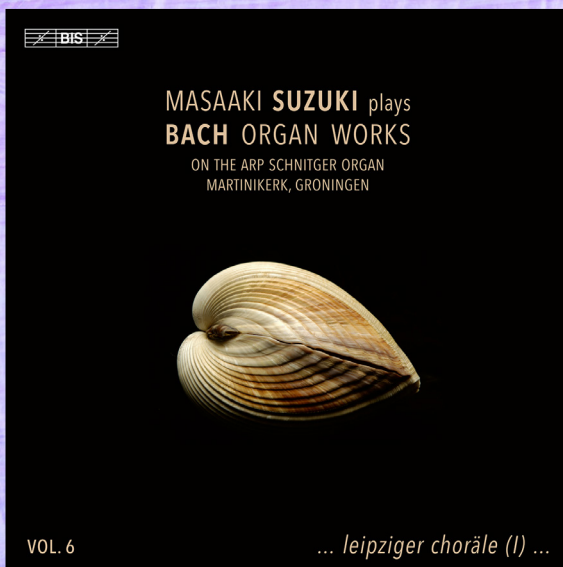


# JAN 3 | JAN 10 NEW RELEASE GUIDE



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| ARMSYMPHONY RECORDS         | CAMEO CLASSICS             | DELTA JAZZLINE                  | GIA CHORAL WORKS                 | K617                          | CHOIR                  |
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| ART                         | CANDIDE                    | DIE THEATEREDITION              | GIA PUBLICATIONS                 | KING                          | MUSIC & MEDIA          |
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| ATHENE                      | CARUS                      | DOUBLE MOON RECORDS             | GLP MUSIC                        | LAWO CLASSICS                 | MUSIEPOCA              |
| ATTUNED HEART RECORDINGS    | CATWALK                    | DREYER GAIDO                    | GOTHIC                           | LCMS                          | MUSIKMANUFATUR         |
| AUDIOMAX                    | CAVI-MUSIC                 |                                 |                                  | LEAF MUSIC                    | BERLIN                 |
|                             |                            |                                 |                                  | LES PERCUSSIONS DE STRASBOURG | MUSIQUE EN WALLONIE    |
|                             |                            |                                 |                                  | LINDORO                       | MUSIQUES SUISSES       |
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| MYTO HISTORICAL         | BLUESMASTER           | PHIL HARMONIE         | REWIND               | EXCLUSIVE             | UNITEL EDITION          |
| NAÏVE                   | NIMBUS MUSIC          | PHILHARMONIA BAROQUE  | REZOUND              | SONY MASTERWORKS      | UNIZARRE PRODUCTIONS    |
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| NAXOS DVD               | OEHMS CLASSICS        | PRIMA VOCE            | SATITINO             | SUITE 28 RECORDS      | VOX BOX                 |
| NAXOS EDUCATIONAL       | OLDE FOCUS RECORDINGS | PRO MUSICA            | SAYDISC              | SUMMER DAWN           | VOX CLASSICS            |
| PRODUCTS                | OMNIBUS CLASSICS      | PRO ORGANO            | SCHEMA               | SUPRAPHON             | VOX CUM LAUDE           |
| NAXOS FILM MUSIC        | OMNIBUS PRESS         | PROFIL                | SDG                  | SUPRAPHON DVD         | VOX LEGENDS             |
| CLASSICS                | ONDINE                | PROPHONE              | SEAMUS RECORDS       | SWEDISH SOCIETY       | VOX MUSIC MASTER        |
| NAXOS HISTORICAL        | OPERA AUSTRALIA       | PROPRIUS              | SEATTLE SYMPHONY     | SWR CLASSIC MUSIC     | WALHALL ETERNITY SERIES |
| RECORDINGS              | OPUS ARTE             | PROSPERO CLASSICAL    | MEDIA                | SWR JAZZHAUS          | WASHINGTON NATIONAL     |
| NAXOS INSTRUMENTAL      | ORCHID CLASSICS       | QUARTZ MUSIC          | SENSIBLE             | SYRIUS                | CATHEDRAL               |
| NAXOS INTERNATIONAL     | ORFEO                 | QUEEN ELISABETH       | SERAPHIC FIRE MEDIA  | TACET MUSIKPRODUKTION | WERGO                   |
| NAXOS JAZZ              | OSJ ALIVE             | COMPETITION           | SEVENTH ART          | TACTUS                | WEST HILL RADIO         |
| NAXOS NOSTALGIA         | OSTINATI OFFICINA     | QUERSTAND             | PRODUCTIONS          | TAFAHUM               | ARCHIVES                |
| NAXOS OPERA             | MUSICA                | QUILISMA              | SFZ MUSIC            | TAFELMUSIK            | WEST WIND               |
| NAXOS REGULAR CD        | OUR RECORDINGS        | QUINTONE              | SHEVA COLLECTION     | TALKING MUSIC         | WESTMINSTER CHOIR       |
| NAXOS ROCK LEGENDS      | OUT OF THE BLUE       | RADIO FRANCE          | SHEVA CONTEMPORARY   | TANTARA RECORDS       | COLLEGE                 |
| NAXOS SPECIAL PROJECTS  | OUTHERE MUSIC         | RAMEE                 | SHIIN                | TCB THE MONTREUX JAZZ | WHALING CITY SOUND      |
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| NEUE MEISTER            | PARACLETE RECORDINGS  | REART                 | SITTEL RECORDS       | THOROFON              | WILLOWHAYNE RECORDS     |
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| NILENTO RECORDS         | PHAEDRA               | RESONUS CLASSICS      | SONY MASTERWORKS     | TUNDRA                | ZEFIR RECORDS           |
| NIMBUS                  | PHAIA MUSIC           | RETRIEVAL             | BROADWAY SRM         | TURNABOUT             | ZIG-ZAG TERRITOIRES     |
| NIMBUS ALLIANCE         | PHASMA MUSIC          | RETROSPECTIVE         | EXCLUSIVE            | TYXART                |                         |

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## ABOUT THIS RELEASE

This album represents a trove of new and never-before recorded songs from the Kazuno region in northern Japan—world premiere recordings. Many of the works by renowned local Kazuno children's song composers were largely unknown, with beautiful melodies, even though Japanese culture reveres children's songs, taught to children and sung often by both children and adults. The scores for these children's songs were not published for commercial sale and were believed to be inaccessible, but were lent to soprano Wakako Kawasaki by two individuals residing in Kazuno who possessed complete children's song collections of composers Jujin Odajima and Takatomo Kurosawa for this recording project, as the works of these great composers from Kazuno were not even being sung in their hometown. These collections were used as the base works for the album in addition to pieces composed by Sapporo composer Kyoichi Enda, inspired by Japanese author Ryusuke Saito's story of the Kazuno floods. The album also includes a revival performance of "Dainosaka," a song associated with the Kemanai Bon Dance not sung since the early Showa period (1926-1989), arranged with piano accompaniment by Dr. Akiko Hosaki. Today, "Dainosaka" is performed only with flute, drum, and dance, but historical records indicate it was accompanied by song as well. "Dojokko Funakko" was discovered on an original song monument at a temple in Kazuno and added to the album. The album is the result of years of research and discussions with Japanese musicologists in order to create a collection that will be historical in the annals of Japanese music.



## THE SONGS OF KAZUNO



Composer(s): **Various**

Artist(s): **Wakako Kawasaki Akiko Hosaki**

Label: **AFFETTO Records (AFF)**

Release Type: **PHYSICAL**

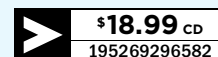
Item #: **AF2404**

Primary Barcode: **195269296582**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**

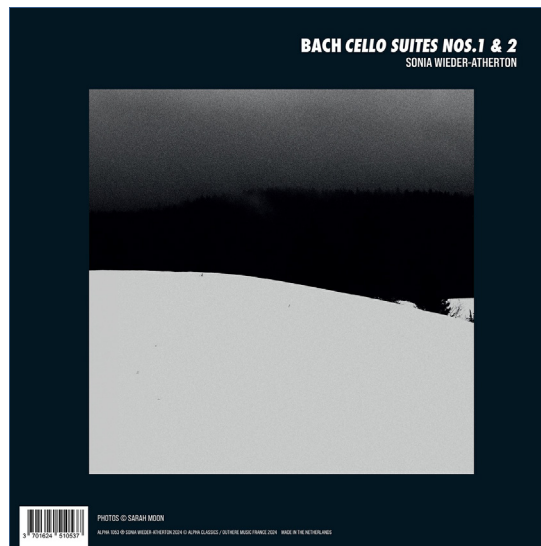


195269296582



## ABOUT THIS RELEASE

The Franco-American cellist Sonia Wieder-Atherton has always sought to make music a language open to the world. A prizewinner in the Rostropovich Competition at the age of twenty-five, she is the interpreter of choice for many contemporary composers, among them Pascal Dusapin and Wolfgang Rihm, and has collaborated with actresses such as Fanny Ardant and Charlotte Rampling, as well as the film director Chantal Akerman. Sonia Wieder-Atherton's partnership with Alpha Classics comprises three recordings of Bach's Cello Suites, beginning with this recording of Suites Nos. 1 and 2. This and the following two volumes (Suites 3 to 6) feature photos by the great Sarah Moon: "For me, playing Bach's Suites is always at some point or another seeing the image of Giacometti's hands tirelessly moulding clay until a face appears. (...) To get to grips with the Bach Suites is an experience very close to that. It's a question of digging into the string until the phrase is born, as well as the right way to breathe it. (...) And then came the encounter with Sarah Moon. When my desire to record the Bach Suites was born, I dreamt of her images. Because, when I look at them, I imagine the creation of the world, the separation of the waters, the appearance of the earth, before history begins."



## CELLOS SUITES NOS. 1 & 2



Composer(s): **Johann Sebastian Bach**

Artist(s): **Sonia Wieder-Atherton**

Label: **ALPHA (ALP)**

Release Type: **PHYSICAL**

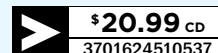
Item #: **ALPHA1053**

Primary Barcode: **3701624510537**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



3701624510537



#### ABOUT THIS RELEASE

Jérémie Rhorer and Le Cercle de l'Harmonie launch a new collaboration with Alpha Classics, with several projects planned, following the Mozart operas released on the label in 2016 and 2017. Here they tackle a monument of the sacred repertoire that is fascinating for its rich, complex, even 'mysterious' conception. Rhorer tells us that his interpretation pays close attention to the question of tempi, which have often become progressively slower and heavier since the post-Romantic period: the tempi have 'a direct bearing on the vocal comfort of the singers, since breath control is one of the great difficulties of this work,' he says. For this recording, he has called in a quartet of top-flight soloists along with the Audi Jugendchorakademie, a remarkable German youth choir founded in 2007. In conjunction with his period-instrument orchestra, soon to celebrate its twentieth anniversary, they offer a passionate vision of Beethoven's masterpiece.



#### MISSA SOLEMNIS



Composer(s): **Ludwig van Beethoven**  
Artist(s): **Le Cercle de l'Harmonie Jeremie Rhorer Audi Jugendchorakademie Chen Reiss Varduhi Abrahamyan Daniel Behle Tareq Na**

Label: **ALPHA (ALP)**

Release Type: **PHYSICAL**

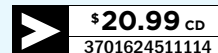
Item #: **ALPHA1111**

Primary Barcode: **3701624511114**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



3701624511114





## ABOUT THIS RELEASE

Volume 11 of the 'Next Generation Mozart Soloists' series presents Violin Concerto No. 5 in A Major along with Piano Concertos KV 40 and KV 449. The Piano Concerto No. 3 is a very early work, derived from works by other composers, whereas No. 14 was written in 1784 by a fully mature Mozart, who was moving away from functional music towards expressing his ideas in a more dramatic structure. What links the two, says Swiss-Canadian pianist Teo Gheorghiu, is that they are both "concertos mainly joyful and optimistic in expression." French violinist David Castro-Balbi says, "of Mozart's Violin Concertos, No. 5 has the strongest operatic character." These two soloists are accompanied by the Mozarteumorchester Salzburg under the baton of Howard Griffiths.



## VIOLIN CONCERTO NO. 5, KV 219



Composer(s): **Wolfgang Amadeus Mozart**

Artist(s): **Howard Griffiths  
Mozarteumorchester Salzburg Teo  
Gheorghiu David Castro-Balbi**

Label: **ALPHA (ALP)**

Release Type: **PHYSICAL**

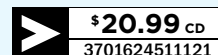
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Primary Barcode: **3701624511121**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

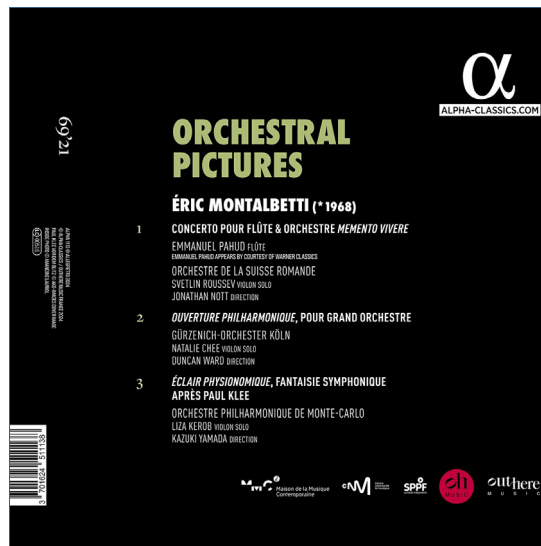


3701624511121



## ABOUT THIS RELEASE

By 2014, Éric Montalbetti had amassed 20 years of experience as Artistic Director of the Radio France Philharmonic Orchestra. All the while, he had also been composing, something he had been engaged in since childhood—an activity he did not publicly reveal until 2015. Conscious of the heritage of Debussy and Messiaen ('my very first heroes'), as well as skilled in the serialism of Boulez—whose teaching courses he attended at the Collège de France—and fascinated by the sonic nuances of spectral music, Éric Montalbetti seeks a point of convergence, a possible synthesis enabling him to blend modality and serialism without rejecting the harmonic contours of composers such as Murail. This new album dedicated to Montalbetti's work includes a Flute Concerto, whose commission was encouraged by Emmanuel Pahud; its telling title is *Memento vivere* (Remember that you must live).



## ORCHESTRAL PICTURES



Composer(s): **Eric Montalbetti**

Artist(s): **Orchestre de la Suisse Romande  
Jonathan Nott Gurzenich Orchester Koln  
Duncan Ward Orchestre Philharmonique de Monte-**

Label: **ALPHA (ALP)**

Release Type: **PHYSICAL**

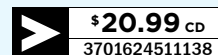
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Primary Barcode: **3701624511138**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

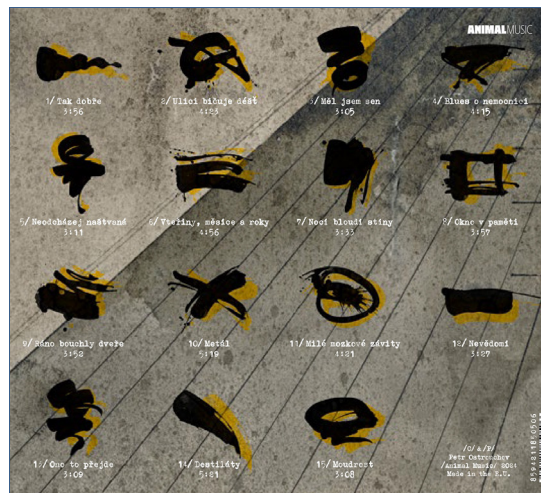


3701624511138



## ABOUT THIS RELEASE

Vladimír Mišík is back with a new album, *Vteriny, měsíce a roky* (Moments, Months and Years). The album is Mišík's third collaboration with the producer Petr Ostrouchov and follows the prize-winning projects, *Jednou te potkám* (Once, I Will Meet You; 2019) and *Nocní obraz* (Night Image; 2021). The album is comprised of fifteen new songs, with lyrics by Vladimír Mišík and Michael Žantovský, songs based on poems by Jan Skácel, Jiří Deděček, and František Gellner, and one text tailored directly for Mišík by Tomáš Belko, a one-time fellow band member of Ostrouchov in *Sto zvířet*. In the studio, Mišík surrounded himself with ten musicians, with the Blue Shadows quartet at the core, which also performed on the previous recordings, featuring Josef Štěpánek and Petr Ostrouchov on the guitar, Matej Belko on the bass guitar, and Martin Novák on the drums. The other players include pianist Jan Steinsdorf and Hammond organist Ondřej Pivec (now living in the USA), who both were involved on the album *Nocní obraz* as well, guitarist Lukáš Martinek, double bassist Tomáš Liška, and two special international guests – the Cuban-American percussionist Michito Sanchez and the British performer on the pedal steel guitar B.J. Cole – who both have featured in projects of illustrious colleagues such as Sting, Rolling Stones, Elton John, Depeche Mode, Crosby, Stills and Nash, James Taylor, David Gilmour, R.E.M., Björk, Stevie Wonder, and others. The album is released on CD and as a 2LP and includes a comprehensive booklet with studio session photos and the lyrics.



## VTERINY, MESICE A ROKY **ANIMAL MUSIC**

Composer(s): **Tomas Belko Jiri Dedeczek Fra**

Artist(s): **Vladimir Misik Josef Stepanek Petr Ostrouchov Matej Belko Martin Novak Jan Steinsdorfer Ondrej Pivec Lukas Martin**

Label: **ANIMAL MUSIC (ANI)**

Release Type: **PHYSICAL**

Item #: **ANI131-2**

Primary Barcode: **8594211850506**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$29.99**

**\$29.99 CD**  
**8594211850506**



8594211850506





## ABOUT THIS RELEASE

This latest issue in APR's ongoing French Piano School series is perhaps the most important yet. The set brings together some of the earliest and rarest piano recordings ever made, not just in France, but worldwide, and includes the complete solo recordings of all the pianists featured except Wurmser. Many are reissued for the first time. The French office of the Gramophone Company was a pioneer in bringing serious artists into the studio, and the results are a legacy of the utmost historical importance. So too are the early Fonotipia recordings of the only Herz pupil to record, Roger-Miclos, and the later Columbia electric recordings of Planté, made in his 90th year. With Saint-Saëns, Diémer, and Planté, we can hear pianists who were born in the first half of the 19th century – a unique window into the past. The latest digital technology has been applied throughout and, amongst other improvements, we are now able to hear Pugno's wonderful recordings, hitherto flawed by a notorious vibrato caused by the unstable recording turntable used in 1903, with their pitch stabilized.

**ADD** Duration 3 hours 50 minutes

*The earliest French piano recordings*

**Camille Saint-Saëns** (1835–1921) *acoustic recordings of Saint-Saëns performing his own works, as recorded by the Gramophone & Typewriter Company, Paris, on 20 June 1904 & 24 November 1919, and the Gramophone Company, Paris, on 26 November 1920*

**Louis Diémer** (1843–1919) *acoustic recordings made by the Gramophone & Typewriter Company, Paris, in 1904 & 1906—works by Godard, Mendelssohn, Chopin and Diémer himself*

**Vincent d'Indy** (1851–1931) *acoustic recordings of d'Indy performing his own works as recorded by HMV, Hayes, on 7 June 1923*

**Raoul Pugno** (1852–1914) *acoustic recordings made by the Gramophone & Typewriter Company, Paris, in April & November 1903—works by Handel, Scarlatti, Chopin, Liszt, Weber, Mendelssohn, Mosseur, Chabrier and Pugno himself*

**Aimée-Marie Roger-Miclos** (1860–1951) *acoustic recordings made by Fonotipia in September 1903 (Paris) and on 15 November 1906 (Milan)—works by Godard, Chopin, Mendelssohn, Liszt and Schumann*

**Gaston Régis** (1879–1935) *acoustic recordings made by the Gramophone Company in Algiers on 21 July 1921—works by Chopin & Saint-Saëns*

**Francis Planté** (1839–1934) *electrical recordings made by French Columbia in Saint-Étienne, Mont-de-Morvan, on 4 July 1925—works by Mendelssohn, Chopin, Schumann, Berlioz, Boccherini & Gluck*

**Lucien Wurmser** (1877–1967) *acoustic recordings made in April & May 1911 by the Gramophone Company, Paris—works by Mozart, Chopin, Schubert and Wurmser himself*

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APR 7318

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For around 150 years France has nurtured a distinctive style of pianism centred on the teaching of the Paris Conservatoire. The heyday of the school was probably the first fifty years of the 20th century and this series aims to explore in depth the often-forgotten recordings made at this time.

