musical language of the composers. For years, Seung-Yeun Huh has dedicated herself to the music of Mozart, Liszt and Schubert in order to connect the human beings and the lives of the composers with their existence and to internalise them. A great challenge! The artist has the highest respect for German Romanticism. She ventured into Schumann's work very cautiously and with many open questions. His music held her captive in the special Corona period. With much doubt and

admiration, the artist immersed herself in this world. The three works which are brought together on this CD are strongly contrasting compositions and yet they have something in common, being at the same time both complex and simple, caught up in individual emotions. Born in Seoul, South Korea, Seung-Yeun Huh studied in Germany, England and the USA. She was awarded several prizes in international competitions and ever since has been giving concerts in the USA, in Asia and in various European countries. The Huh Trio, founded in 1996 together with two of her sisters celebrated twenty years together in 2016. That was the year in which Seung-Yeun Huh founded the AOIDE Trio together with Klaidi Sahatçı, violin, and Sasha Neustroev, cello. In addition to her concert activities Seung-Yeun Huh is prorektor at Zurich's Conservatory of Music (MKZ) and is a qualified arts manager.

Clara Schumann, Johannes Brahms, Vassily Lobanov, César Franck

Masterpieces

Elmira Darvarova, Vassily Lobanov

SM367

1 CD 18/06/21

GRAMMY®-nominated, award-winning (Gold Medal at the Global Music Awards in 2017 and 2018), a concert violinist since the age of 4, and hailed by American Record Guide as 'marvelous in the tradition of Heifetz', Elmira Darvarova caused a sensation, becoming the first ever (and so far only) woman-concertmaster in the history of the Metropolitan Opera. With the MET Orchestra she toured Europe, Japan and the United States, and was heard on the MET's live weekly international radio broadcasts, television broadcasts and CDs for Sony, Deutsche Grammophon and EMI. As concertmaster of the Metropolitan Opera she has performed with the greatest conductors of our time, including the legendary Carlos Kleiber. She performs with the New York Piano Quartet, the Delphinium Trio, the Quinteto del Fuego, the Amram Ensemble, and in a duo with Fernando Otero. VASSILY LOBANOV (born 1947) is not only one of the greatest Russian pianists of his generation (who was a piano duo partner of Sviatoslav Richter), but he is also a prominent composer about whom his teacher Schnittke said: 'There are talented composers and there are talented pianists, but seldom do those two talents converge in such brilliant proportion as they do in Vassily Lobanov'. His SONATA FOR VIOLIN AND PIANO 'IN SIX FRAGMENTS', Op. 56 (World Premier recording on this CD), dedicated to the great violinist Oleg Kagan (1946-1990), was a commission for the 1989 Glasgow Festival, where Kagan and Lobanov premiered it.

SOMM Recordings

William Alwyn, Alan Bush, Alan Rawsthorne, Elizabeth Maconchy, Doreen Carwithen

One Hundred Years of British Song, Vol.2

James Gilchrist, Nathan Williamson

SOMMCD 0636

1 CD

18/06/21

Volume 1 received wide acclaim. Featuring 10 first recordings – Elizabeth Maconchy's Three Donne Songs and seven songs by Doreen Carwithen – Volume 2 focuses on five composers whose belated involvement with song straddled the Second World War. Maconchy's Three Donne Songs are described by Williamson in his informative booklet notes as 'substantial, ambitious songs, imbued with a genuine sense of drama by an assured composer at the height of her powers'. Carwithen's seven miniatures represent her complete song output and display, as Williamson notes, 'the most imaginative and creative writing... real gems revealing the seeds of a truly imaginative and expressive musical personality'. William Alwyn's A Leave- Taking deftly counterbalances the obvious influence of German romanticism with music of striking, involving simplicity. Alan Rawsthorne's Two Songs to Poems of John Fletcher combine Elizabethan counterpoint with music hall humour. Rawsthorne also contributes to Prison Cycle alongside Alan Bush, a vivid setting of political texts by the German socialist playwright and poet Ernst Toller.