This set brings together some of the earliest and rarest piano recordings ever made, not just in France, but worldwide, and includes the complete solo recordings of all the pianists featured except Wurmser. The French office of the Gramophone Company was a pioneer in bringing serious artists into the studio and the results are a legacy of the utmost historical importance. So too are the early Fonotipia recordings of Herz pupil Roger-Miclos and the later Columbia electric recordings of Planté, made in his 90th year.

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## EARLIEST FRENCH PIANO



Composer(s): **Hector Berlioz Luigi Boccherini**  
Artist(s): **Camille Saint-Saëns Louis Diémer Vincent d'Indy Raoul Pugno Aimée-Marie Roger-Miclos Gaston Régis Francis Planté**  
Label: **APR RECORDINGS (APR)**

Release Type: **PHYSICAL**

Item #: **APR7318**

Primary Barcode: **5024709173181**

Disc Count: **3**

Format(s): **COMPACT DISC**

US SRP: **\$29.99**



5024709173181



## ABOUT THIS RELEASE

Throughout its Golden Age, England cultivated the masque, an elite entertainment featuring dialogue, song, and dance. As part of these spectacles, courtiers—and at times even the queen herself—often graced the dance floor. But it was hired professionals who provided the musical heart of these productions. Lutenists in particular were especially adept at creating music for any occasion. The dances, variations on popular songs, and fantasias they composed are full of versatility and virtuosity. This recording features lute works by the foremost composers of the Elizabethan-Jacobean era, with music by Dowland, Holborne, Bachelier, Ferrabosco, and other contemporaries who participated in The Queenes Maskes. For many years Elisa La Marca has been much sought after by leading specialist ensembles (Il Giardino Armonico, Il Pomo d'Oro, Les Musiciens du Prince, Zefiro etc.), with which she appears in prestigious locations, the mostly recent being the Teatro alla Scala in Milan. Here she presents her first solo album, devoted to one of her favourite repertoires.



## THE QUEENES MASKES



Composer(s): **Daniel Bachelier Robert Ballar**

Artist(s): **Elisa La Marca**

Label: **ARCANA (ARN)**

Release Type: **PHYSICAL**

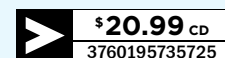
Item #: **A572**

Primary Barcode: **3760195735725**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



3760195735725



## ABOUT THIS RELEASE

Mezzo-soprano Ester Pavlu has chosen four of the two dozen individual songs and song cycles that the world-famous Czech composer Antonín Dvořák (1841-1904) wrote during his lifetime. Ester Pavlu's magnificent voice, as well as her convincing stage presence, make her one of the most promising mezzo-sopranos of the current generation, winning the admiration of audiences and critics both on domestic stages and abroad. Charles Spencer is one of the most sought-after piano accompanists worldwide, who regularly collaborates with many of the world's most renowned singers.



## ANTONÍN DVORÁK SONGS



Composer(s): **Dvořák, Antonín; Heyduk, Adolf; Pfeleger-Moravsky, Gustav; Traditional**  
Artist(s): **Pavlu, Ester; Spencer, Charles**  
Label: **ARCODIVA (ADV)**

Release Type: **PHYSICAL**

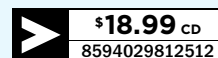
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Primary Barcode: **8594029812512**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



8594029812512





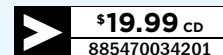
## ABOUT THIS RELEASE

Konstantin Reinfeld and Benyamin Nuss are releasing "Merry Harmonica," a Christmas album that presents well-known Christmas carols in new, surprising arrangements. The idea arose spontaneously during a performance in Dubai at EXPO 2021. Reinfeld, who has been fascinated by the harmonica since his youth, brings the instrument to the album with emotional depth. The repertoire includes classic Christmas songs and international hits, reinterpreted in different styles such as jazz, blues, and Latin. Prominent guest musicians such as Alma Naidu and Marc Marshall further enrich the album.

## CHRISTMAS HARMONY



Composer(s): **Various**  
Artist(s): **Konstantin Reinfeld Benyamin Nuss**  
Label: **BERLIN CLASSICS (BC)**  
Release Type: **PHYSICAL**  
Item #: **0303420BC**  
Primary Barcode: **885470034201**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$19.99**



885470034201



## ABOUT THIS RELEASE

With its latest CD, the Trumpet Consort, under the direction of renowned trumpeter Matthias Höfs, takes you into a fascinating world of trumpet sounds that unites tradition and innovation in a unique way. With exceptional skill and impressive arrangements, the ensemble showcases the entire range of the trumpet family—from festive baroque works to modern compositions. Experience the masterful variety of sounds created by the special collaboration between experienced musicians and young talents.



## TRUMPET CONSORT



Composer(s): **Fred Ahlert George Frideric H**  
Artist(s): **Matthias Hofs Matthias Hofs Trumpet Consort**

Label: **BERLIN CLASSICS (BC)**

Release Type: **PHYSICAL**

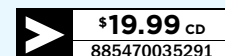
Item #: **0303529BC**

Primary Barcode: **885470035291**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



885470035291



## ABOUT THIS RELEASE

It was more than just breathing together in the music that made this relationship so extraordinary: Seiji Ozawa earned the respect and affection of the orchestra from the very first time he met the Berliner Philharmoniker in 1966. The young Japanese conductor knew exactly what he wanted on the podium and knew the scores down to the smallest detail. Nevertheless, the always-polite and approachable conductor never imposed his views on the orchestra. The result was a partnership on an equal footing, which was not only rewarding on a personal level, but above all enabled music-making in which there was always room for freedom and spontaneity. Our edition is a tribute to this special friendship with Seiji Ozawa, who the Berliner Philharmoniker made an honorary member in 2016.

## SEIJI OZAWA (6 CD + 1 BLU-RAY)

Composer(s): **Bela Bartok Ludwig van Beetho**

Artist(s): **Berliner Philharmoniker**

Label: **BERLIN PHIL MEDIA - CDF (BPHC)**

Release Type: **PHYSICAL**

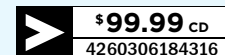
Item #: **BPHR240431**

Primary Barcode: **4260306184316**

Disc Count: **6**

Format(s): **COMPACT DISC**

US SRP: **\$99.99**



4260306184316





## ABOUT THIS RELEASE

Luigi Ricci (1805-1859) composed around thirty operas, four of which were written in collaboration with his brother Federico; he tried his hand at serious melodrama—which was perhaps not very congenial to him, and in which he had less luck—and semi-serious melodrama, where he immediately enjoyed great success with *Chiara di Rosenberg*, given at La Scala in Milan in 1831, which was to have wide and lasting diffusion in Europe. But it is above all the comic operas, among which there are many highly successful works, that ensure Ricci an international reputation. His pronounced flair for comedy, ability to master plots, and taste for the surreal meant that Ricci—right from his first approaches to the genre—was immediately identified as the champion of post-Rossini opera buffa. Ricci's particularly happy musical vein and his richly lively writing make him the leading Italian exponent of a tradition that might have seemed obsolete in the 1840s, but which still Donizetti—with *L'elisir d'amore* and *Don Pasquale*—had been able to reinterpret and revitalize. At least until *Falstaff*, Ricci would have very few rivals in his genre.

LUIGI RICCI (1805-1859)  
**IL BIRRAIO DI PRESTON**  
*Libretto di Francesco Guidi*  
*Revisione e trascrizione dei manoscritti a cura di Damiano Cerutti*  
PRIMA ESECUZIONE IN EPOCA MODERNA

|                      |                          |
|----------------------|--------------------------|
| <b>Personaggi</b>    | <b>INTERPRETI</b>        |
| Daniele Robinson     | GIANNI GIUGA             |
| Effy                 | INÉS LORANS              |
| Tobia                | FRANCESCO SAMUELE VENUTI |
| Sir Oliviero Jenkins | ANTONIO GARÉS            |
| Miss Anna            | ALOISA AISEMBERG         |
| Lord Murgrave        | ALESSANDRO ABIS          |
| Lovel                | NICOLA DI FILIPPO        |
| Bob                  | SIMONE NICOLETTO         |

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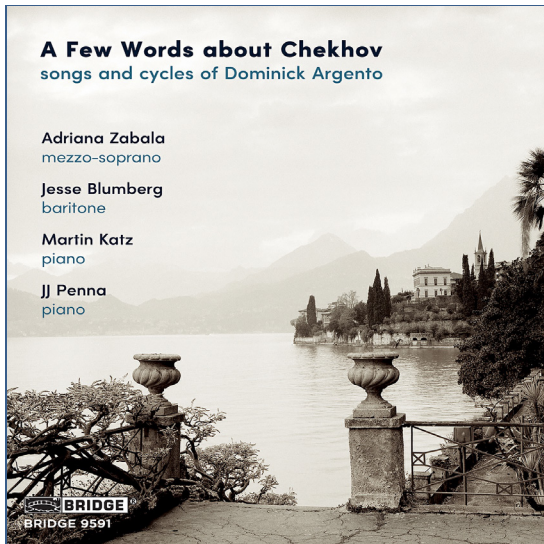
## IL BIRRAIO DI PRESTON

Composer(s): **Luigi Ricci**  
Artist(s): **Gianni Giuga Ines Lorans Francesco Samuele Venuti Antonio Gares Aloisa Aisemberg Alessandro Abis Nicola Di Filippo**  
Label: **BONGIOVANNI (BON)**  
Release Type: **PHYSICAL**  
Item #: **GB2611/12-2**  
Primary Barcode: **8007068261123**  
Disc Count: **2**  
Format(s): **COMPACT DISC**  
US SRP: **\$31.99**

**\$31.99 CD**  
**8007068261123**

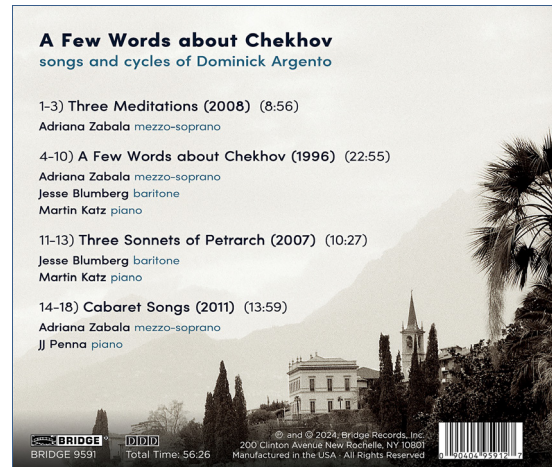


8007068261123



## ABOUT THIS RELEASE

The composer Dominick Argento wrote that he would "like for the listener to be reminded of their own humanity. I want an emotional reaction, anywhere from joy to despair...something that reminds us that we're human." The sets of songs and cycles included in this brilliant recording all speak to this artistic goal and include settings of Olga and Anton Chekhov, Petrarch, Walt Whitman, Walter de la Mare, Alun Lewis, and Argento himself. Mezzo-soprano Adriana Zabala, baritone Jesse Blumberg, and pianists Martin Katz and JJ Pena join forces to present this tribute to a great American composer.



## A FEW WORDS ABOUT CHEKHOV

Composer(s): **Dominick Argento**  
Artist(s): **Adriana Zabala Jesse Blumberg Martin Katz J.J. Pena**

Label: **BRIDGE RECORDS (BDG)**

Release Type: **PHYSICAL**

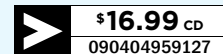
Item #: **BCD9591**

Primary Barcode: **090404959127**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**

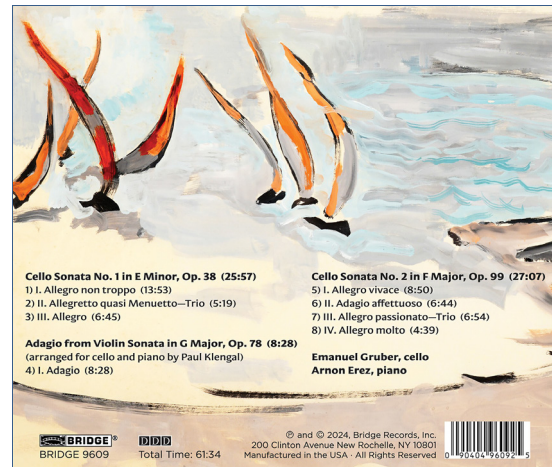


090404959127



## ABOUT THIS RELEASE

Brahms's two masterpieces for cello and piano are heard in new recordings by Emanuel Gruber and Arnon Erez. The Jerusalem Post wrote that Emanuel Gruber is "one of our great artists," citing "his extraordinary capacity for projecting the deepest meaning of the music." Awarded the Pablo Casals prize by the Israel Philharmonic Orchestra, he also won the Concert Artists' Guild Auditions early in his career. Arnon Erez has performed in major concert halls, including Carnegie Hall in New York, Beethoven Halle in Bonn, Alte Oper in Frankfurt, Musikverein in Vienna, Wigmore Hall in London, and the Concertgebouw in Amsterdam.



## CELLO SONATAS

Composer(s): **Johannes Brahms**  
Artist(s): **Emanuel Gruber Arnon Erez**  
Label: **BRIDGE RECORDS (BDG)**  
Release Type: **PHYSICAL**  
Item #: **BCD9609**  
Primary Barcode: **090404960925**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$16.99**

**\$16.99 CD**  
**090404960925**



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## ABOUT THIS RELEASE

Ferruccio Busoni's most significant musical role models include Bach, Mozart, and Liszt. These three muses informed his mature compositional style, which melded Bachian counterpoint, Mozartian clarity, and Lisztian virtuosity alongside Busoni's penchant for experimentation. The music on Jiayan Sun's new album reveals the diverse ways Busoni responded to these muses, ranging from transcription and arrangement to original composition. Pianist Jiayan Sun was praised by the New York Times for his "revelatory" performances and by the Toronto Star for his "technically flawless, poetically inspired, and immensely assured playing."



## BUSONI & HIS MUSES



Composer(s): **Johann Sebastian Bach  
Ferruccio**

Artist(s): **Jiayan Sun**

Label: **BRIDGE RECORDS (BDG)**

Release Type: **PHYSICAL**

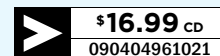
Item #: **BCD9610**

Primary Barcode: **090404961021**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



090404961021



## ABOUT THIS RELEASE

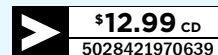
A new studio version of late-Romantic landmarks of the solo-cello repertoire by one of the most promising young Italian cellists. In her own, persuasive introduction to these neglected works, Martina Biondi explains that recording Reger has been a labour of love: a welcome corrective to the persistent idea that the composer's music suffers from over-intellectual and under-expressive direction. These are late works, from Reger's full mastery of style. He wrote them in 1914, just two years before his early and sudden death, exacerbated by decades of alcoholism. Each of the three suites is dedicated to one of the great cellists of the day: Julius Klengel (1859-1933), Hugo Becker (1863-1941), and Paul Grümmer (1879-1965). With the G major First Suite, Reger establishes a direct comparison with Bach, and the Old Testament of the solo-cello literature. However, Reger's richer harmony – or implied harmony – and longer melodic phrases soon distinguish these works from their predecessors. Instead of a traditional sequence of dances, Reger gives each suite its own form, enriched with complex contrapuntal elements and new harmonies. Taken together, the suites invite the listener on a unique and intense journey into Reger's compositional genius and creativity. The strength of Reger's chorale writing also inflects his cello writing, which moves fluidly between meditative and playful moods. The masterful use of thirds and sixths blends seamlessly with the cello's sonorities, adding technical complexity and virtuosity.



## 3 SUITES FOR CELLO SOLO



Composer(s): **Max Reger**  
Artist(s): **Martina Biondi**  
Label: **Brilliant Classics (BRI)**  
Release Type: **PHYSICAL**  
Item #: **BRI97063**  
Primary Barcode: **5028421970639**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$12.99**



5028421970639



## ABOUT THIS RELEASE

Leonard Bernstein conducted regularly in Munich from the 1980s onwards. It was then that he learned to appreciate and love the Bavarian Radio Symphony Orchestra in particular. In October 1976, Bernstein had appeared with an all-Beethoven programme, and in 1983, he began a series of annual concerts with the orchestra. This CD from BR-KLASSIK presents the live recording of the Beethoven concert on October 17, 1976, in which Bernstein conducted Beethoven's Fifth Symphony and the Leonore Overture No. 3. The programme of the Munich concert in October 1976 included Beethoven's Fifth Symphony, which can be seen as a stroke of liberation in the sense of "per aspera ad astra" ("through hardships to the stars" or "through darkness to light") and also a symphonic piece that he had written for his only opera "Fidelio": the Third Leonore Overture, with its lone trumpet signal announcing the arrival of the minister Don Fernando – and thus the rescue of Florestan from arbitrary violence and imprisonment. Joachim Kaiser, Munich's leading music critic at the time, said: "Bernstein demonstrated to a spellbound Munich audience how much he is filled with Beethoven; the man is full of a freedom and fire that can be produced and reproduced. Even if Bernstein's leaps, crouches, and crescendos may seem violent to anxious listeners, the inner rightness of the music – which sounds natural, powerful, wonderful, and relaxed – is overwhelming." The live recording was made on October 17, 1976, at the Deutsches Museum in Munich.



## SYMPHONY NO. 5



Composer(s): **Ludwig van Beethoven**  
Artist(s): **Bavarian Radio Symphony Orchestra**

Label: **BR KLASSIK (BRK)**

Release Type: **PHYSICAL**

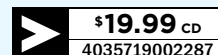
Item #: **BRK900228**

Primary Barcode: **4035719002287**

Disk Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



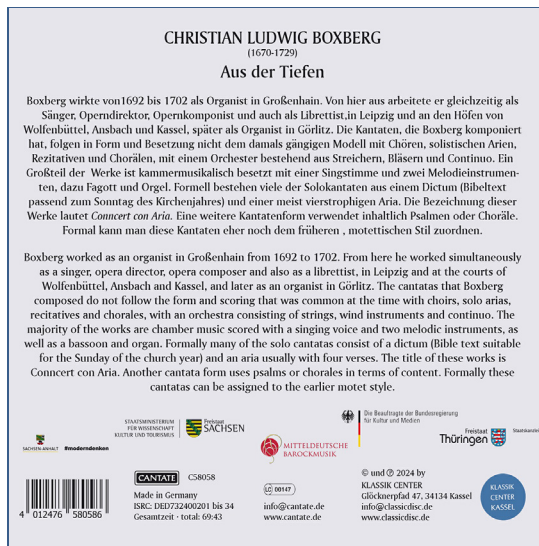
4035719002287





## ABOUT THIS RELEASE

Boxberg worked as an organist in Großenhain from 1692 to 1702. From here, he worked simultaneously as a singer, opera director, opera composer, and also as a librettist, in Leipzig and at the courts of Wolfenbüttel, Ansbach, and Kassel, and later as an organist in Görlitz. The cantatas he composed do not follow the model common at the time in terms of form and instrumentation, with choirs, solo arias, recitatives, and chorales, with an orchestra consisting of strings, wind instruments, and continuo. A large part of the works are chamber music with a singing voice and two melody instruments, plus bassoon and organ. Formally, many of the solo cantatas consist of a dictum (Bible text appropriate to the Sunday of the church year) and an aria, usually four verses long. The name of these works is "Concert con Aria." Another cantata form uses psalms and chorales in its content. In formal terms, these cantatas can be assigned to the earlier, motet-like style.



## BOXBERG: CANTATAS AND SACRED CONCERTOS



Composer(s): **Anonymous; Bible; Boxberg, Christian Ludwig; Schmolck, Benjamin; Wentzel, Johann Christoph**

Artist(s): **Tudorache, Felix; Herbst, Anna; Jendritzka, Henning; Concert Royal Köln; Urch, Joel; Gerlach, Sandra; Won, Daeyeon; Gödde, Henriette; Jo, Jaekyung**

Label: **CANTATE (CTE)**

Release Type: **PHYSICAL**

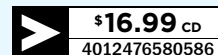
Item #: **CTE58058**

Primary Barcode: **4012476580586**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



4012476580586



## ABOUT THIS RELEASE

The two works recorded on this disc both come from a creative period at the beginning of the 1930s. In terms of style, with his works linked to basic tonalities, Weigl drew on the sound realm of late Romanticism, from whose aesthetics he never departed in favour of more progressive contemporary trends. Weigl's knack for orchestration shows both in the hymnic climaxes as well as the chamber music-like passages. Weigl never lived to hear any performances of either his Third Symphony or the Symphonic Prelude. Like so many of his larger works, these scores were not (re-)discovered until interest in Weigl's music resurged decades later. This release allows audiences to hear both works for the first time on record.



## SYMPHONY NO. 3



Composer(s): **Weigl, Karl**

Artist(s): **Staatsphilharmonie Rheinland-Pfalz; Bruns, Jürgen**

Label: **CAPRICCIO (CAP)**

Release Type: **PHYSICAL**

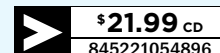
Item #: **C5489**

Primary Barcode: **845221054896**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$21.99**



845221054896



## ABOUT THIS RELEASE

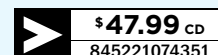
Dmitri Shostakovich's Symphonies are arguably the most impressive symphonic cycle of the 20th century—certainly, if you don't count Gustav Mahler. The depth and variety of these 15 Symphonies, so closely tied to Shostakovich's personality and the times he lived in, make it particularly rewarding to listen to varying interpretations. Dmitrij Kitajenko's survey, recorded between 2002 and 2004, has found its place among the great such cycles, both for its artistic merits and its reference sonics, the wide dynamics and the impassioned playing from the Gürzenich Orchestra Cologne that the native Leningrad native Kitajenko gets from his musicians.



## THE SYMPHONIES



Composer(s): **Dmitri Shostakovich**  
Artist(s): **Marina Shaguch Arutjun Kotchinian**  
**Prague Philharmonic Chorus Gürzenich-Orchester Köln**  
Label: **CAPRICCIO (CAP)**  
Release Type: **PHYSICAL**  
Item #: **C7435**  
Primary Barcode: **845221074351**  
Disc Count: **12**  
Format(s): **COMPACT DISC**  
US SRP: **\$47.99**



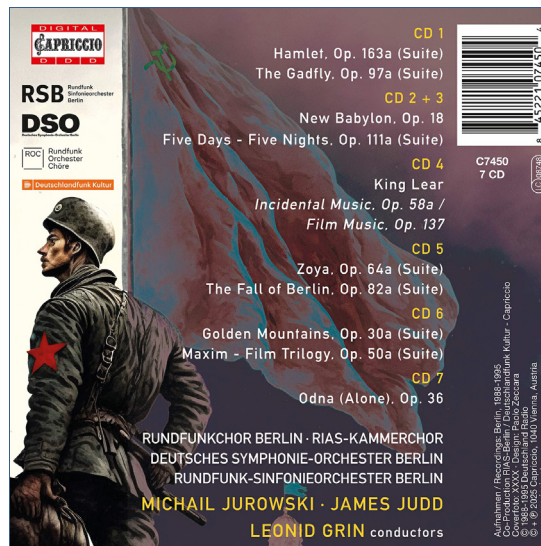
845221074351





## ABOUT THIS RELEASE

Dmitri Shostakovich is best known for his symphonies and string quartets, which paint him as a very serious composer, indeed. But he was also one of the most prolific film composers of the 20th century, with 36 films for which he wrote the music and which span virtually his entire professional career. It's a fascinating panoply that shows Shostakovich from a side that sometimes gets lost when we think of him merely as tormented and dark. There is the truly unburdened humour and coy delight in quirkiness, which we assume must be "ironic" in his concert works. Still, Shostakovich never took composing lightly, and whether he wrote music for cartoons or symphonic "tombstones," the musical merits are always impeccable



## FILM MUSIC EDITION



Composer(s): **Dmitri Shostakovich**  
Artist(s): **Rundfunkchor Berlin RIAS-Kammerchor Deutsches Symphonie-Orchester Berlin Rundfunk-Sinfonieorchester Berlin Jelena Za**  
Label: **CAPRICCIO (CAP)**  
Release Type: **PHYSICAL**  
Item #: **C7450**  
Primary Barcode: **845221074504**  
Disc Count: **7**  
Format(s): **COMPACT DISC**  
US SRP: **\$36.99**



845221074504



## ABOUT THIS RELEASE

This album features five superb contemporary works for flute, viola, and piano, all in beautiful performances.

### Music for Flute, Viola, Piano

Charlotte Daniel, flute  
Kathryn Schmidt Steely, viola  
Kae Hosoda-Ayer, piano

CRC 4075

|                                                                 |                                                               |         |
|-----------------------------------------------------------------|---------------------------------------------------------------|---------|
| <b>Rachel Laurin (1961 – 2023):</b>                             |                                                               | (25:31) |
| <b>Trio for Flute, Viola, and Piano, Op. 17 (1989)</b>          |                                                               |         |
| 1                                                               | I Allegro ma non troppo                                       | 7:37    |
| 2                                                               | II Allegro scherzando                                         | 5:12    |
| 3                                                               | III Adagio                                                    | 5:28    |
| 4                                                               | IV Allegro risoluto                                           | 7:14    |
| 5                                                               | <b>Sarah E. Gibson (1986 – 2024): 10,000 Filaments (2010)</b> | 7:11    |
| <b>Mira J. Spektor (1928 – 2021): Provincetown Suite (1987)</b> |                                                               | (8:32)  |
| 6                                                               | I Street Theme                                                | 2:17    |
| 7                                                               | II Boat Theme I; Boat Theme II                                | 2:22    |
| 8                                                               | III Cape Cod                                                  | 3:53    |
| 9                                                               | <b>Gonzalo Garrido-Lecca (b. 1975):</b>                       | 16:07   |
| <b>Fabulas para flauta, viola y piano (2019)</b>                |                                                               |         |
| 10                                                              | <b>Eduardo Angulo (b. 1954):</b>                              | 9:10    |
| <b>Sonata para flauta, viola, y piano (2007)</b>                |                                                               |         |
| <b>Total Time: 66:31</b>                                        |                                                               |         |

Recorded June 27 – 29, 2023 at Jones Concert Hall, School of Music, Baylor University, Waco, Texas. Produced by Charlotte Daniel, Kathryn Schmidt Steely, and Kae Hosoda-Ayer. Engineered by Rick Carpenter. Edited by Kae Hosoda-Ayer. Mastered by James Adams. Funding for this project was provided by a University Research Grant, from the Office of the Vice Provost for Research at Baylor University. Cover Photo: *Race Point Light*, by Chee-Onn Leong.

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## MUSIC FOR FLUTE, VIOLA, PIANO

Composer(s): **Eduardo Angulo Gonzalo Garrido**

Artist(s): **Charlotte Daniel Kathryn Schmidt Steely Kae Hosoda-Ayer**

Label: **CENTAUR (CTR)**

Release Type: **PHYSICAL**

Item #: **CRC4075**

Primary Barcode: **044747407517**

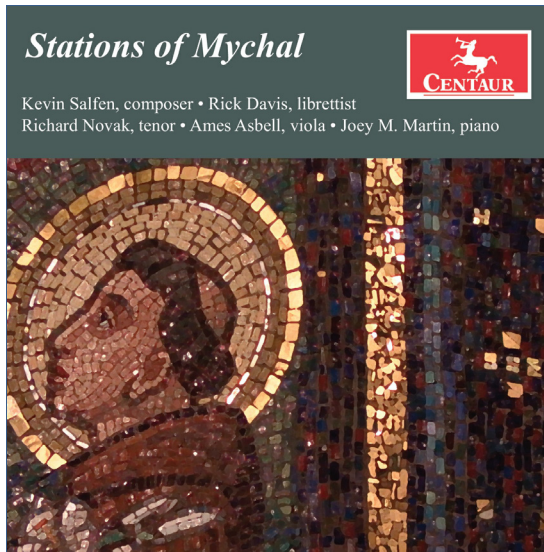
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$15.99**

**\$15.99 CD**  
044747407517

044747407517



## *Stations of Mychal*

Kevin Salfen, composer • Rick Davis, librettist  
Richard Novak, tenor • Ames Asbell, viola • Joey M. Martin, piano



### ABOUT THIS RELEASE

This project began in the mind of tenor Richard Novak as a way to bring Father Mychal Judge's life—and the lessons it offers about the power of love, hope, faith, tolerance, courage, and joy—to the world in the form of a song cycle. Kevin Salfen

## *Stations of Mychal*

Kevin Salfen, composer  
Rick Davis, librettist  
Richard Novak, tenor  
Ames Asbell, viola  
Joey M. Martin, piano



|                                         |                             |         |
|-----------------------------------------|-----------------------------|---------|
| Kevin Salfen: <i>Stations of Mychal</i> |                             | (75:43) |
| 1                                       | I Invocation                | 4:12    |
| 2                                       | II Family Pictures          | 6:42    |
| 3                                       | III At Pennsylvania Station | 9:24    |
| 4                                       | IV Ordination               | 6:30    |
| 5                                       | V Demonsong                 | 4:02    |
| 6                                       | VI Dignity                  | 5:44    |
| 7                                       | VII Alvarado                | 4:34    |
| 8                                       | VIII Into the Fire          | 5:46    |
| 9                                       | IX Vigil                    | 5:02    |
| 10                                      | X Peacemaker                | 6:07    |
| 11                                      | XI Trans World              | 4:43    |
| 12                                      | XII The Last Homily         | 7:36    |
| 13                                      | XIII 8:50 a.m., 9-11-01     | 3:07    |
| 14                                      | XIV Dismissal               | 2:04    |
| <b>Total Time: 75:43</b>                |                             |         |

Recorded July 5-8, 2022 at Luella Bemmack Concert Hall, University of the Incarnate Word, San Antonio, Texas. Engineered by Jim Waller. Mixed by Kevin Salfen; final edit, mix, and master by Robison Productions. Funding for this project was provided by the Texas State University Research Enhancement Program, College of Fine Arts and Communication, and School of Music. Cover: Detail from *The Glorification of the Mother of Jesus* by Rudolph Magreiter (1928), Church of St. Francis of Assisi (Manhattan), photo by Kevin Salfen. Music published by Epiphany Press (ASCAP).

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## KEVIN SALFEN: STATIONS OF MYCHAL



Composer(s): **Davis, Rick; Salfen, Kevin**  
Artist(s): **Martin, Joey M.; Asbell, Ames; Novák, Richard**

Label: **CENTAUR (CTR)**

Release Type: **PHYSICAL**

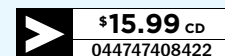
Item #: **CRC4084**

Primary Barcode: **044747408422**

Disc Count: **1**

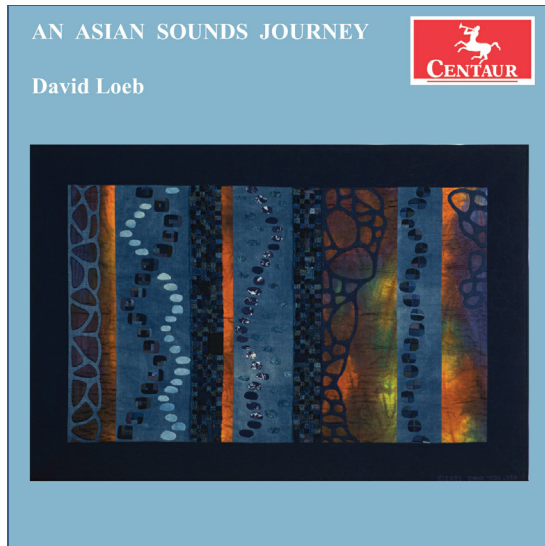
Format(s): **COMPACT DISC**

US SRP: **\$15.99**



044747408422





## ABOUT THIS RELEASE

This album comprises compositions for various Asian instruments from Japan to India, some combined with Western instruments. Traditional performance techniques figure more prominently in some pieces than in others. Most of these recordings were previously released but are long out of print. They have benefitted from recent advances in editing technology.

**AN ASIAN SOUNDS JOURNEY**  
**David Loeb**

**CRC 4110**

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Suite Concertante (live performance)</b> (6:29)<br>1 Lento 1:40<br>2 Moderato 1:59<br>3 Presto 2:01<br>4 Lento 0:48<br>Kobei Nishikawa, shinohe; Korechika Imori, cond.; Pro Musica Nipponia<br><b>Yumegahara</b> (8:43)<br>5 Andante 3:32<br>6 Allegro 1:56<br>7 Lento 3:14<br>Ryoko Niikura, guqin<br><b>Three Friends of Winter (live performance)</b> (10:44)<br>8 Pine 4:46<br>9 Bamboo 2:54<br>10 Plum 3:02<br>Christopher Adler, khaen; Lisa Cella, flute; Colin McAllister, guitar; Morris Psalter, percussion; Franklin Cox, cello<br><b>Kokel</b> (13:16)<br>11 Kalkenu 4:15<br>12 Craggy Trees 4:13 | 13 Night Rain on the Xiao and Xiang 4:47<br>Zhao Xiang Zhang, erhu<br>14 Night Rain on the Xiao and Xiang 1:33<br>David Loeb, kagurabue<br><b>Fantasia "Indian" (2 versions)</b><br>15 Viola alone 2:41<br>16 With sitar and tabla (live performance) 4:08<br>Hidetoshi Kobinata, sitar; Yukimi Kambe Viol Consort<br>17 Fantasia on a Theme of Yutze 8:11<br>Shimichi Yutze, koto<br><b>Two Views of the Silent Waterfall</b> (8:42)<br>18 Moderato 5:35<br>19 Con molto energia 3:12<br>Heeryon Kim, hegeum<br>20 Yoru ga Mau 4 (live performance) 3:19<br>Masayuki Koga, shakuhachi; Tomoko Samazaki, koto; Jane Lenoir, flute; Douglas Hensley, guitar<br><b>Total Time: 67:57</b> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

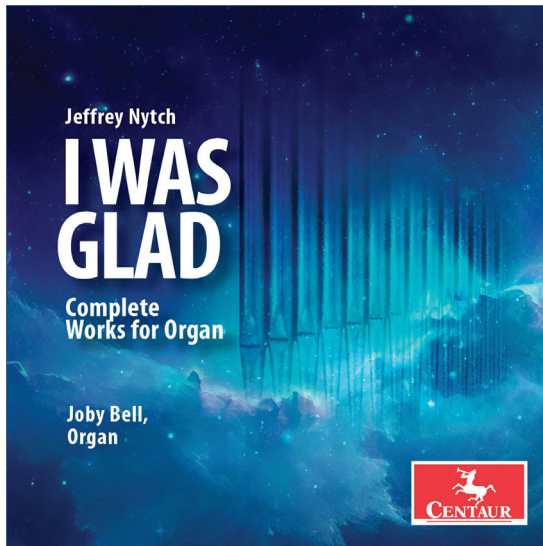
Recorded in various locations, 1984-2008. Edited and mastered by Randall Crafton. Cover art: *Patterns of my Heart II*, Emiko Toda Loeb. Cover photo: Osamu Fukumoto.  
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**AN ASIAN SOUNDS JOURNEY**

Composer(s): **David Loeb**  
Artist(s): **Kohei Nishikawa Korechika Imori Pro Musica Nipponia Ryoko Niikura Christopher Adler Lisa Cella Colin McAllister M**  
Label: **CENTAUR (CTR)**  
Release Type: **PHYSICAL**  
Item #: **CRC4110**  
Primary Barcode: **044747411026**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$15.99**

**\$15.99** CD  
044747411026

044747411026



## ABOUT THIS RELEASE

This album comprises compositions for various Asian instruments from Japan to India, some combined with Western instruments. Traditional performance techniques figure more prominently in some pieces than in others. Most of these recordings were previously released but are long out of print. They have benefitted from recent advances in editing technology.

|                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                       |                          |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|--------------------------|
| <b>Jeffrey Nytych: <i>I Was Glad</i></b>                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                       |                          |
| Complete Works for Organ                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                       |                          |
| Joby Bell, organ                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                       |                          |
| 1                                                                                                                                                                                                                                                                                                                                                                                                                                | <b>I Was Glad</b><br>(Arrangement for organ by Jeffrey Nytych, from the anthem by C. Hubert H. Parry) | 5:52                     |
| <b>Seven Covenants</b>                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                       | (26:28)                  |
| 2                                                                                                                                                                                                                                                                                                                                                                                                                                | I Jeremiah 31:31-34                                                                                   | 3:15                     |
| 3                                                                                                                                                                                                                                                                                                                                                                                                                                | II Ezekiel 37:11-14                                                                                   | 7:28                     |
| 4                                                                                                                                                                                                                                                                                                                                                                                                                                | III Isaiah 40:28-31                                                                                   | 1:31                     |
| 5                                                                                                                                                                                                                                                                                                                                                                                                                                | IV John 14:1-3                                                                                        | 3:24                     |
| 6                                                                                                                                                                                                                                                                                                                                                                                                                                | V Isaiah 55:1-2                                                                                       | 2:00                     |
| 7                                                                                                                                                                                                                                                                                                                                                                                                                                | VI Revelation 7:15-17                                                                                 | 4:36                     |
| 8                                                                                                                                                                                                                                                                                                                                                                                                                                | VII Isaiah 43:1-3                                                                                     | 4:12                     |
| <b>Constellations</b>                                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                       | (30:35)                  |
| 9                                                                                                                                                                                                                                                                                                                                                                                                                                | I Morning Star                                                                                        | 2:54                     |
| 10                                                                                                                                                                                                                                                                                                                                                                                                                               | II Cygnus (the Swan)                                                                                  | 4:52                     |
| 11                                                                                                                                                                                                                                                                                                                                                                                                                               | III Ursa Major (the Bear)                                                                             | 1:40                     |
| 12                                                                                                                                                                                                                                                                                                                                                                                                                               | IV Lyra (the Lute)                                                                                    | 2:36                     |
| 13                                                                                                                                                                                                                                                                                                                                                                                                                               | V Sagitta (the Arrow)                                                                                 | 0:55                     |
| 14                                                                                                                                                                                                                                                                                                                                                                                                                               | VI Delphinus (the Dolphin)                                                                            | 1:00                     |
| 15                                                                                                                                                                                                                                                                                                                                                                                                                               | VII Aquila (the Eagle)                                                                                | 1:19                     |
| 16                                                                                                                                                                                                                                                                                                                                                                                                                               | VIII Columba (the Dove)                                                                               | 1:36                     |
| 17                                                                                                                                                                                                                                                                                                                                                                                                                               | IX Gemini                                                                                             | 1:59                     |
| 18                                                                                                                                                                                                                                                                                                                                                                                                                               | X Lepus (the Hare)                                                                                    | 1:28                     |
| 19                                                                                                                                                                                                                                                                                                                                                                                                                               | XI Pegasus                                                                                            | 2:38                     |
| 20                                                                                                                                                                                                                                                                                                                                                                                                                               | XII Star of Bethlehem                                                                                 | 5:59                     |
| 21                                                                                                                                                                                                                                                                                                                                                                                                                               | <b>Fantasia on I Was Glad</b>                                                                         | 8:16                     |
|                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                       | <b>Total Time: 78:01</b> |
| Recorded June 26-29, 2022, on the John and Alice Butler Pipe Organ, Dobson Pipe Organ Builders, Ltd., installed and dedicated in May 2021. John and Alice Butler Hall, Heritage Center, University of Dubuque, Dubuque, Iowa. Produced by Keith Weber. Engineered by Ryan Edwards. Jeffrey Nytych, Executive Producer.                                                                                                           |                                                                                                       |                          |
| All works © 2022 Rolipolito Press (ASCAP). Cover Art: Debbi Pace. This project would not have been possible without the generous support of these individuals: Bryn & Yvonne Long, Len Shelton, Elizabeth Silverman. Additional support from the Center for Humanities & the Arts at The University of Colorado-Boulder. Special Thanks to: Dr. Charles Burtland, Tom Robbins, and Randy Schultz from the University of Dubuque. |                                                                                                       |                          |
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## I WAS GLAD