George Gershwin, Leonard Bernstein

Manhattan to Montmartre

Julian Jacobson, Mariko Brown

SOMMCD 0635

1 CD

18/06/21

Receiving first recordings are Jacobson's own joyfully virtuosic transcriptions for four hands/one piano of two Gershwin classics. Described by Gershwin as 'the most modern music I've attempted', *An American in Paris* takes four sailors from the epicentre of New York to the heart of Paris during its celebrated *Années folles*. It marked a significant development in orchestral technique for the composer, a quality accented by Jacobson's exciting new arrangement. Revelling in even greater sophistication, the *Second Rhapsody* was, claimed Gershwin, 'the best thing I have written'. Distilling its crafted innovation, Jacobson's articulate new transcription makes a persuasive case for a curiously undervalued masterpiece. Transcribed by Henry Levine, Gershwin's ever-popular *Rhapsody in Blue* brilliantly distils the euphoric paean to New York and what Robert Matthew-Walker's informative booklet notes describes as its 'seamless outpouring of melodic invention'. Matthew-Walker's notes also reveal how the influence of a shared Russian heritage led to a new vibrancy in American 20th-century music as epitomised by Gershwin and Bernstein, two hugely influential masters of form and colour. John Musto's acclaimed two-piano transcription of Bernstein's *Symphonic Dances from West Side Story* captures all the drama, poetry, romance and wit of this ground-breaking score while sacrificing none of its blazing ardour and energy.

Steinway & Sons

Ludwig van Beethoven

Beethoven 4 Kids, Vol. 2

Andy Rangell

STNS 30177

1 CD

28/05/21

Listeners of all ages will find in this recital a lively and absorbing array of pieces, arranged in much the same spirit as in Volume 1. A sequence of smaller pieces (bagatelles mostly) prepares the way for the larger, more complex, sonata movements. Among these is the opening movement of the *Moonlight* sonata, whose fateful and instantly recognizable triplet figure exerts its hypnotic power throughout a quite long journey.

Sterling Records

Kurt Weill, Richard Strauss, George Gershwin

Songs to harp from the Old and New World

Torsten Mossberg, Stina Hellberg Agback

CDA1845

1 CD

04/06/21

A harp creates completely different overtones than a grand piano, which makes a big difference between singing with the accompaniment of a harp, and a grand piano. The singer has to adjust the ears to a completely different sound that partly supports the song well, but also makes it difficult for the singer to intonate; the singer is more vulnerable than with a piano accompaniment. The harp's design makes it hard for the harpist to quickly make key changes and modulations, that for a pianist is natural, or even simple. Sometimes the key has to be adapted to the harp's capability. A good and direct communication between singer and accompanist is always essential, regardless of accompaniment. Even a flexible and sensitive harpist can experience more difficulties to shift tempo than a pianist, forcing the singer to phrase different than singing to the piano or guitar. However, such difficulties must be tackled and afterwards the cooperation can be rewarded with an emergence of a magical atmosphere. Since the harpist Stina Hellberg Agback is also a skilful improviser, another dimension is added, here in the songs by George Gershwin.

Stone Records

Antonio José

Incompleto

Adriana Viñuela, Lina Tur Bonet, Elisa Rapado

5060192781069 1 CD

28/05/21

Antonio José incompleto is a selection of songs and works for violin and piano by the Spanish composer Antonio José Martínez Palacios (1902-1936). The recording follows his compositional career chronologically from his childhood in Burgos, through his education in Madrid, his teaching career in Málaga and returning to the city of his birth. He produced an incredible body of work in his short life, including a large number of vocal pieces, in an attempt to spread the sounds of his native Burgos to the world. In 1936 he was executed without trial by forces loyal to Franco, under whose dictatorship the composer's music was forbidden. Despite this, the quality of his work has ensured its survival, and this recording is dedicated to the brave musicians who kept his memory alive, with the desire that future generations can learn and hear more about him. The artists on this disc include soprano Adriana Viñuela and pianist Elisa Rapado, both Antonio José devotees who have made a particular point of performing works by artists murdered or exiled during the Spanish Civil War. They are joined by the internationally renowned Spanish violinist Lina Tur Bonet.