Composer(s): **Jeffrey Nytych**

Artist(s): **Joby Bell**

Label: **CENTAUR (CTR)**

Release Type: **PHYSICAL**

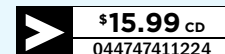
Item #: **CRC4112**

Primary Barcode: **044747411224**

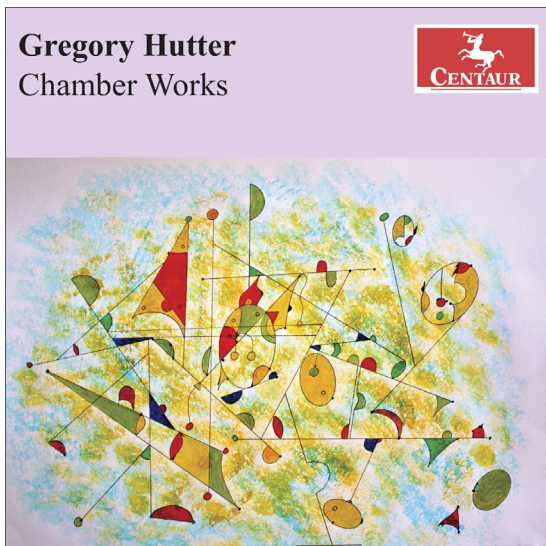
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$15.99**



044747411224



## ABOUT THIS RELEASE

Composer Gregory Hutter holds degrees from Western Michigan University (BM), the University of Michigan (MM), the University of Illinois (MLIS), and Northwestern University (DM). For nearly two decades, he served on the music faculties at DePaul University (2002-2019) and the University of Illinois at Chicago (2013-2020). His works have been performed by numerous orchestras and smaller ensembles.

|                                                          |         |                                                                                     |
|----------------------------------------------------------|---------|-------------------------------------------------------------------------------------|
| <b>Gregory Hutter</b>                                    |         |  |
| <b>Chamber Works</b>                                     |         |                                                                                     |
| First String Quartet (1991)                              | (14:24) |  |
| 1 I Passacaglia                                          | 7:11    |                                                                                     |
| 2 II Elegia                                              | 7:11    |                                                                                     |
| <b>Martinu Quartet</b>                                   |         |                                                                                     |
| Second String Quartet (2000)                             | (21:43) |                                                                                     |
| 3 I Mesto                                                | 6:53    |                                                                                     |
| 4 II Patetico                                            | 4:45    |                                                                                     |
| 5 III Molto espressivo                                   | 7:40    |                                                                                     |
| 6 IV Always rhythmic                                     | 2:22    |                                                                                     |
| <b>Martinu Quartet</b>                                   |         |                                                                                     |
| Third String Quartet:                                    |         |                                                                                     |
| 7 "Deporation: In Memoriam M. William Karlins" (2005)    | 9:36    |                                                                                     |
| <b>Martinu Quartet</b>                                   |         |                                                                                     |
| 8 Companion Piece for Clarinet and String Quartet (2008) | (10:07) |                                                                                     |
| <b>Leos Strings with Tom Evans, clarinet</b>             |         |                                                                                     |
| Three Pieces for Clarinet and Piano (1998)               | (8:25)  |                                                                                     |
| 9 I Dialogue                                             | 2:48    |                                                                                     |
| 10 II Aria                                               | 2:33    |                                                                                     |
| 11 III Ostinato                                          | 2:59    |                                                                                     |
| <b>Armenio Suzano, clarinet; Carter Pann, piano</b>      |         |                                                                                     |
| <b>Total Time: 64:23</b>                                 |         |                                                                                     |

Produced by Gregory Hutter. Tracks 1-6 recorded March 22, 2022 and January 25, 2023 at Studio Martinu, Prague, Czech Republic. Engineered by Jan Liháček. Edited and mastered by Gregory Hutter. Track 7 recorded December 11, 2023 at Studio Domovina, Prague. Edited and mastered by Karel Soukenik. Milan Puklický was session producer for tracks 1-7. Track 8 recorded February 2, 2023 at Brookshire Music Ltd., Northend, United Kingdom. Engineered, edited and mastered by Richard Brooker. Tracks 9-11 recorded August 12, 1999 at Britton Recital Hall, The University of Michigan. Engineered by David Schall. Edited and mastered by Sal Vito. Cover Art: Cathy Ann Elias. All works published by Subito Music Distribution.

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## GREGORY HUTTER: CHAMBER WORKS



Composer(s): **Hutter, Gregory**  
Artist(s): **Evans, Tom; Pann, Carter; Suzano, Armenio; Martinu Quartet; Leos Strings**  
Label: **CENTAUR (CTR)**  
Release Type: **PHYSICAL**  
Item #: **CRC4114**  
Primary Barcode: **044747411422**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$15.99**



044747411422





## ABOUT THIS RELEASE

This album features four great orchestral works that are inspired by works of art. The Saint-Saëns, Rachmaninoff, and Liszt works are well known. Also included is a work by contemporary composer William Popp, who is also well known as an accordionist.

## From Canvas to Concert Hall: Music inspired by Art

York Symphony Orchestra  
Lawrence Golan, conductor



CRC 4121

|   |                                                   |         |
|---|---------------------------------------------------|---------|
| 1 | Camille Saint-Saëns: Danse macabre, Op. 40        | 7:05    |
|   | William Popp: The Galleries                       | (25:06) |
| 2 | I Music in the Tulleries Gardens                  | 4:25    |
| 3 | II The Fable                                      | 5:50    |
| 4 | III Girl with a Hoop                              | 7:37    |
| 5 | IV Wheat Field with Cypresses                     | 7:13    |
| 6 | Sergei Rachmaninoff: The Isle of the Dead, Op. 29 | 21:09   |
| 7 | Franz Liszt: Hunnenschlacht, S. 105               | 15:33   |
|   | Total Time:                                       | 68:57   |

Recorded 2024 at the Appell Center for the Performing Arts, York, Pennsylvania.  
Produced by William Popp. Engineered by John LeVasseur.

Cover Art: Vincent van Gogh: *Wheat Field with Cypresses*.

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## FROM CANVAS TO CONCERT HALL



Composer(s): **Franz Liszt William Popp Ser**  
Artist(s): **York Symphony Orchestra Lawrence Golan**

Label: **CENTAUR (CTR)**

Release Type: **PHYSICAL**

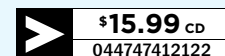
Item #: **CRC4121**

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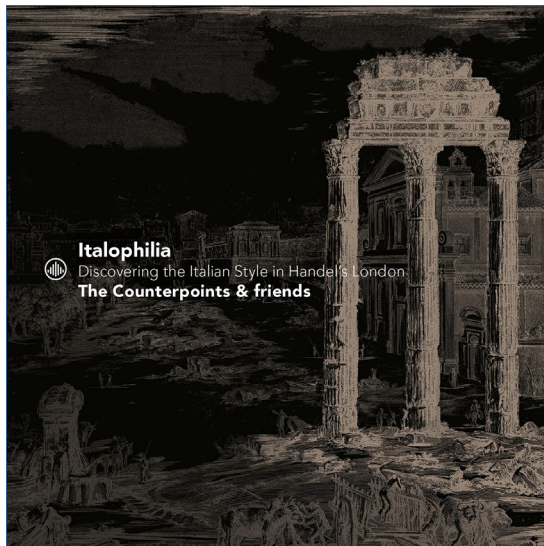
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$15.99**



044747412122



## ABOUT THIS RELEASE

This CD by The Counterpoints, entitled *Italophilia: Discovering the Italian Style in Handel's London*, investigates the Italian musical influences on English baroque music in the seventeenth and eighteenth centuries. Already in 1683, Henry Purcell (1659-1695) had written in the foreword of his *Sonatas of Three Parts* that he had 'faithfully endeavour'd a just imitation of the most fam'd Italian Masters.' In later years, the impact of these Italian Masters would only increase, reaching its apogee in the work of George Frideric Handel (1685-1759). This CD contextualizes Handel's work with composers he influenced and was influenced by, both in England and Italy.



## ITALOPHILIA



Composer(s): **John Eccles Francesco Geminia**

Artist(s): **Thomas Triesschijn Matthea de Muynck Petr Hamouz Anne-Linde Visser Aljosja Mietus Giulio Quirici**

Label: **Challenge Classics (CHC)**

Release Type: **PHYSICAL**

Item #: **CC 720003**

Primary Barcode: **608917200034**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



**\$16.99 CD**  
 608917200034



608917200034



## ABOUT THIS RELEASE

One of the leading keyboard players of her generation, Sophie Yates is renowned as a performer, educator, and broadcaster. She writes of this programme: 'The Versailles of the seventeenth century was very different from the huge, opulent palace we know today... It was only in the last quarter of the century – after twenty years of work by architects, designers, and the landscape gardener Le Nôtre – that Louis XIV moved there permanently... Music was extremely important at the court of Louis XIV (1638–1715) and, as such, provided work and patronage for a huge number of composers, dancers, teachers, instrument makers, and theatrical animateurs, supporting a whole artistic culture. The works in the present anthology are all drawn from this era of creative abundance... The cast of extraordinary characters who appear on this recording were all nurtured in the prestigious and wealthy court of Louis XIV. Nevertheless, their music is refined and intimate, prizing expressiveness over display and delighting in the color and resonance of the harpsichord.'



## HARPSICHORD MUSIC

**CHANDOS**

Composer(s): **Jacques Champion de Chambonnie**

Artist(s): **Sophie Yates**

Label: **CHANDOS (CHN)**

Release Type: **PHYSICAL**

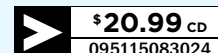
Item #: **CHAN 0830**

Primary Barcode: **095115083024**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



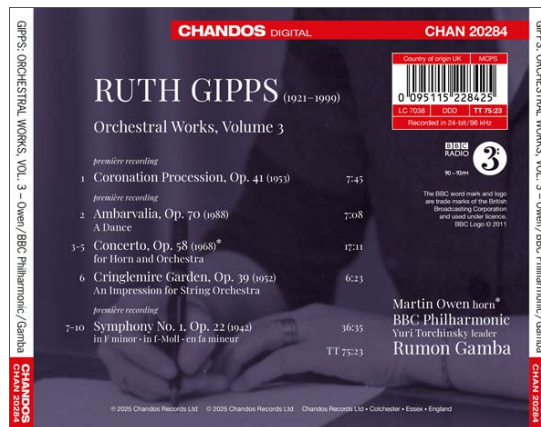
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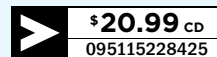
## ABOUT THIS RELEASE

For this third instalment in his survey of orchestral works by Ruth Gipps, Rumon Gamba, conducting the BBC Philharmonic, is joined by the horn soloist Martin Owen. The album opens with Gipps's Coronation Procession. The piece depicts the journey of the Crown(s), perhaps as observed from the Royal Coach, culminating in the entry to Westminster Abbey. Written in January 1953, the piece was not used at the coronation and instead was first performed in September 1954 in Melbourne, Australia. Ambarvalia is a memorial tribute of 1988 by Gipps to the composer and colleague Adrian Cruft, who had died in February 1987. Gipps wrote the Horn Concerto in 1968 for her son, Lance Baker. The piece was later championed by Frank Lloyd, who gave a BBC broadcast in 1982. Here, the virtuoso Martin Owen brings the work vividly to life. The Lake District was the inspiration for the 'Impression' Cringlemire Garden, a pastoral miniature for string orchestra. Dated September 1942, the First Symphony is a direct reflection of the horrors of war. The work demonstrates Gipps's personal voice and features some wonderful writing for winds.



## V3: ORCHESTRAL WORKS **CHANDOS**

Composer(s): **Ruth Gipps**  
Artist(s): **Martin Owen BBC Philharmonic**  
Label: **CHANDOS (CHN)**  
Release Type: **PHYSICAL**  
Item #: **CHAN 20284**  
Primary Barcode: **095115228425**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$20.99**



095115228425



## ABOUT THIS RELEASE

A pupil of the famous Nicolas Lebègue, Nicolas de Grigny quickly dazzled his peers with the daring complexity of his writing. His compositions, veritable Baroque gems, captivated even Johann Sebastian Bach, who meticulously copied his entire organ book. The singular work of the former organist of Reims Cathedral is restored in all its splendour by Michel Bouvard and François Espinasse on the keyboards of the Great Organ of the Chapelle Royale.



## MESSE & HYMNES

VERSAILLES

Composer(s): **Nicolas de Grigny**

Artist(s): **Michel Bouvard François Espinasse**

Label: **CHATEAU DE VERSAILLES (CDV)**

Release Type: **PHYSICAL**

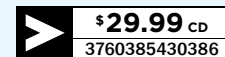
Item #: **CVS133**

Primary Barcode: **3760385430386**

Disc Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$29.99**



3760385430386



## ABOUT THIS RELEASE

This collection by Hugh Shrapnel brings together works written between 2005 and 2022 for wind and piano. The varied influences give rise to music that ranges from pensive and slow to rhythmically taut and harmonically astringent, all showing Hugh's characteristically expressive style.



## CHAMBER WORKS



Composer(s): **Hugh Shrapnel**

Artist(s): **Camarilla Ensemble Alison Rhind**

Label: **CONVIVUM RECORDS (CVI)**

Release Type: **PHYSICAL**

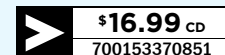
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Primary Barcode: **700153370851**

Disc Count: **1**

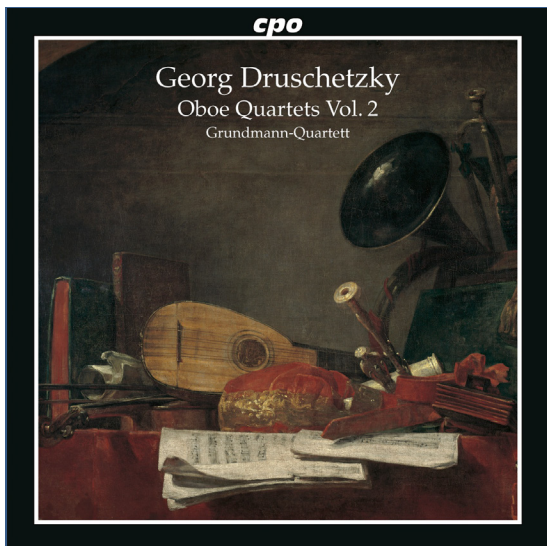
Format(s): **COMPACT DISC**

US SRP: **\$16.99**



700153370851





## ABOUT THIS RELEASE

The composer of the chamber music presented here belongs to the large group of musical talents who left the Bohemian groves and meadows to find a place for themselves in the German-speaking world. Georg Druschetzky (1745-1819) chose a military career, became a well-known timpani virtuoso, and soon came to the attention of the Hungarian nobility, who appreciated his virtuoso and administrative skills as much as his original creativity. Especially in the field of chamber music for wind instruments, this contemporary of Haydn and Mozart was an inexhaustible source of pleasure. Without rebelling against the great classical forms, Druschetzky knows how to constantly surprise his audience with a subtle refinement that is virtually written on the historical instruments of the Grundmann Quartet, around oboist Eduard Wesly. As on the first album, the four of them are completely in their element.



## DRUSCHETZKY: OBOE QUARTETS, VOL. 2

**cpo**

Composer(s): **Druschetzky, Georg**

Artist(s): **Grundmann Quartet**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

Item #: **555370-2**

Primary Barcode: **0761203537020**

Disc Count: **1**

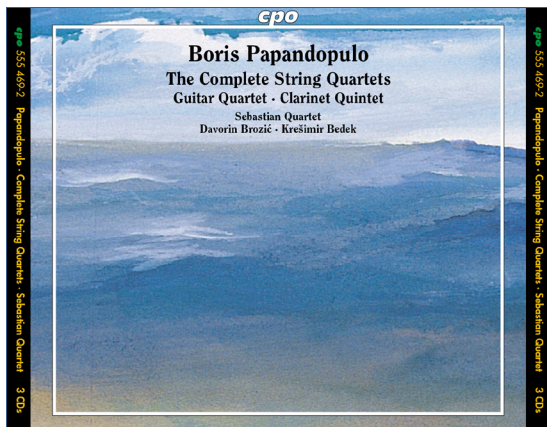
Format(s): **COMPACT DISC**

US SRP: **\$18.99**

**\$18.99 CD**  
0761203537020



0761203537020



## ABOUT THIS RELEASE

The Croatian composer Boris Papandopulo (1906-1991) has had a home in our catalog for a number of years. Until now, it was mainly concertante works and chamber music involving the piano that allowed us to hear an astonishingly idiosyncratic personality, even in his (relatively rare) use of modern compositional techniques. Now, cpo is enriching the multifaceted profile of this striking artist with the release of the string quartets, which reflect practically the entire creative life span of the man from Zagreb: folkloristic influences, the inevitabilities of the socialist-realist doctrine, and the experiments with the compositional achievements of the West—all this combines to form a great musical "documentary film," in which the extremely expressive Clarinet Quintet, composed during wartime, and the concise, playful Guitar Quartet also play no insignificant role.



## PAPANDOPULO: THE COMPLETE STRING QUARTETS

**cpo**

Composer(s): **Floreani, Nebojša; Krpan, Anđelko; Matei, Teodora Sucala; Papandopulo, Boris; Rucner, Zlatko**  
Artist(s): **Brozić, Davorin; Sebastian String Quartet; Rucner, Zlatko; Floreani, Nebojša; Krpan, Anđelko; Bedek, Krešimir**  
Label: **CPO (CPO)**

Release Type: **PHYSICAL**

Item #: **555469-2**

Primary Barcode: **0761203546923**

Disc Count: **3**

Format(s): **COMPACT DISC**

US SRP: **\$32.97**

**\$32.97 CD**  
0761203546923

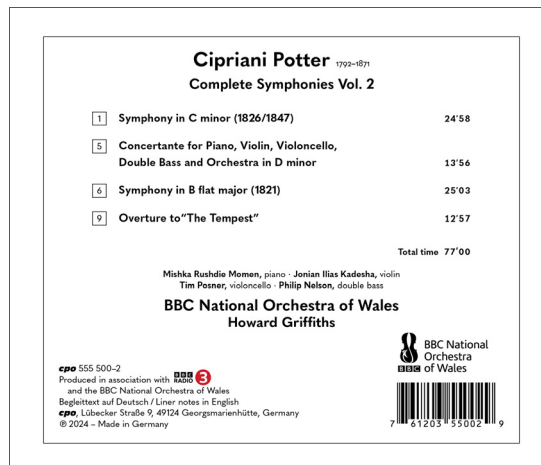


0761203546923



## ABOUT THIS RELEASE

Unlike his namesake Harry, Cypriani Potter did not learn his craft at Hogwarts, but with renowned British composers, and then put the finishing touches to his music in Vienna—above all with Ludwig van Beethoven, who undoubtedly taught him some particularly effective tricks. In any case, there is an unmistakable magic in his works: at times it is delightful melodies, at others dramatic energy build-ups or rhythmically urgent episodes that give his music such an appeal that it is worth recording all of his surviving symphonies (nine, after all) and garnishing them with a few smaller pieces—in the present program, for example, with the Overture to Shakespeare's *Tempest* and with the original *Concertante* for piano and four strings on the popular theme *La Follia*, which Potter animates to a veritable outburst of temperament.



## V2: COMPLETE SYMPHONIES

**cpo**

Composer(s): **Potter, Cipriani**

Artist(s): **Kadesha, Jonian Ilias; BBC National Orchestra of Wales; Rushdie Momen, Mishka; Posner, Tim; Nelson, Philip; Griffiths, Howard**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

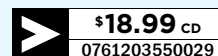
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Primary Barcode: **0761203550029**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



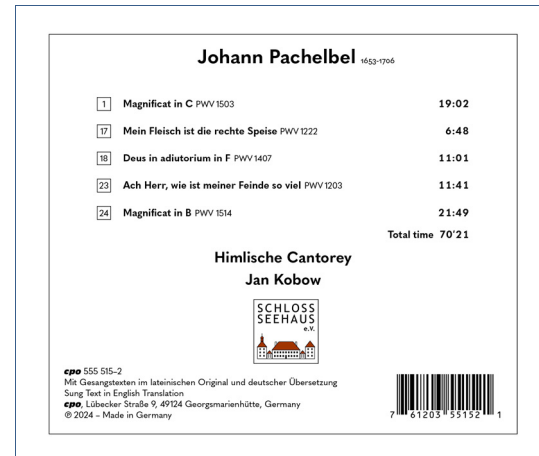
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## ABOUT THIS RELEASE

In the last decade of his life, Johann Pachelbel (1653-1706) worked as a church musician in his hometown of Nuremberg. In this capacity, he was extremely productive, even by the standards of the time: he set the Magnificat, the Virgin Mary's hymn of praise to the greatness of the Lord, who chose her to be the mother of the Savior, almost a dozen times for Protestant vespers services. And he did so with admirable creative imagination and a feeling for instrumental colors that still has an immediate effect today: as in the first episode of this series, we are confronted here with a full-bodied, pithy life that by no means perceives the world as a vale of tears. The Himlische Cantorey, under its founder, conductor, and tenor Jan Kobow, once again lives up to its name.



## MAGNIFICAT II

**CPO**

Composer(s): **Anonymous; Bible; Pachelbel, Johann**

Artist(s): **Kobow, Jan; Winter, Veronika; Erler, David; Kaldewei, Johanna; Frederiksen, Joel; Himlische Cantorey**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

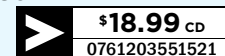
Item #: **555515-2**

Primary Barcode: **0761203551521**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



0761203551521



## ABOUT THIS RELEASE

Franz Schubert's song cycle from *Die Schöne Müllerin* as a premiere recording? Anyone who wanted to claim this in view of the international discographic landscape would undoubtedly have to reckon with a storm of indignation. Unless, that is, the release announced as a world premiere had something unprecedented to offer—and the present production certainly does: instead of the original and endlessly performed version for voice and piano, cpo offers an all-round successful hypothesis here. The accompaniment, if one can even call the instrumental part that, is provided by Ensemble acht, which has been celebrating success for many years in the line-up of Schubert's octet, and the star tenor Klaus Florian Vogt sings about the twenty stages of the enamored miller, who in the end goes into the water out of disappointment. The extended sound palette is the work of the equally accomplished and sensitive arranger and composer Andreas N. Tarkmann, who has illuminated the romantic nuances of the colorful piano part with an almost poignant feel for the poetic drama. A world premiere!



## SCHUBERT: DIE SCHÖNE MÜLLERIN (ARR. A.N. TARKMANN)

**cpo**

Composer(s): **Müller, Wilhelm; Schubert, Franz; Tarkmann, Andreas N.**

Artist(s): **Ensemble Acht; Vogt, Klaus Florian**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

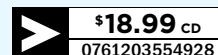
Item #: **555549-2**

Primary Barcode: **0761203554928**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



0761203554928



## ABOUT THIS RELEASE

When Francesco Bartolomeo Conti came to Vienna in 1701, aged just twenty, he quickly found employment as a theorbo player in the imperial court chapel. His virtuoso skills with the plucked instruments of the time must have been considerable and would have been enough to secure him a good living. But Conti was also a remarkably creative spirit who, on his death in 1732, left behind an impressive quantity of stage works, some of which were widely performed—not least thanks to their original, imaginative instrumentation and their immense variety of expression, ranging from the drastically comic to filigree, vocal-instrumental dialogues and thus encompassing the whole world of "affects." Led by the soprano and harpist Hana Blažiková and the countertenor Valer Sabadus, flanked by the ensemble Nuovo Aspetto under the direction of theorbist Michael Dücker, this production presents a small musical anthology whose fascinating content is just 300 years old.



## FRANCESCO BARTOLOMEO CONTI: BRAVO! BENE!

**cpo**

Composer(s): **Anonymous; Ballerini, Francesco; Bononcini, Antonio Maria; Conti, Francesco Bartolomeo; Pariati, Pietro; Porsile, Giuseppe; Silvani, Francesco**

Artist(s): **Nuovo Aspetto; Blažiková, Hana; Götz, Florian; Sabadus, Valer; Vitzthum, Franz**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

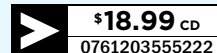
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Disc Count: **1**

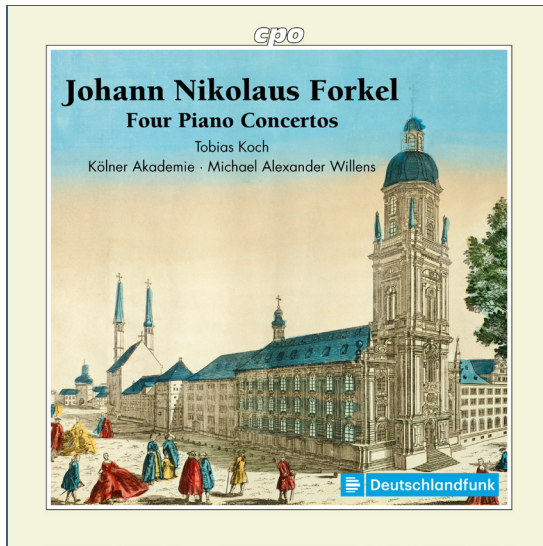
Format(s): **COMPACT DISC**

US SRP: **\$18.99**



0761203555222





## ABOUT THIS RELEASE

When the name Johann Nikolaus Forkel (1749-1818) is mentioned today, we think above all of the first life story of the great Johann Sebastian Bach, which we owe to the industrious, witty man from Upper Franconia. Experts also recognize him as the "founder of musicology as a modern academic discipline," which, according to a widespread prejudice, would be associated with a lack of any creativity of his own. But far from it: Forkel, who was a professor in Göttingen for many years, left behind an impressive oeuvre, including the four piano concertos recorded here for the first time, which, although they are entirely within the classical genre, contain a great deal of delightful music that is expressively touching in the slow movements. Tobias Koch, one of the outstanding specialists for historical keyboard instruments, and the Kölner Akademie under Michael Alexander Willens perform.



## FORKEL: PIANO CONCERTOS

**cpo**

Composer(s): **Forkel, Johann Nikolaus**  
Artist(s): **Willens, Michael Alexander; Koch, Tobias; Orchester der Kölner Akademie**  
Label: **CPO (CPO)**

Release Type: **PHYSICAL**

Item #: **555563-2**

Primary Barcode: **0761203556328**

Disc Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$36.99**

**\$36.99 CD**  
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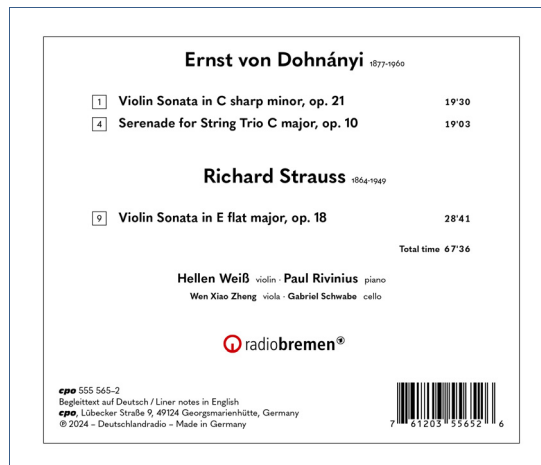


0761203556328



## ABOUT THIS RELEASE

Wunderkinder unter sich: this could be the title of this album, which combines three works by two arch-romantic composers. While one of the two, Ernst von Dohnányi, still needs a committed plea in practically all areas of his work because he is still overshadowed by his younger, more advanced compatriot Béla Bartók, the other, Richard Strauss, has no need for intercession insofar as he has conquered the world with his symphonic poems and his operas; his chamber music, on the other hand, is still worthy of his eloquent commitment—especially the large-scale violin sonata, in which the 23-year-old already seems to breathe the spicy air of Don Juan and Der Rosenkavalier. It is understandable that violinist Hellen Weiß, violist Wen Xiao Zheng, cellist Gabriel Schwabe, and pianist Paul Rivinius enjoy the tasks they have set themselves to the full...



## DOHNÁNYI: VIOLIN SONATA, OP. 21 & SERENADE, OP. 10 - R. STRAUSS: VIOLIN SONATA, TRV 151

**cpo**

Composer(s): **Dohnányi, Erno; Strauss, Richard**

Artist(s): **Weiss, Hellen; Rivinius, Paul; Zheng, Wen Xiao; Schwabe, Gabriel**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

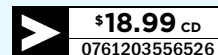
Item #: **555565-2**

Primary Barcode: **0761203556526**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



0761203556526



## ABOUT THIS RELEASE

Early opera underwent a strange development in the 17th century: under pressure from the paying public, comic elements increasingly overshadowed the fates of the great heroic figures it was supposed to be about. At some point, the brakes were applied and opera seria emerged, in which only noble characters acted. Slapsticks were isolated and played as interludes in front of the curtain for the audience's enjoyment. The two most famous of these intermezzi, Giovanni Battista Pergolesi's *Serv a padrona* and *Livia e Tracollo*, were recorded by the Boston Early Music Festival after several live performances in Bremen last fall—two caprices that were real "hits" even during the (very short) lifetime of their creator and still unfold their Neapolitan wit today: the story of the maid who cleverly conquers her master's heart and the turbulent "robber's tale" of the cunning peasant girl who puts the scoundrel on the right path to the marriage haven are available here in an irresistible double pack.



## PERGOLESI: LA SERVA PADRONA & LIVIA E TRACOLLO

**cpo**

Composer(s): **Anonymous; Federico, Gennaro Antonio; Leo, Leonardo; Mariani, Tommaso; Pergolesi, Giovanni Battista**  
Artist(s): **Blumberg, Jesse; Stubbs, Stephen; Colombo, Carlotta; Forsythe, Amanda; Boston Early Music Festival Chamber Ensemble; Immeler, Christian; O'Dette, Paul**  
Label: **CPO (CPO)**  
Release Type: **PHYSICAL**  
Item #: **555622-2**  
Primary Barcode: **0761203562220**  
Disc Count: **2**  
Format(s): **COMPACT DISC**  
US SRP: **\$36.99**

**\$36.99 CD**  
0761203562220



0761203562220





## ABOUT THIS RELEASE

Ino was the wife of Athamas and thus the daughter-in-law of Aeolus, the god of the winds. For reasons that are not entirely clear, she incurred the resentment of Hera, the wife of the gods, who confused Athamas to such an extent that he shot one of his own sons and also wanted to kill the second—whereupon Ino threw herself into the sea with her offspring. In the end, mother and daughter are transformed into maritime deities. When Georg Philipp Telemann set this material to music, he was already well past eighty; musically, however, he exploded like a young man with a bright future ahead of him. The Ino of our new recording comes from the ranks of the Boston Early Music Festival: Amanda Forsythe, most recently celebrated as the irresistible "Serva Padrona," opens an aria recital with this demanding role, which portrays the opera composer Telemann from monodrama to lively comedy and looks ahead to upcoming productions.



## TELEMANN: INO & OPERA ARIAS FOR SOPRANO

**cpo**

Composer(s): **Lach, Christine Dorothea; Ramler, Karl Wilhelm; Telemann, Georg Philipp; Wend, Christoph Gottlieb**

Artist(s): **Forsythe, Amanda; Boston Early Music Festival Orchestra; O'Dette, Paul**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

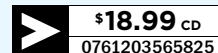
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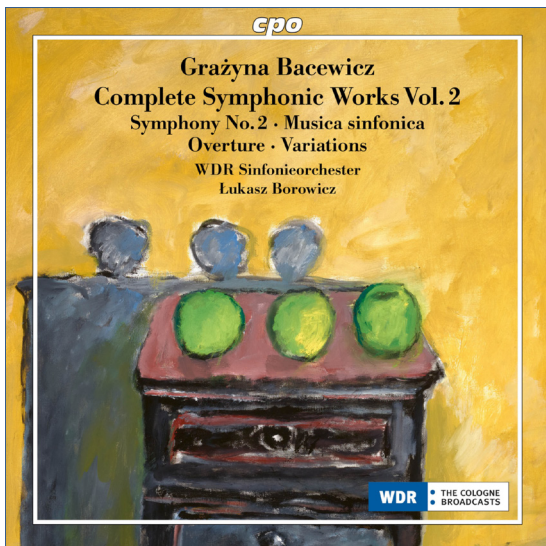
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**

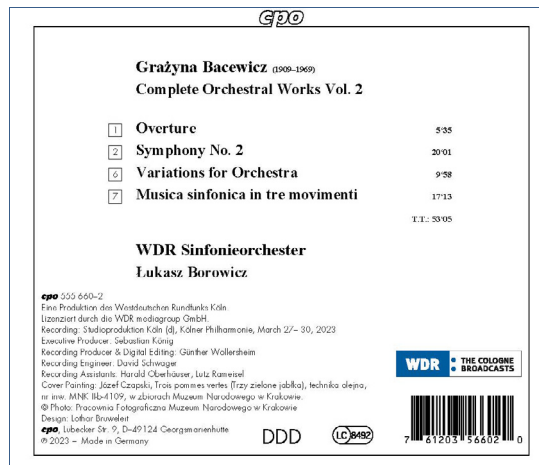


0761203565825



## ABOUT THIS RELEASE

In her own words, Grażyna Bacewicz (1909-1969) had been gifted by nature with a "small, invisible engine" that allowed her to do in ten minutes what others needed an hour for. This inner drive can be demonstrated in all areas of this Polish artist's life. She was an excellent violinist from an early age, had success as a writer, and wrote her first compositions as a teenager—all at a dizzying pace, and yet the quality of her works is not superficial in the least. This new release by cpo is the second in a series of her complete symphonic works. After presenting her Symphonies Nos. 3 and 4, works from the early 1950s, Lukasz Borowicz and the WDR Symphony Orchestra perform more examples of Bacewicz's wealth of expression. These include the neoclassical outbursts of the Overture (1943) and the Second Symphony (1951), the sophisticated, already strongly timbre-oriented Variations for Orchestra (1957), and the Tre movimenti, in which Grażyna Bacewicz achieved her "late" style—the so-called "sonorism," in which the colour of sound plays an essential structural role. After these "three movements," the "small engine" ran for almost another four years—this phenomenal musician had completed everything faster than the others. Her invisible drive can still be heard here today.



## BACEWICZ: COMPLETE ORCHESTRAL WORKS, VOL. 2

**cpo**

Composer(s): **Bacewicz, Grażyna**  
Artist(s): **WDR Sinfonieorchester Köln; Borowicz, Lukasz**  
Label: **CPO (CPO)**

Release Type: **PHYSICAL**

Item #: **555660-2**

Primary Barcode: **0761203566020**

Disc Count: **1**

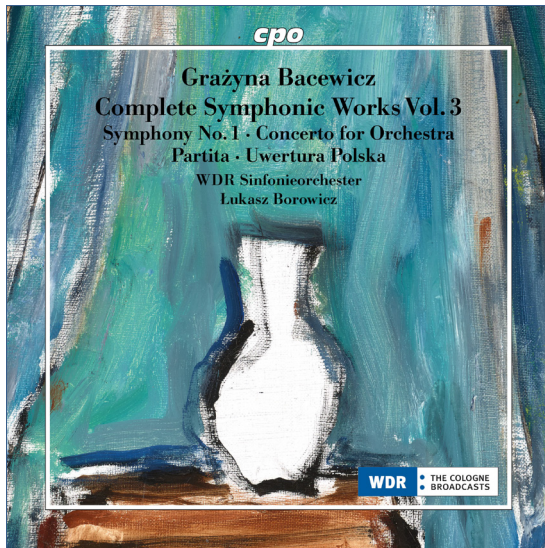
Format(s): **COMPACT DISC**

US SRP: **\$18.99**

**\$18.99 CD**  
0761203566020

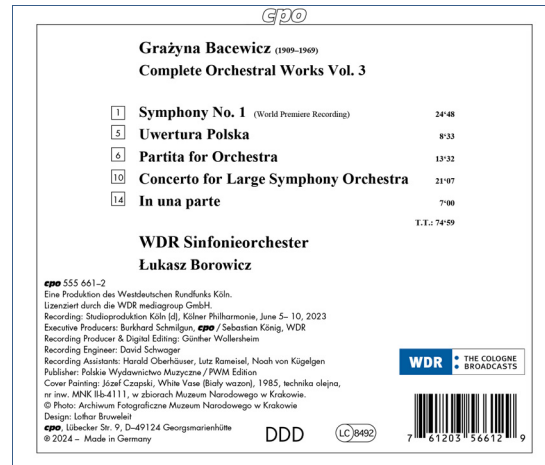


0761203566020



## ABOUT THIS RELEASE

This third release marks the end of the recording of all the orchestral works written by Polish composer Grażyna Bacewicz over the course of her not exactly long life. And once again, the WDR Symphony Orchestra under Lukasz Borowicz unfolds a representative range that extends from the phenomenal artist's early neoclassical works to her late phase, in which tonal innovations were at the forefront of her creative work, without losing the indispensable communication with the audience. As a world premiere recording, this album contains the composer's first symphony, while the early Polish Overture and the late In una parte, with which Grażyna Bacewicz created a final "sonoristic" marvel in 1967, two years before her death, can also be heard as concert hall rarities.



## BACEWICZ: COMPLETE SYMPHONIC WORKS, VOL. 3

**cpo**

Composer(s): **Bacewicz, Grażyna**

Artist(s): **WDR Sinfonieorchester Köln; Borowicz, Lukasz**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

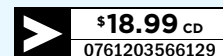
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Disc Count: **1**

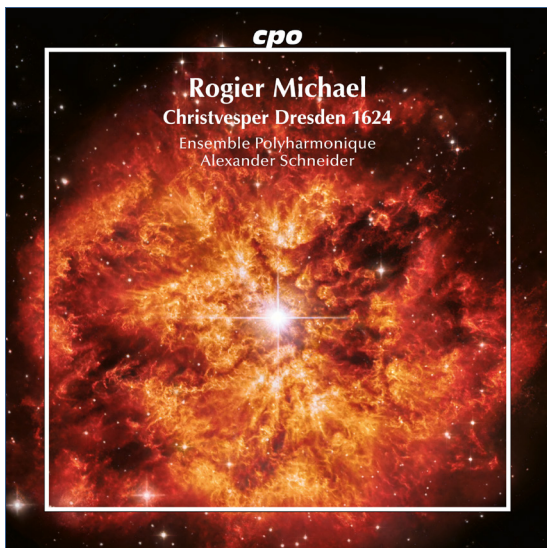
Format(s): **COMPACT DISC**

US SRP: **\$18.99**



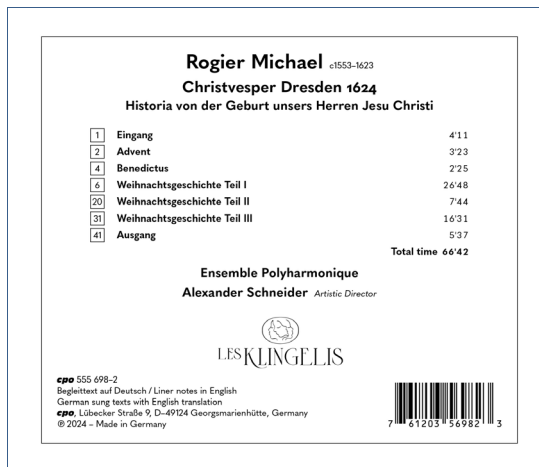
0761203566129





## ABOUT THIS RELEASE

Only a few connoisseurs can say without hesitation who preceded Heinrich Schütz as Dresden's Court Conductor. The man's name was Rogier Michael, who was born in Mons (Belgium) and was one of the last representatives of the Franco-Flemish school of vocal polyphony that was sought after throughout Europe. In the meantime, Italy was setting the tone, and older composers had to rethink their ways. Michael succeeded in doing so. Among other things, his catalogue of works, which is not exactly huge, includes an innovative Weihnachtshistorie (1602), which was performed at the Dresden court for 50 (!) years—an all the more astonishing occurrence, as this music is by no means ostentatious. Combining devotional purity with appropriate contemporary vocal and instrumental movements, a clear simplicity emerges. And so the Christmas Vespers of 1624, which the Ensemble Polyharmonique presents here, is still enchanting today.