The Call

Madison Nonoa, Martha Jones, Angharad Lyddon, Laurence Kilsby, Alex Otterburn, Dominic Sedgwick, Malcolm Martineau

5060192781076 1 CD

28/05/21

'The Call' is the debut recording both inspired and supported by MOMENTUM: Our Future, Now, the initiative created by soprano and conductor Barbara Hannigan in response to the 2020 global pandemic. Momentum enables younger performers to share the main stage with established artists, providing an immediate and practical response to the crisis. The initiative has seen a host of the world's leading soloists, conductors, orchestras and institutions rally to help their younger colleagues, providing much needed work and professional performance experience at this deeply challenging time. 'The Call' was the idea of leading accompanist Malcolm Martineau, who generously invited six young singers to record a selection of songs – each choosing items with which they had a particular, personal connection. The result is a wonderfully varied recital of German, French, Welsh, English and Russian repertoire, sung and played with heartfelt commitment and guided by Malcolm Martineau's characteristic virtuosity. The album was recorded in Snape, courtesy of the generosity of Roger Wright and Britten Pears Arts.

Supertrain Records

Richard Danielpour

An American Mosaic

Simone Dinnerstein

STR 025

1 CD

11/06/21

New York, NY – On March 26, 2021, approximately one year after the first COVID-19 pandemic shutdowns in the U.S., pianist Simone Dinnerstein's recording of An American Mosaic by composer Richard Danielpour will be released on Supertrain Records. An American Mosaic is a set of fifteen miniatures, each commemorating a segment of the American population that has been affected by the pandemic – doctors, parents, children, front line workers, caretakers, and those who have lost their lives to the virus. The album also includes transcriptions by Danielpour for Dinnerstein of J.S. Bach's 'Agnus Dei' from the Mass in B minor, as well as 'Wenn Ich einmal soll scheiden' and 'Epilogue Chorus: Wir setzen, uns mit Tränen nieder,' from the St. Matthew Passion. An American Mosaic was commissioned by the Oregon Bach Festival and was premiered by Dinnerstein online on December 6, 2020 in a virtual concert for OBF from her home in Brooklyn. This album, produced and engineered by Grammy- winner Adam Abeshouse, is the recording of that performance.

SWR Classic

Joseph Haydn
The London Symphonies Nos. 93-104

Radio-Sinfonieorchester Stuttgart des SWR, Sir Roger Norrington

SWR19527CD 4 CD 11/06/21

Joseph Haydn's two extended visits to London, in 1791 and 1794, were the greatest triumphs in his career. Having already composed 92 symphonies, he produced 12 more during those London visits. The English were stunned by his new masterpieces, which Haydn personally directed in performance. Audiences knew that they were in the presence of the greatest composer in the world. Mozart was already dead, and Beethoven not yet known. In September 2009 during the Europäisches Musikfest the SWR Radio-Sinfonieorchester Stuttgart and Sir Roger Norrington celebrated the memory of Joseph Haydn by performing and recording live all 12 London Symphonies. With regard to orchestra size, seating, tempo, phrasing, articulation and sound, they focused on a historically informed performing style, their aim being to recreate the majesty, the folk-like simplicity, the infectious sense of dance, the surprises, and the humour that were all typical of the Father of the Symphony.

Tactus

Niccolò Porpora, Antonio Vivaldi, Georg Friedrich Handel, Carlo Tassarini, Niccolò Jommelli, Francesco Araja

Virtù e Amore; Sinfonie and Arias from the late Baroque

Inés Lorans, Orchestra da Camera 'Benedetto Marcello', Maurizio Colasanti

TC 690003 1 CD 04/06/21

Virtue and love might be described as two stars that mark the horizon of the Baroque universe, are mutually complementary and strive to join each other, often also in competition and conflict. The arias selected for this cd, as well as the instrumental pieces, share a very evident underlying theme: virtue and love are more than dominant in them. Virtue is the link between love and the divine. The latter intervenes in the vicissitudes of human beings, helping them to get over grief, oppression, weakness, loss of love and illusion, and bringing them closer to good and truth. From the magnificent aria of the Polyphemus by Nicola Porpora, passing through Vivaldi and Handel to Niccolò Jommelli, the soprano Inés Lorans accompanied by the chamber orchestra 'Benedetto Marcello' conducted by Maurizio Colasanti, faces this various florilege of baroque arias in a live recording, completed by two Symphonies by Carlo Tassarini and Francesco Araja.