## CHRISTVESPER DRESDEN (1624)

**CPO**

Composer(s): **Melchior Franck Rogier Michael**

Artist(s): **Ensemble Polyharmonique**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

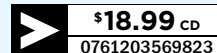
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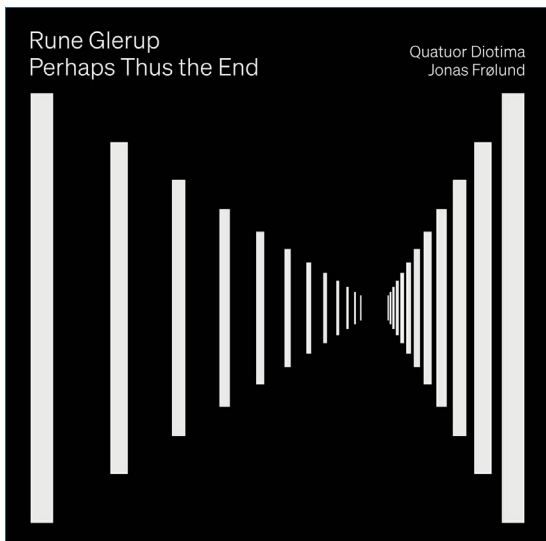
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**

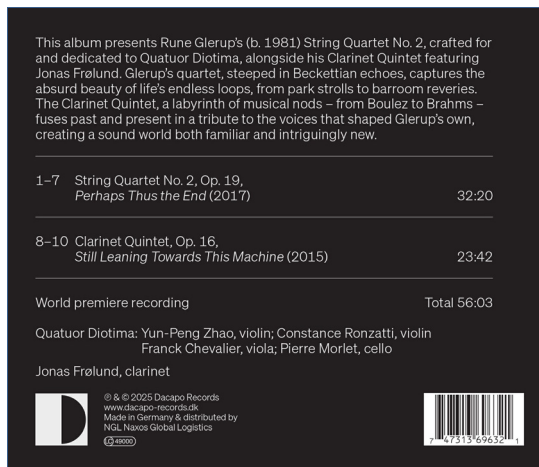


0761203569823



## ABOUT THIS RELEASE

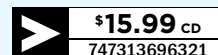
This album presents Rune Glerup's (b. 1981) String Quartet No. 2, crafted for and dedicated to Quatuor Diotima, alongside his Clarinet Quintet featuring Jonas Frølund. Glerup's quartet, steeped in Beckettian echoes, captures the absurd beauty of life's endless loops, from park strolls to barroom reveries. The Clarinet Quintet, a labyrinth of musical nods—from Boulez to Brahms—fuses past and present in a tribute to the voices that shaped Glerup's own, creating a sound world both familiar and intriguingly new.



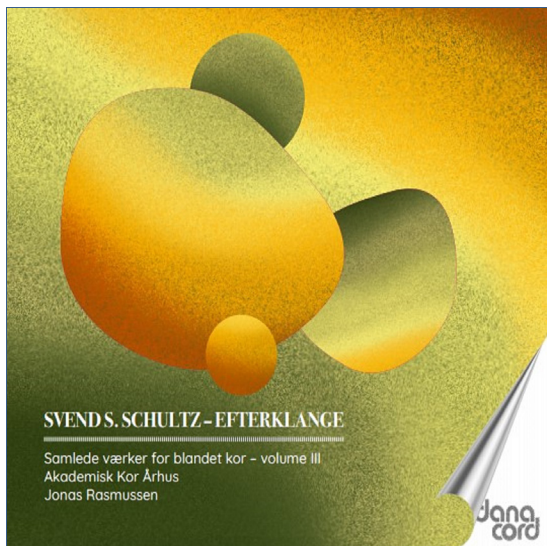
## PERHAPS THUS THE END



Composer(s): **Rune Glerup**  
Artist(s): **Quatuor Diotima Jonas Frølund**  
Label: **DACAPO CLASSICAL (MPD CONS)**  
Release Type: **PHYSICAL**  
Item #: **8224763**  
Primary Barcode: **747313696321**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$15.99**



747313696321



## ABOUT THIS RELEASE

Svend Simon Schultz (1913-1998) is one of the most remarkable Danish composers, and as a conductor, he made a significant contribution to Danish songs, not least during his 30 years as head of the Danish Radio Chamber Choir. He was constantly composing and wrote music for movies, chamber ensemble, and especially for choir. Svend S. Schultz made a stamp on Danish choral music, which is still beaming today. His songs are known by every Dane, and his production is probably one of the most encompassing of all Danish composers. This is the third CD of a project to record all his nearly 90 choral songs, all of them musically and technically at the highest possible level.

1. Landsbyens forår [1.18]
2. I. Det grønne forår, Fire korsange: Thøger Larsen [2.23]
3. II. Sommermorgen, Fire korsange: Thøger Larsen [3.00]
4. III. Efterårsstorm, Fire korsange: Thøger Larsen [2.16]
5. IV. Ved forårsjævnendagn, Fire korsange: Thøger Larsen [3.02]
6. Majnats skælmeri [2.47]
7. I. Nordlys, Fem madrigaler [3.47]
8. II. Je suis Eve, Fem madrigaler [3.24]
9. IV. Lykken, Fem madrigaler [2.47]
10. V. Regnen i roserne, Fem madrigaler [2.02]
11. VI. Dejlige sol, Fem madrigaler [2.29]
12. Morgenhanen otter gol [2.31]
13. Storm ved sommerhuset, To sommersange [2.37]
14. Torden-bygen, To sommersange [3.05]
15. Nytaar [5.50]
16. Paa Week-end [2.27]

Tak for støtten til:  
Augustinus Fonden  
Århus Kommunes  
Fællesråd

Musikpulje  
Korsangernes  
Fællesråd

Louis-Hansens Fond  
Dansk  
Kapelmesterforening



DACOD 953



## SCHULTZ: EFTERKLANGE: SAMLEDE VÆRKER FOR BLANDET KOR, VOL. 3



Composer(s): **Falk-Ronne, Eyvind; Grundtvig, Nikolai Frederik Severin; Heltberg, Grethe; Herdal, Harald; Hoffmann, Ulf; Larsen, Thøger; Lund, Harald Hartvig; Schultz, Svend S.**

Artist(s): **Rasmussen, Jonas; Akademisk Kor Århus**

Label: **DANACORD (DAN)**

Release Type: **PHYSICAL**

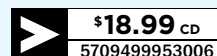
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Primary Barcode: **5709499953006**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



5709499953006





## ABOUT THIS RELEASE

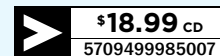
A mystic realm tinged with the scent of foreign spices, bewitching music, vivid color, and sensual delights... Orientalism sparked a new wave of romanticism in Western art in the 19th century, which had a profound influence on artists. At the time, The Arabian Nights had long been popular in Russia, in a French translation by Antoine Galland that indulged the Francophile passion for all things Arabic. For Rimsky-Korsakov, who had a life-long fascination with fairytales, especially those from the exotic setting of the mythical Orient, "Scheherazade" was an ideal theme. Born into a family of Russian naval officers, music and the sea became his passion since childhood, and he graduated from the Naval Academy of St. Petersburg to become a naval officer himself. While pursuing his musical studies, he embarked on numerous ocean voyages, visiting Brazil, America, Europe, etc. The Oriental Ballet Suite "Thousand and One Nights" was originally conceived as an orchestral work, first published for piano solo in 1927, and then arranged for orchestra by the composer himself. It gained popularity immediately after its release and was broadcast on several radio stations.



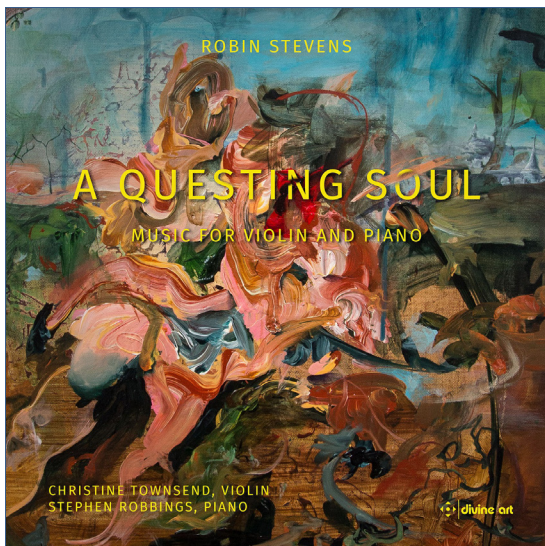
## SCHEHERAZADE



Composer(s): **Nikolai Rimsky-Korsakov Serge**  
Artist(s): **Etsuko Hirose**  
Label: **DANACORD (DAN)**  
Release Type: **PHYSICAL**  
Item #: **DACODC 985**  
Primary Barcode: **5709499985007**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$18.99**



5709499985007



## ABOUT THIS RELEASE

Robin Stevens' *A Questing Soul*, his fifth album with Divine Art, offers a compelling portrait of a composer whose work has evolved over nearly three decades. This collection spans a broad stylistic spectrum, charting Stevens' progression from the lush Late Romanticism of his early works to the more dissonant and experimental idioms of his later compositions. Throughout, Stevens balances technical innovation with an underlying sense of lyricism, humour, and tonal clarity, making this album a rich listening experience for those who appreciate the depth and variety of contemporary chamber music. The two most substantial works on the album—*Fantasy Sonata* and *Sonata Tempesta*—were composed during Stevens' late twenties and represent key milestones in his early output. The *Fantasy Sonata*, written for violinist Christine Townsend and pianist Stephen Robbings, presents an intensely focused sound world built around the octatonic scale. Its single-movement structure moves from a soulful, lamenting introduction to more turbulent, faster sections, culminating in a joyfully intense peroration. *Sonata Tempesta*, in contrast, is a large-scale, four-movement work whose expansive form allows Stevens to weave together moments of lyrical beauty and stormy intensity. Both pieces showcase Stevens' ability to combine complexity and accessibility, creating compositions that are intellectually stimulating yet emotionally resonant. The album also includes a number of shorter works, or "miniatures," which offer Stevens the opportunity to explore new compositional ideas on a smaller scale. Pieces like *Stratospheric!* for solo violin and *Toccata* for solo piano demonstrate his flair for virtuosity and dynamic contrasts, while others, such as *Cri de Coeur*, evoke more contemplative, intimate soundscapes. These miniatures are fascinating in their own right, offering a glimpse into the composer's more experimental tendencies. One of the album's more unusual works, *Scherzo in Blue*, brings jazz influences into Stevens' instrumental music—a rarity in his oeuvre.



## A QUESTING SOUL



Composer(s): **Robin Stevens**

Artist(s): **Christine Townsend Stephen Robbings**

Label: **DIVINE ART (DVA)**

Release Type: **PHYSICAL**

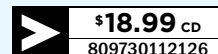
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Disc Count: **2**

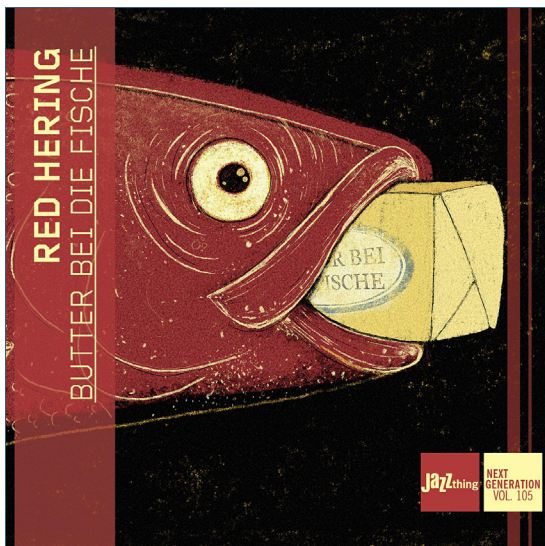
Format(s): **COMPACT DISC**

US SRP: **\$18.99**



809730112126





## ABOUT THIS RELEASE

His name is Hering—Maximilian Hering (English: “Herring”). It quickly became clear to the German drummer and composer that he should use it as a tag for a band name and the title of the album debut. The English “to throw a red herring” literally means deliberately introducing irrelevant or misleading information to divert attention away from the real issue and consequently create a distraction. “Butter bei die Fische” is a traditional, even today ubiquitous saying from northern Germany, with which one asks someone to get to the point or not to do any halfway measures. Maximilian Hering admitted with a laugh that he was originally not familiar with the saying with the fish. No wonder: the musician grew up in Mainz, studied in Arnhem in the Netherlands, then lived in Barcelona for two years, and recently moved from Mainz to Cologne. “Butter bei die Fische” is a northern German saying that literally translates as “Butter with the fish” but means get to the point; he hadn’t heard that anywhere on all his paths in life. Hering likes something like that. “I’ve always found it funny when people like Thelonious Monk or Lee Konitz refer to their name in titles.” There is also an attitude to life contained therein: “I often try to take things with humor. It can seem strange and even dangerous to take something too seriously. In principle, it is good not to always take yourself too seriously.” This is also reflected in a pleasant degree of modesty. After all, he himself emphasized, his name is not among the widely established ones in the field, but instead he is just getting started with Red Herring as well as the other groups and projects in his sphere of activity. Red Herring has existed since 2019. All those involved in the German-Dutch sextet are connected to Arnhem, the capital of the province of Gelderland on the Lower Rhine. Maximilian Hering was born in 1994 and turned 30 in July. He had already received his first little drum kit as a gift in preschool age: the start of a passion. He discovered the world of jazz one day.



## BUTTER BEI DIE FISCHEN



Composer(s): **Maximilian Hering Milan Kuhn**

Artist(s): **Sara Bax Marko Mebus Philipp Rüttgers Dion Nijland Maximilian Hering Milan Kuhn**

Label: **Double Moon Records (DMO)**

Release Type: **PHYSICAL**

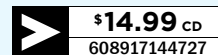
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Primary Barcode: **608917144727**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$14.99**



608917144727





## ABOUT THIS RELEASE

"The 4 Seasons by Antonio Vivaldi... are probably the most famous and often performed compositions ever written. While you can hear it in the original version in the great concert halls just as well as background music in a lift, most of us have some personal hearing memory about them. For me, they have been a great companion over dozens of years, and I must say every time I come back to performing them I'm once again truly mesmerized by the genius masterpieces. It is Programmmusik based on beautiful short poems, which I find inspiring both as a listener and as a performer." — Linus Roth



## 4 SEASONS FOR VIOLIN & GUITAR



Composer(s): **Antonio Vivaldi**  
Artist(s): **Linus Roth Petrit Ceku**  
Label: **EPR Classic (EPR)**  
Release Type: **PHYSICAL**  
Item #: **EPRC 0065**  
Primary Barcode: **608917725209**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$16.99**

**\$16.99 CD**  
**608917725209**



608917725209



## ABOUT THIS RELEASE

Actress, singer, and stage director Emeline Bayart sings Fragson, Guilbert, Brassens, Vincent Scotto, Anne Sylvestre, and Juliette... and here she gives new life to this essential music heritage with an exploration of songs where she adds her amazing panache to an unrivaled perspective. "D'Elle à Lui" sings of life's amorous escapades, with Emeline giving these songs a quirky humor that pairs laughter with the emotions. And she shows a priceless talent for illuminating the poetic art we call "spoken-song": feminine, free, and excited. Irresistible. Augustin Bondoux / Patrick Frémeaux



## D'ELLE A LUI

Composer(s): **Various**

Artist(s): **Emeline Bayart**

Label: **FRÉMEAUX & ASSOCIÉS (FRE)**

Release Type: **PHYSICAL**

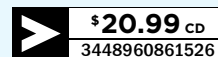
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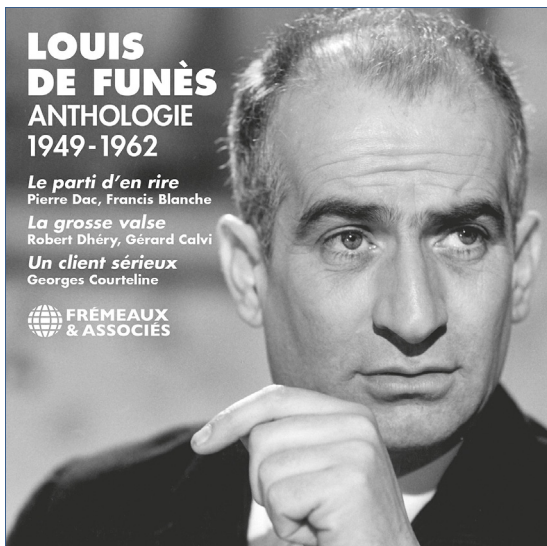
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



3448960861526



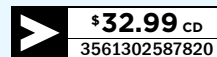
## ABOUT THIS RELEASE

An invitation to discover a little-known period in Louis de Funès' career, this unique three-CD box set by Jean-Baptiste Mersiol covers the comedy genius' little-known beginnings, between 1949 and 1962, revealing a singer and artist capable of far more than his celebrity would suggest. From the humorous TV show and political party "Le Parti d'En Rire" with Pierre Dac and Francis Blanche, to his astonishing duet with opera singer Janine de Waleyne, his collaborations with Fernandel in Courteline's comedy *Un client sérieux*, or *Supervielle's* *Le boeuf et l'âne de la crèche*, each work bears witness to the evolution of the legend. Audio sketches, in French. Patrick Frémeaux



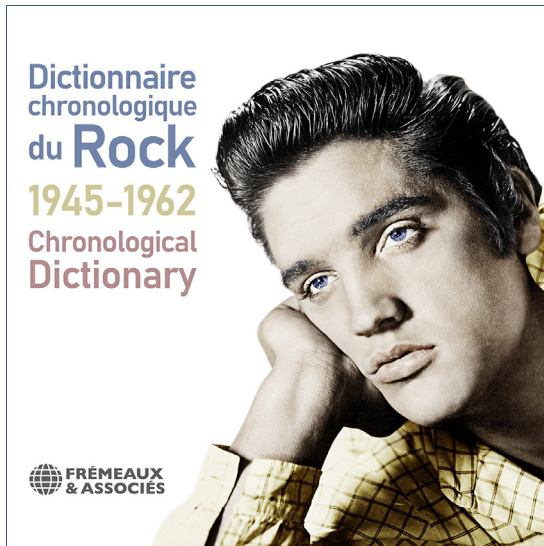
## ANTHOLOGIE 1949-1962

Composer(s): **Various**  
Artist(s): **Louis de Funès**  
Label: **FREMEAUX HERITAGE (FREH)**  
Release Type: **PHYSICAL**  
Item #: **FA5878**  
Primary Barcode: **3561302587820**  
Disc Count: **3**  
Format(s): **COMPACT DISC**  
US SRP: **\$32.99**



3561302587820





## ABOUT THIS RELEASE

A 100% teenage culture was born in the post-war years. Carried by rock music, a conveyor of sexual and racial freedom that caused a scandal as early as 1956, the new generation produced a sound and attitude that shook the world. This chronological dictionary (notes are listed in alphabetical order in the booklet) puts together 98 artists on 98 masterpieces and little-known gems. It allows us to understand this music's fundamentals. A rock musician, historian, and journalist, Bruno Blum comments on the birth, evolution, and different styles of rock music and its best representatives during the golden age of Rock N' Roll. Basic, indispensable — and a delight — for any rock lover. Patrick Frémeaux

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**98 tracks - ENTRIES COMMENTED BY ALPHABETICAL ORDER INSIDE**