Giacomo Gotifredo Ferrari Music for Harp and Piano

Roberta Alessandrini, Achille Fait, Martino Bortolotti, Marta Sanson, Corrado Ruzza

TC 760602 1 CD 04/06/21

Giacomo Gotifredo Ferrari (Rovereto 1763 – London 1842) was an Italian composer and theoretician. He was the son of a wealthy cloth merchant of Rovereto who at first had destined him for carrying on the family business; but since a very early age he showed a great talent and facility for music. After his father's death in 1784, Ferrari decided to pursue a musician's career, and from that time onwards his life was spent travelling a great deal and staying in the major European courts. In this recording dedicated to the unusual harp and piano ensemble, Roberta Alessandrini and Corrado Ruzza reveal a musical cross-section typical of the aristocratic salons of the late classicism, characterized by a pleasant and elegant style. The pieces are also completed by other instruments such as the hunting horns and the tambourine, whose parts could be played by occasional guests who were added to the private performances of these compositions.

Paolo Quilichini, Paolo Geminiani, Andreina Costantini, Chiara Benati, Leonardo Tommasini, Nicola Evangelisti, Fabio Luppi, Biancamaria Furgeri, Gian Paolo Luppi, Paolo Ugoletti, Marco Belluzzi

Songs for voice and guitar

Extra Tempora Duo, Barbara Vignudelli, Monica Paolini

TC 950005 1 CD 04/06/21

The world of contemporary music is distinguished by a great variety of stylistic features and compositional solutions, often combined with the most original and unusual sources of inspiration. This is the case of this recording of lyrics for voice and guitar, whose only common aspect is represented - in addition to the performers - by the temporal (our days) and geographical (the city of Bologna) location of the composers, performers and of the record label. The ExtraTempora Duo, formed by soprano Barbara Vignudelli and guitarist Monica Paolini, overcomes the considerable challenge of rendering the multiplicity of forms and themes represented in these compositions in the most appropriate way.

Toccata Classics

Théodore Dubois Chamber Music

Lajos Lencsés, Gustavo Surgik, Leo Lencsés, Carole Dubois, Antál Váradi, Renie Yamahata, Quatuor Parisii, Budapest Strings

TOCC 0362

1 CD

04/06/21

The music of Théodore Dubois (1837–1924) has rather been overshadowed by that of other French composers of the same period, not least Fauré and Saint-Saëns. But Dubois does not deserve his relative neglect: not only was he a superlative craftsman, but he could also unfold a fetching melody and had a strong sense of musical narrative. This recital of chamber works for oboe and strings is noteworthy for a further quality, one often underestimated: much of the music is, quite simply, charming.

Carl Gustav Sparre Olsen

Complete Piano Music

Øyvind Aase

TOCC 0584

1 CD

04/06/21

Norwegian folksong and -dance constitute the very DNA of the music of Carl Gustav Sparre Olsen (1903–84), on both a large and a small scale – from *Draumkvedet*, the 1936 oratorio that was his first major success, to the tiny miniatures that form most of his piano music, recorded here in its entirety for the first time. The apparent simplicity of much of this material belies the unassuming sophistication of its construction: many of these pieces, some barely a minute long, seem – to adapt William Blake – to contain the world in a grain of sand.