**DISC 1 - THE BIRTH OF ROCK 'N' ROLL 1945-1951:** 1. JIM WYNN - Rock Woogie 2:48 - 2. THE DELMORE BROTHERS - Boogie Woogie Baby 2:47 - 3. ARTHUR CRUDDUP - That's All Right 2:51 - 4. RED FOLEY - Freight Train Boogie 2:52 - 5. AMOS MILBURN - Down the Road Apiece 3:00 - 6. MEMPHIS SLIM - Rockin' The House 2:47 - 7. PEE WEE KING - Ten Gallon Boogie 2:38 - 8. TEX WILLIAMS - Smokey Smokey Smokey (That Cigarette) 2:57 - 9. CHET ATKINS - Drzzy Strings 2:44 - 10. JIMMY PRESTON - Rock the Joint 2:39 - 11. ARTHUR SMITH - Gular Boogie 3:36 - 12. WILDO BILL MOORE - Rock and Roll 2:55 - 13. LALO GUERRERO - Marihuana Boogie 2:59 - 14. LOUIS JORDAN - Saturday Night Fish Fry 4:40 - 15. JIMMIE MCCRACKLIN - Rockin' All Day 2:41 - 16. TINY BRADSHAW - Well, Oh Well 2:41 - 17. ANNIE LAURIE - I Ain't Gonna Let You In 2:34 - 18. HAL SINGER - Rock Around the Clock 3:04 - 19. THE SMALLS - I Ain't the Meat 2:36 - 20. WYMONIE HARRIS - Bloodshot Eyes 2:44 - 21. DOC POMUS - Give It Up 2:39 - 22. JOHNNIE LEE WILLS - The Band's a Rockin' 2:54 - 23. CURLEY WILLIAMS - Move in a Little Closer 1:59 - 24. JACKIE BRENSTON - Rockin' 88 2:51

**DISC 2 - EARLY ROCK CLASSICS 1952 - 1956:** 1. HERMAN MANZIE - I'm Your Rockin' Man 2:27 - 2. SMILEY LEWIS - Little Mae 2:16 - 3. BILL MACK - Play My Boogie 2:18 - 4. ROY BROWN - Hurry Hurry Baby 2:35 - 5. BIG MAMA THORNTON - Hound Dog 2:51 - 6. BILL CARLISLE - I Ain't Nothin' To Tell, Joe 2:36 - 7. JUNIOR PARKER - Freelin' Good 2:58 - 8. DANNY TAYLOR - You Look Bad 2:27 - 9. BIG JO TURNER - Shake, Rattle and Roll 3:01 - 10. BILL HALEY - Rock Around the Clock 2:12 - 11. ELVIS PRESLEY - That's All Right 1:57 - 12. THE CHORDS - Sh-Boom 2:26 - 13. RAY CHARLES - I've Got a Woman 2:52 - 14. LONNIE DONEGAN - Rock Island Line 3:24 - 15. CLIFTON CHENIER - Ay-leté-fee 2:44 - 16. JOHNNY CASH - Folsom Prison Blues 2:50 - 17. CARL PERKINS - Blue Suede Shoes 2:19 - 18. BOBBY CHARLES - See You Later Alligator 2:51 - 19. FRANKIE LYMON - I Want You to Be My Girl 2:56 - 20. JOHNNY BURNETTE - Train Kept-a-Rollin' 2:17 - 21. FREDDIE BELL - Giddy-Up a Ding Dong 1:59 - 22. TOMMY STEELE - Rock With the Caveman 1:54 - 23. ALMA COGAN - I'm In Love Again 2:02 - 24. MAGALIE NOEL - Fais-Moi Mal, Johnny 2:24 - 25. HENRI SALVADOR - Rock and roll-mops 2:20

**DISC 3 - ROCK CLASSICS 1956-1958:** 1. LEW WILLIAMS - Bop Bop Ba Doo Doo 2:09 - 2. GENE VINCENT - Be-Bop-a-Lula 2:38 - 3. SONNY BURGESS - Red Headed Woman 2:10 - 4. ANDY STARR - Rockin' Rollin' Stone 2:51 - 5. THE CHIPS - Rubber Biscuit 2:09 - 6. JOHNNY HORTON - I'm Coming Home 2:08 - 7. LLOYD PRICE - Rock 'n' Roll Dance 2:17 - 8. FATS DOMINGO - Im Walkin' 2:11 - 9. RICHARD BERRY - Louis Love 2:14 - 10. BOB LUMAN - Red Hot 2:04 - 11. DANNY & THE JUNIORS - Jo Jo The Hip 2:10 - 12. BUDDY HOLLY - Peggy Sue 2:32 - 13. MARTY WILDE - Wild Cat 2:09 - 14. JERRY LEE LEWIS - Great Balls of Fire 1:53 - 15. RICKY NELSON - Stand Up 1:53 - 16. WANDA JACKSON - Fujiyama Mama 2:15 - 17. LITTLE RICHARD - Good Golly Miss Molly 2:10 - 18. CHUCK BERRY - Johnny B. Goode 2:40 - 19. HUEY 'PIANO' SMITH - Don't You Just Know It 2:34 - 20. JOHNNY OKEEFE - The Wild One 2:19 - 21. THE EVERLY BROTHERS - Wake Up, Little Suzie 2:03 - 22. CLIFF RICHARD - Move It 2:23 - 23. LARRY WILLIAMS - Slow Down 2:46 - 24. ESQUERITA - Rockin' the Joint 2:03 - 25. RITCHIE VALENS - La Bamba 2:08

**DISC 4 THE TURN OF THE SIXTIES 1958-1962:** 1. EDDIE COCHRAN - Summertime Blues 2:01 - 2. FRANKIE FORD - Sea Cruise 2:43 - 3. JACK SCOTT - The Way Walk 2:43 - 4. THE COASTERS - Along Came Jones 2:57 - 5. VINCENT TAYLOR - Brand New Cadillac 2:37 - 6. BILLY FURY - My Advice 2:05 - 7. THE PHANTOM - Love Me 1:52 - 8. ROY ORBISON - Only The Lonely 2:27 - 9. JOHNNY HALLYDAY - Sois-tu sûr 2:05 - 10. JOHNNY KIDD - Shakin' All Over 2:22 - 11. THE VENTURES - Walk Don't Run 2:05 - 12. THE SHADOWS - Apache 2:56 - 13. THEOPHILUS BECKFORD - Georgia and the Old Shoe 2:38 - 14. BO DIDDLEY - Bo Diddley Is Loose 3:01 - 15. ARETHA FRANKLIN - Are You Sure 2:41 - 16. LES CHAUSSETTES NOIRS - Dactylo rock 2:38 - 17. DIN - Runaround Sue 2:15 - 18. DICK DALE - My Girl 2:15 - 19. THE SPOTNICKS - Orange Blossom Special 2:18 - 20. THE BEACH BOYS - Surfer Safari 2:06 - 21. LOU REED - Your Love 2:02 - 22. BOB MARLEY - Judge Not 2:33 - 23. THE BEATLES - Love Me Do 2:24 - 24. THE CHANTAYS - Pipeline 2:21

## DICTIONARY OF ROCK

Composer(s): **Various**

Artist(s): **Various**

Label: **FRÉMEAUX HERITAGE (FREH)**

Release Type: **PHYSICAL**

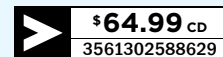
Item #: **FA5886**

Primary Barcode: **3561302588629**

Disc Count: **4**

Format(s): **COMPACT DISC**

US SRP: **\$64.99**



3561302588629



## ABOUT THIS RELEASE

Merging the best of gospel, jazz, blues, and rock, the rhythm & blues vocal groups were no doubt the cream of American popular music. Belatedly tagged 'doo wop,' astounding African-American groups—both virtuoso and obscure, such as The Ink Spots and The Robins—came together as a founding genre. Their very influential style and artistic power left a tremendous mark on both soul and rock music, as early as some of Elvis Presley's greatest hits like 'Don't Be Cruel,' The Drifters, Dion, The Beach Boys, and even Lou Reed, whose rare first 1962 recording is included here. Bruno Blum tells the story of the street corner tradition singers, who became short-lived wonders, thanks to a handful of irresistible tunes. A truly indispensable anthology. Patrick Frémeaux



## INDISPENSABLE DOO WOP

Composer(s): **Various**

Artist(s): **Various**

Label: **FREMEAUX HERITAGE (FREH)**

Release Type: **PHYSICAL**

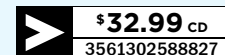
Item #: **FA5888**

Primary Barcode: **3561302588827**

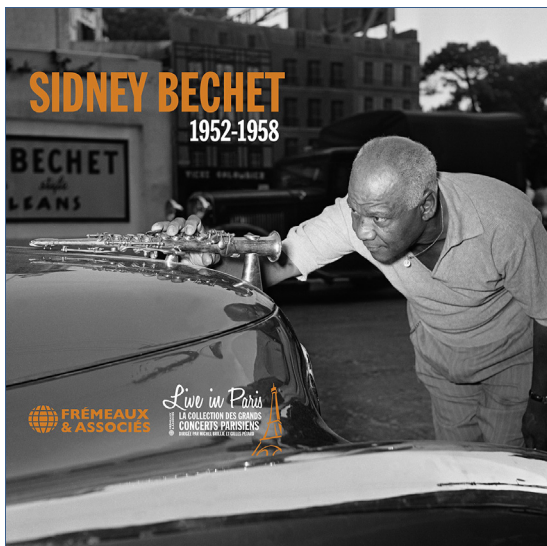
Disc Count: **3**

Format(s): **COMPACT DISC**

US SRP: **\$32.99**



3561302588827



## ABOUT THIS RELEASE

Sidney Bechet, like Louis Armstrong, was among the greatest musicians of his time and one of the first great jazz soloists. This 3 CD set brings together live recordings of concerts given mainly in Paris between 1952 and 1958, and they capture the very essence of the extraordinary swing this jazz veteran displayed in the fifties. Like a true rock star before his time, Bechet set crowds on fire with his virtuoso skills, his charisma, and his contagious fervour. Here we have precious evidence of the tremendous excitement that his concerts aroused, and his music has the same effect today, thanks to his incandescent playing that causes vibrations in every listener. Patrick Frémeaux The Live in Paris collection by Michel Brillié allows listeners to hear previously unreleased recordings (made at concerts and private or radio sessions) by the great 20th stars in jazz, rock & roll, and song. These "live" takes, and the artists' rapport with their audiences, give these performances an additional soul and sensibility in counterpoint to the rigorous demands of studio recordings. Particular care was taken when restoring the sound of these tapes in order to meet CD standards while preserving the original colours of the period. Patrick Frémeaux & Gilles Pétard



## LIVE IN PARIS, 1952-1958

Composer(s): **Sidney Bechet**  
Artist(s): **Sidney Bechet**  
Label: **FREMEAUX HERITAGE (FREQ)**  
Release Type: **PHYSICAL**  
Item #: **FA5889**  
Primary Barcode: **3561302588926**  
Disc Count: **3**  
Format(s): **COMPACT DISC**  
US SRP: **\$32.99**

**\$32.99 CD**  
3561302588926



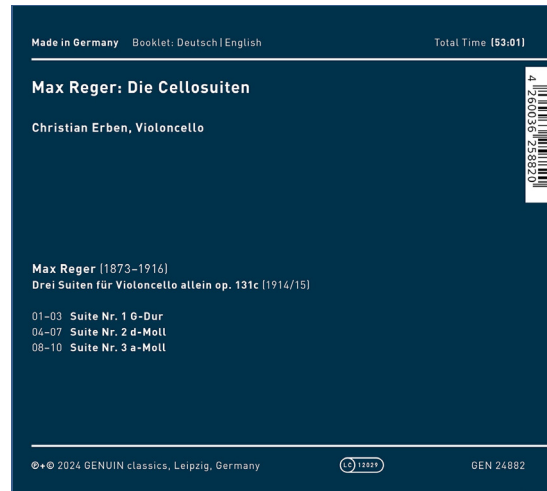
3561302588926





## ABOUT THIS RELEASE

On his new GENUIN album, cellist Christian Erben, a member of the renowned Gewandhaus Orchestra, presents one of the most intriguing oeuvres for his instrument from the 20th century: Max Reger's three suites for solo cello. Baroque grandeur and intellectual depth, late-Romantic harmony, and masterful counterpoint: no one had explored the soloistic possibilities of perhaps the most human of all instruments as comprehensively since Johann Sebastian Bach as Max Reger did. Christian Erben delves into the immense suites down to the finest detail and brings their tonal intricacies to light!



## DIE CELLOSUITEN

GENUIN

Composer(s): **Reger, Max**

Artist(s): **Erben, Christian**

Label: **GENUIN (GEN)**

Release Type: **PHYSICAL**

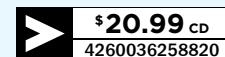
Item #: **GEN 24882**

Primary Barcode: **4260036258820**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



4260036258820



## ABOUT THIS RELEASE

Even the name of the newcomer duo from Leipzig conjures up the legendary times of cabaret, silent film, and the Golden 1920s: lola.gelb is what Anika Paulick (voice) and Michelle Bernard (piano) call themselves for the release of their debut album with GENUIN. On the program: the journeys of human life across the vast sea as well as into the (un)depths of our emotional worlds. Alongside numerous real places, lola.gelb takes us to the fantasy island "Youkali," the "Bar zum Krokodil" (The Crocodile Bar), and the reflections of Friedrich Hollaender's "Wenn ich mir was wünschen dürfte" (If I Could Wish for Something). With Kurt Weill, they sing about the ship with fifty cannons in "Pirate Jenny" (from the "Threepenny Opera") and summarize with Hildegard Knef's "17 Millimeter fehlten mir zum Glück" (17 Millimeters Short of Happiness). So, let's pour ourselves a glass of champagne and set off!



## LOLA GELB

GENUIN

Composer(s): **Becker, Udo; Beckmann, Hans Fritz; Brecht, Bertolt; Eichhorn, Benedikt; Engel-Berger, Willy; Fernay, Roger; Hammerschmid, Hans; Hauptmann, Elisabeth; Henrich, Ulf; Hollaender, Friedrich; Knef, Hildegard; Kreisler, Georg; Lane, Dorothy; Löhner-Beda, Fritz; Mackeben, Theo; Monnot, Marguerite; Niessen, Charly; Piaf, Edith; Pigor, Thomas; Weill, Kurt**

Artist(s): **Bernard, Michelle; lola.gelb**

Label: **GENUIN (GEN)**

Release Type: **PHYSICAL**

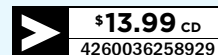
Item #: **GEN 24892**

Primary Barcode: **4260036258929**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$13.99**

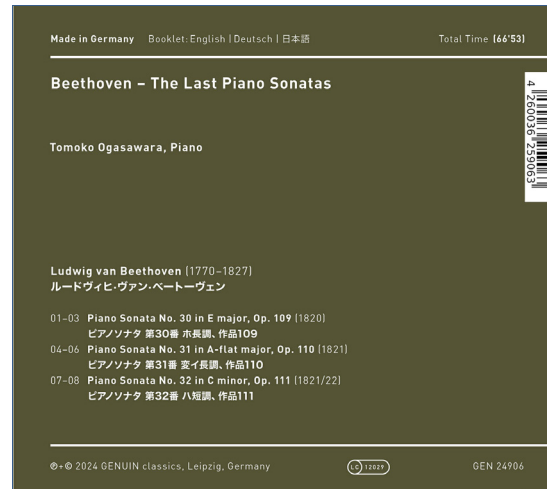


4260036258929



## ABOUT THIS RELEASE

A monument of piano literature, the grand finale of the "New Testament of the piano": Tomoko Ogasawara performs Ludwig van Beethoven's last three piano sonatas on her new GENUIN album. She captures the transcendent quality of these masterpieces, which transcend boundaries in every respect, with precision and sensitivity. The immense technical difficulties vanish, just as Beethoven must have wished, behind great seriousness and depth of feeling. Musical proclamation par excellence!



## THE LAST PIANO SONATAS

GENUIN

Composer(s): **Beethoven, Ludwig van**

Artist(s): **Ogasawara, Tomoko**

Label: **GENUIN (GEN)**

Release Type: **PHYSICAL**

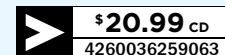
Item #: **GEN 24906**

Primary Barcode: **4260036259063**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



4260036259063





## ABOUT THIS RELEASE

Although Wagner didn't compose organ music himself, it is not difficult to imagine his colorful orchestrations transcribed for the organ. To enrich an overly ecclesiastic organ repertoire, 19th-century composers such as the legendary organist Edwin Lemare, Sigfrid Karg-Elert, and Franz Liszt created organ transcriptions of beloved Wagner operas like *Die Meistersinger von Nürnberg*, *Tristan und Isolde*, and *Tannhäuser*. With their intricate layering and dramatic counterpoints, these operas proved a perfect match for the splendor of the Romantic organ.



## AN ORGANIC JOURNEY



Composer(s): **Richard Wagner**

Artist(s): **Laurens de Man**

Label: **Globe Records (GLB)**

Release Type: **PHYSICAL**

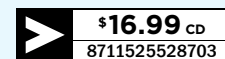
Item #: **GLO5287**

Primary Barcode: **8711525528703**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



8711525528703



## ABOUT THIS RELEASE

This CD collection presents a broad range of Hansjörg Angerer's many recordings and also serves to showcase an extraordinary artistic personality in his entire versatility. The Art of Hansjörg Angerer allows you to experience the art of horn playing—encompassing in an extremely fascinating way the natural horn, the double horn in F/B flat, and the horn in F, as well as the historical Parforce horn, highlighting the special musical interpretations of this artist.



## THE ART OF HANSJORG ANGERER



Composer(s): **Ondrej Anton Hermann Baumann**  
Artist(s): **Hansjorg Angerer Salzburger Hofmusik Ensemble Sol-Sol-La-Sol Norbert Riccabona Bozidar Noev Salzburg Wind Philharmonic**

Label: **GRAMOLA (GML)**  
Release Type: **PHYSICAL**  
Item #: **GRAM99286**  
Primary Barcode: **9003643992863**  
Disc Count: **9**  
Format(s): **COMPACT DISC**  
US SRP: **\$59.99**



9003643992863



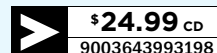
## ABOUT THIS RELEASE

Albin Fries, who is also a passionate natural scientist, presents highlights of his Lied oeuvre on this CD with soprano Margarita Gritskova, who has been a member of the Vienna State Opera ensemble since 2012. These include songs that refer to nature, such as the “Seasons” cycle, which includes a setting of Uhland’s famous poem “Frühlingsglaube,” as well as music on poems by Hermann Hesse, Stefan Zweig, and Heinrich Seidel; songs dedicated to love, such as the cycle “Lieder nach Gedichten von Friedrich Rückert op. 52” and settings of other poems by Adelbert von Chamisso and Clemens Brentano. The “Five Last Songs op. 53,” based on poems by Theodor Storm and Edith Haider, which are dedicated to Margarita Gritskova, were composed under the impression of the composer’s determination to cease composing, which had become impossible for him due to his advanced hearing loss.



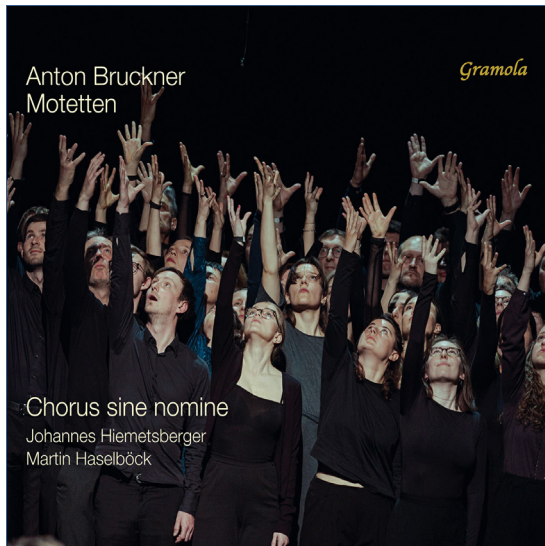
## SONGS

Composer(s): **Albin Fries**  
Artist(s): **Margarita Gritskova**  
Label: **GRAMOLA (GML)**  
Release Type: **PHYSICAL**  
Item #: **GRAM99319**  
Primary Barcode: **9003643993198**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$24.99**



9003643993198





## ABOUT THIS RELEASE

Chorus sine nomine, founded in 1991 by Johannes Hiemetsberger, is one of the most distinguished and innovative concert choirs in Austria. On this CD, the choir presents motets by Anton Bruckner. Bruckner simply called them sacred choruses, as the reason for their composition can usually be traced back to a liturgical occasion. The six works on the CD correspond to such liturgical interludes: Graduale (Christus factus est, Locus iste, Os justi, Virga Jesse), Offertorium (Ave Maria), and a hymn for the Good Friday liturgy (Vexilla regis). As an organist, Bruckner was admired above all for his improvisations. He was particularly admired for his high contrapuntal skills, in which he demonstrated his craftsmanship in fugue and imitation. The style of the fugal parts of his improvisations was based on Baroque patterns (such as Handel), while in other, more imaginative parts, the tonal language of his organ playing became increasingly typical of Bruckner. Martin Haselböck establishes this connection to Bruckner with his organ improvisations.