Axel Ruoff

Complete Works for Organ, Vol.2

Jan Lehtola

TOCC 0596

1 CD

04/06/21

The organ works of Axel Ruoff, born in Stuttgart in 1957, constitute one of the most important contributions to the literature for the instrument by any composer since Messiaen. Stylistically, his music unites the French cathedral tradition of composers like Langlais, Dupré and Guillou with the concern with counterpoint and logic heard in Reger and later German figures. Like Messiaen, Ruoff often finds stimulus in religious sources; unlike him, it is biblical narrative that inspires many of Ruoff's works, and he uses the unparalleled resources of the modern symphonic organ in his response to some of the most dramatic scenes in the Old Testament, writing music of freewheeling energy and uncompromising power.

Josef Schelb Orchestral Music, Vol. 2

Tatjana Blome, Sarina Zickgraf, Dominik Wollenweber, Kammer-symphonie Berlin, Jürgen Bruns

TOCC 0604

1 CD

04/06/21

Josef Schelb (1894–1977) is one of the better-kept secrets of German music. His output was substantial: he lost most of his early music in a bombing raid in 1942 but, as if to make up for lost time, wrote some 150 more works after that, in the tonally liberated, quasi-Expressionist contrapuntal tradition of Hindemith and Hartmann; Bartók was an important influence, too. These three concertos show him at his most engaging: the contrapuntal craftsmanship that drives the music forward is deployed with a light and nimble touch, and passages of touching delicacy contrast with others where a lively sense of humour comes bubbling up to the surface.

Warner Classics

Andrew von Oeyen, piano: *Bach & Beethoven*

11 June 2021

Warner Classics releases pianist Andrew von Oeyen's next album featuring the music of Bach and Beethoven. Shaped by von Oeyen's experience of lockdown, this solo recital, recorded in France in September 2020, comprises Bach's eight-movement Overture in the French Style BWV 831, Beethoven's Piano Sonatas No. 13 in E flat and No. 23 in F minor, "Appassionata," and two Bach arrangements by Wilhelm Kempff.

Hailed worldwide for his elegant and insightful interpretations, balanced artistry and brilliant technique, Andrew von Oeyen has established himself as one of the most captivating pianists of his generation. At the start of 2020, von Oeyen had been planning an album of Beethoven sonatas to salute the composer's 250th birthday and to offer a striking contrast to his debut Warner Classics release, a program of Ravel, Saint-Saëns and Gershwin with the Prague Philharmonia. The onset of the pandemic radically altered both von Oeyen's plans and his feelings about the music he was playing.

Willowhayne Records

Gerald Finzi, Hugh Wood, Sally Beamish, Ernest John Moeran

The King's Alchemist: British String Trios by Finzi, Wood, Beamish and Moeran

Eblana String Trio

WHR067

1 CD

28/05/21

Featuring world premiere recordings of trios by Sally Beamish and Hugh Wood bookended by seldom heard works by Moeran and Finzi, showcases the sheer wealth of string trio repertoire by British composers. Although diverse in style and substance, the four works are bound together by the common strands of vivid storytelling and a shared musical language. Finzi's Prelude and Fugue – the composers only piece of chamber music for strings alone - was composed in 1938 and conceived as a tribute to the renowned teacher R.O. Morris, with whom Finzi studied 16th century counterpoint. It is recorded here by the Eblana String Trio for only the second time, following its premiere LP recording in 1983. Ithaka by Hugh Wood is described by the composer himself as 'a sort of mini-symphonic poem'. This one-movement work takes its inspiration from Cavafy's meditation on Ulysses' homeward voyage, and vibrantly depicts the adventures, discoveries, and dangers encountered along the way. Sally Beamish's The King's Alchemist is similarly programmatic music, reflecting aspects of the extraordinary story of John Damian, a European alchemist who resided at the court of King James IV in the early 16th century. The CD concludes with Moeran's String Trio, written in 1931 and deservedly counted amongst his finest works.

Winter & Winter

My Choice

Die Freitagsakademie

9102732

1 CD

04/06/21

Hear back to the future: 25 years of Winter & Winter'. In 1736 Janitsch revolutionized the music world with his weekly Friday academies (Freitagsakademien); This was the beginning of the upheaval from the courtly to the bourgeois concert scene. Die Freitagsakademie is now presenting its favorite works from Bach to Beethoven.