## MOTETTEN



Composer(s): **Anton Bruckner Martin Haselböck**

Artist(s): **Chorus sine nomine Martin Haselböck**

Label: **GRAMOLA (GML)**

Release Type: **PHYSICAL**

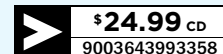
Item #: **GRAM99335**

Primary Barcode: **9003643993358**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$24.99**



9003643993358



## ABOUT THIS RELEASE

Already with their first album “Tanz’ von innen,” the Divinerinnen ensemble impressed with this slender sound ideal which challenges the typical sound of Viennese light music. Three years later, this is followed up with their new album “divinerisch!”, for which the seven musicians seem to have distilled their style and aired it out – the Landler (country dance) doesn’t sound like leather soles on a wooden floor, but like bare feet on a summer meadow. The cozy bedtime heaviness of the late hour, of wine and conviviality, which many associate with Viennese music, is not at all their thing. The Divinerinnen ensemble gives the melodies a radical breath of fresh air. And when you listen, you realize that as much as you like to wallow in melancholy and world-weariness from time to time, right now you need a new beginning and clarity. That’s where the divinerisch way rises – to airy heights, where you can feel a fresh cool breeze in your ears: sharp and spicy, radiant and sparkling sound, delicate and light-footed melodies. More frizzante than spritz. Many a typical Viennese motif is thoroughly aired out. Many a newcomers piece is self-confidently divinerized. And when they dip a toe briefly and elegantly into the dirt during a spicy verse, you find them terribly charming and a bit sexy besides, these Divinerinnen. Sandra Hupfaut



## DIVINERISCH!



Composer(s): **Traditional Hans von Frankows**

Artist(s): **Divinerinnen**

Label: **GRAMOLA (GML)**

Release Type: **PHYSICAL**

Item #: **GRAM99345**

Primary Barcode: **9003643993457**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$24.99**



9003643993457



## ABOUT THIS RELEASE

Clara Schumann was one of the most famous of all 19th-century piano virtuosos, admired by contemporaries such as Liszt and Thalberg. Her piano works never succumb to stereotype, and the Romances anticipate the sonority of Brahms' late music for piano. Her Variations, Op. 20 entwine Robert Schumann's themes with her own in music of touching intimacy. The Preludes and Fugues reflect Clara's love of Bach. This first volume of her complete music for solo piano is performed by the distinguished French pianist, Jean-Pierre Armengaud, who has written about Robert and Clara Schumann, as well as having organised a symposium devoted to them.

**CLARA SCHUMANN (1819–1896)**  
**PIANO MUSIC • 1**

Clara Schumann was one of the most famous of all 19th-century piano virtuosos, admired by contemporaries such as Liszt and Thalberg. Her piano works never succumb to stereotype and the *Romances* anticipate the sonority of Brahms' late music for piano. Her *Variations, Op. 20* entwines Robert Schumann's themes with her own in music of touching intimacy. The *Preludes and Fugues* reflect Clara's love of Bach. This first volume of her complete music for solo piano is performed by the distinguished French pianist, Jean-Pierre Armengaud, who has written about Robert and Clara Schumann as well as having organised a symposium devoted to them.

JEAN-PIERRE ARMENGAUD

|      |                                                                                                      |       |
|------|------------------------------------------------------------------------------------------------------|-------|
| 1-3  | THREE ROMANCES, OP. 21 (1853–55)                                                                     | 12:12 |
| 4-6  | THREE PRELUDES AND FUGUES, OP. 16 (1845)                                                             | 13:10 |
| 7    | VARIATIONS ON A THEME BY ROBERT SCHUMANN, OP. 20 (1853)                                              | 12:09 |
| 8-10 | THREE ROMANCES, OP. 11 (1838–39)                                                                     | 14:07 |
| 11   | SCHERZO NO. 2 IN C MINOR, OP. 14 (1841)                                                              | 04:45 |
| 12   | ROMANCE IN A MINOR, WoO 28 (1853)                                                                    | 04:53 |
| 13   | PRELUDE AND FUGUE IN F SHARP MINOR (1845)                                                            | 05:11 |
| 14   | LIEDER-ALBUM FÜR DIE JUGEND, OP. 79 – NO. 23. ER IST'S (1849) (Robert Schumann, arr. Clara Schumann) | 01:31 |
| 15   | ROMANCE IN B MINOR (1856)                                                                            | 06:07 |

TOTAL PLAYING TIME: 74:36

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GP930

**CLARA SCHUMANN:**  
**PIANO WORKS, VOL. 1**

**GRAND PIANO**

Composer(s): **Schumann, Clara; Schumann, Robert**  
Artist(s): **Armengaud, Jean-Pierre**  
Label: **GRAND PIANO (GP)**  
Release Type: **PHYSICAL**  
Item #: **GP930**  
Primary Barcode: **747313993024**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$19.99**

**\$19.99** CD  
747313993024

747313993024





## ABOUT THIS RELEASE

The ensemble of the Bachakademie, the Gaechinger Cantorey, plays under the direction of Hans-Christoph Rademann. For this purpose it comprises the instrumentalists and up to four vocalists per voice, including the soloists, all specialists in their field, as Bach himself wished it. This is a vision that only now can be fulfilled in its ideal form. To this day the music will inspire its audience to devotion, challenge them to reflect and make them glad. It addresses questions of faith and comes to terms with particular situations of human life. The Internationale Bachakademie Stuttgart is performing all these cantatas in chronological order exactly 300 years later. The performances follow the latest state of Bach research documented in the new 2022 catalogue of Bach's works BWV3.



## V6: VISION BACH

Composer(s): **Johann Sebastian Bach**

Artist(s): **Gaechinger Cantorey**

Label: **HAENSSLER CLASSIC (HAE)**

Release Type: **PHYSICAL**

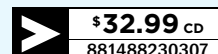
Item #: **HC23030**

Primary Barcode: **881488230307**

Disc Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$32.99**



881488230307



## ABOUT THIS RELEASE

Gerhard Oppitz plays Robert Schumann Piano Works, Vol. 2 In the second part of his Schumann cycle, Gerhard Oppitz combines four works composed in the second half of the “piano decade” from 1830 to 1840 with two from the beginning and end of Schumann’s piano music period: on the one hand Carnaval op. 9 (1837), Piano Sonata no. 1 op. 11 (1836), Kinderszenen op. 15 (1839) and the Drei Romanzen op. 28 (1840), and on the other Schumann’s Papillons op. 2 published in 1832 and the Drei Fantasiestücke op. 111 published in 1852.



## V2: PIANO WORKS

Composer(s): **Robert Schumann**

Artist(s): **Gerhard Oppitz**

Label: **HAENSSLER CLASSIC (HAE)**

Release Type: **PHYSICAL**

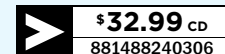
Item #: **HC24030**

Primary Barcode: **881488240306**

Disc Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$32.99**



881488240306



#### ABOUT THIS RELEASE

Marian Hymns Masterpieces of musical Marian devotion over the centuries, composed by the greatest composers of the time, as well as well-known traditional hymns, interpreted by renowned soloists and ensembles such as the Gächinger Kantorei Stuttgart under Helmuth Rilling, Renata Tebaldi, the Don Cossack Choir Serge Jaroff, or the Stuttgart Hymnus Choir Boys' Choir.



#### AVE MARIA - MARIAN HYMNS

Composer(s): **Traditional Johann Sebastian**  
Artist(s): **Robert Levin Don Kosaken Chor  
Serge Jaroff Cornelia Lanz Stefan Laux  
Kammerchor Stuttgart Sonntaud Engels-  
Benz Be**

Label: **HAENSSLER CLASSIC (HAE)**

Release Type: **PHYSICAL**

Item #: **HC24051**

Primary Barcode: **881488240511**

Disc Count: **2**

Format(s): **COMPACT DISC**

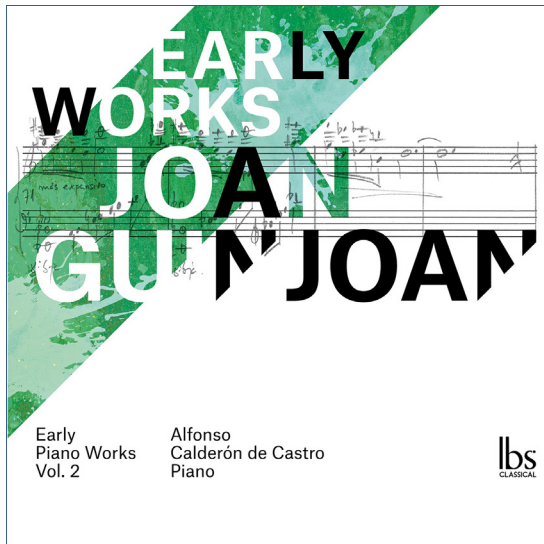
US SRP: **\$24.99**

**> \$24.99 CD**  
**881488240511**



881488240511





## ABOUT THIS RELEASE

From ancient times, cosmogonies talk about chaos as the origin: it is not the previous disorder but the abyss where things find their place to be. A distance that reminds us of the creation power, repeated as an echo in a creative momentum. Thus, Joan Guinjoan understands artistic creation, where the composer always finds an abyss under his feet. An abyss that both fascinates and challenges; facing it means boldness and the necessary craft to find one's own voice in the concert voices. Therefore, he defined composition as the challenge to face one's self. But also, the horizon of his work was to find his roots inside himself after a long journey of more than half a century. However, we stand in front of a sort of music that is not born from abstract speculation but from craftsmanship; it means from the sudden meeting with musical stuff. Precisely, Guinjoan's piano, which is provided with a sharp consciousness of musical stuff, is productive in our analysis and speculative games. In front of them, the Maestro always expresses his reservations, aware of the dangers of some creative adventures during the Post Avant-Gardes. In this work, Alfonso Calderón de Castro sets himself up as an interpreter in the Greco-Latin sense of the term: one destined to reveal what remains hidden. He does so by revealing hidden aspects of Guinjoan's piano literature, allowing us to take these early works as microcosms of his entire catalogue. His piano navigates with personality and aesthetic intelligence, embodying the composer's motto, which is the instrumental humanization from the subtle exploration of all parameters, without forgetting the communications among composer, performer, and listener. In short, the pianist gives us in this work an anthology destined for the timelessness of what is classical, capable of withstanding the passage of time with the elegance of a caryatid.

**Early Works**  
**Joan Guinjoan**  
Complete Piano Works  
Vol. 2

Alfonso Calderón de Castro  
Piano

**lbs**  
CLASSICAL

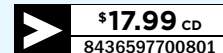
|                                                                                          |          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|------------------------------------------------------------------------------------------|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 01. Preludio Nº1                                                                         | 02:27:60 | <p><b>Booklet</b> in English, Spanish and Catalan</p> <p><b>Recording venue:</b><br/>Auditorio Manuel de Falla (Granada - Spain)<br/>7-9<sup>th</sup> March 2022</p> <p><b>Music Producer:</b> Francisco Moya<br/><b>Mixer &amp; Mastering:</b> Iberia Studio<br/><b>Sound engineer:</b> Cheluis Salmerón</p> <p><b>Liner notes:</b> Diego Civillotti<br/><b>Translation to English:</b> Imma Cucó i Claredó<br/><b>Translation to Spanish and Catalan:</b> Diego Civillotti<br/><b>Design:</b> Eremenko Design<br/><b>Photos:</b> Michal Novak, personal archive François Guinjoan<br/><b>Executive Producer:</b> Gloria Medina, IBS Artist</p> <p>© 2024 Copyright: IBS Artist<br/>NºCat: IBS102024   DL GR 768-2024</p> <p><b>DDD</b>  8 436597 700801</p> |
| 02. Ensayo a dos voces                                                                   | 01:32:73 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 03. El Pinell de Dalt                                                                    | 03:06:00 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 04. Fantasia en Do                                                                       | 09:47:01 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 05. Scherzo y Trio                                                                       | 05:39:15 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 06. Suite Op.1 N.1: I. Introducción                                                      | 01:22:35 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 07. Suite Op.1 N.1: II. Española                                                         | 01:08:38 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 08. Suite Op.1 N.1: III. Canto para un Bebé                                              | 00:44:54 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 09. Suite Op.1 N.1: IV. Ritmos modernos                                                  | 01:22:35 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 10. Suite Op.1 N.1: V. Lamento                                                           | 00:46:55 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 11. Suite Op.1 N.1: VI. Canto popular religioso                                          | 01:48:06 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 12. Pequeña Fantasia en Fa menor                                                         | 02:12:59 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 13. Tres pequeñas piezas Op.2 N.1: 1. Resignación (Sarabande)                            | 01:22:35 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 14. Tres pequeñas piezas Op.2 N.1: 2. Siciliana (Homenaje a los clavecinistas franceses) | 01:29:64 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 15. Tres pequeñas piezas Op.2 N.1: 3. Melodía exótica                                    | 01:45:10 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 16. Rosario Vasconcel                                                                    | 02:23:73 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 17. Suite Moderna: I. Moderato                                                           | 01:27:13 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 18. Suite Moderna: II. Lento                                                             | 02:10:73 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 19. Suite Moderna: III. Presto                                                           | 01:13:62 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 20. Momentos N.1                                                                         | 04:33:01 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 21. Chez Garcia Ramos                                                                    | 05:09:74 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |

Total CD time: 54:43:03

## GUINJOAN: EARLY PIANO WORKS, VOL. 2



Composer(s): **Guinjoan, Joan**  
Artist(s): **de Castro, Alfonso Calderón**  
Label: **IBS CLASSICAL (IBS)**  
Release Type: **PHYSICAL**  
Item #: **IBS-102024**  
Primary Barcode: **8436597700801**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$17.99**



8436597700801



## ABOUT THIS RELEASE

In the late 1960s, the composer Michael Nyman coined the term “minimalism” to describe a new musical aesthetic characterized by a certain simplicity and economy of means. One of the composers associated with this movement, La Monte Young, embraced the term with enthusiasm, while others like Steve Reich and Philip Glass nuanced it with terms such as “music without intention” or “music with a repetitive structure.” The term “hypnotic music” might also be appropriate for some works by Simeon ten Holt or Arvo Pärt, provided we are attuned to the monotonous hum of rain, have a fondness for grey—the languid greys of overcast days—or appreciate a certain suspension of the world. Considered to be the most gifted and promising pianist of his generation in Poland, Szymon Nehring is the only Pole to have won first prize at the Arthur Rubinstein International Piano Competition in Tel Aviv (2017). He was also a finalist at the Chopin Competition in Warsaw at only 19 years of age. Szymon Nehring performs with orchestras such as Sinfonia Varsovia, Warsaw Philharmonic Orchestra, Polish National Radio Symphony Orchestra in Katowice, NFM Wrocław Philharmonic, Israel Symphony Orchestra, Bamberger Symphoniker, Hamburger Symphoniker, Orchester Philharmonique de Marseille, and Orchestre Paseloup in France, and the Orchestra of the Eighteenth Century, collaborating with conductors such as John Axelrod, Lukas Borowicz, Sylvain Cambreling, Karina Canellakis, Pablo Heras-Casado, Marzena Diakun, Lawrence Foster, Giancarlo Guerrero, Jacek Kasprzyk, Grzegorz Nowak, Pawel Przytocki, George Tchitchinadze, David Zinman, and Omer Meir Wellber. He also performed and recorded with the late Krzysztof Penderecki, among other works, Mr. Penderecki’s piano concerto.



## MINIMALIST

Composer(s): **Glass, Philip; Górecki, Henryk Mikolaj; Holt, Simeon ten; Kancheli, Giya; Kilar, Wojciech; Nehring, Szymon; Pärt, Arvo**  
Artist(s): **Nehring, Szymon; Klauza, Michal; Polish Radio Symphony Orchestra, Warsaw; Polish Radio Orchestra**

Label: **IBS CLASSICAL (IBS)**

Release Type: **PHYSICAL**

Item #: **IBS-132024**

Primary Barcode: **8436597700832**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$17.99**

**\$17.99 CD**  
**8436597700832**



8436597700832



## ABOUT THIS RELEASE

In this 1720 score, Johann Sebastian Bach laid the foundation that would shape the future of the violin in Western music. While building on the contributions of earlier composers, his meticulous craftsmanship—a true compendium of the instrument's virtues—and his vision in terms of musical conception and performance render these Six Sonatas and Partitas for solo violin a cornerstone. No self-respecting violinist can ignore them, as they serve both as a fundamental study and a lofty aspiration. There is no separation between the performer and the music; their expressive power and technical demands require a lifelong dedication. This is exactly what the excellent violinist Gisella Curtolo tells us: In Spanish, grabar means to leave a mark on a surface, on stone... on a CD. It is something lasting, like a "sculpture of sounds." It is a way to communicate the culmination of our journey, akin to scaling a mountain and reaching the summit, achieving something "epic" that we have been carefully preparing and envisioning year after year. There comes a moment in musicians' lives when they feel like the right time to "record" what they have been playing, teaching, and perfecting for many years. This is how I felt as I approached the recording of this immense masterpiece, one of the pillars of the repertoire for violinists of the past, present, and surely the future.



## J.S. BACH: SONATAS & PARTITAS

lbs  
CLASSICAL

Composer(s): **Bach, Johann Sebastian**

Artist(s): **Curtolo, Gisella**

Label: **IBS CLASSICAL (IBS)**

Release Type: **PHYSICAL**

Item #: **IBS-142024**

Primary Barcode: **8436597700849**

Disc Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$21.99**

**\$21.99 CD**  
8436597700849



8436597700849





## ABOUT THIS RELEASE

Emiliana de Zubeldía's musical legacy includes works for piano, guitar, harp, and chamber ensembles; songs for two voices a cappella, voice and piano, voice, piano, and woods; works and arrangements for choir for 4 and up to 8 equal and mixed voices; a choral mass; concerts; symphonies; and symphonic poems. Some of her works reflect her passage through the practice of the impressionist and avant-garde music of Paris in the 1920s. Her respect for traditional harmony in some works contrasts with a great freedom in the application of Novaro's system in many others. This recording contains the second and last part of all her compositions for voice and piano known up to now, which had mostly been stored away in the archives of the University of Sonora without being recorded or edited. Four blocks that give evidence of Emiliana's vast interest in diverse literary genres are presented: the first one approaches eight fables for children, six by Tomás de Iriarte and two by Félix María de Samaniego. In these works, the author captures the lyricism of the fable.



## SOLES & BRUMAS II

Composer(s): **Bolio, Antonio Media; Capdevila, Arturo; Galbán, Ellen McGrath de; Ibarbourou, Juana de; Iriarte, Tomas de; Labarthe, Pedro Juan; Luisi, Luisa; Mercado, Julio; Mistral, Gabriela; Samaniego, Félix María de; Sansores, Rosario; Tablada, José Juan; Traditional; Zubeldía, Emiliana de**

Artist(s): **Castiblanque, Javier; Robaina, Jorge; Rivera, Elena**

Label: **IBS CLASSICAL (IBS)**

Release Type: **PHYSICAL**

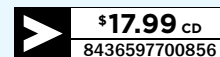
Item #: **IBS-152024**

Primary Barcode: **8436597700856**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$17.99**



8436597700856



## ABOUT THIS RELEASE

Despite achieving great success in the operatic scene, Pablo Sorozábal (1897-1988), born in Donostia and passing away in Madrid, maintained a profound connection with choral music throughout his extensive career. In fact, it was within the ranks of the vibrant choral movement of his native Basque Country where his artistic personality began to take shape, including his fascination with voice and theatre. It's no surprise, then, that he devoted some of his most intimate pages to these choirs, connecting them to his family heritage. In fact, his father, a stonecutter by trade, was also a talented *bertsolari* who shared his songs in the taverns of San Sebastián. From him, Sorozábal inherited a language, Basque, "that sounded like music" on his lips, and a deep love for folk music. According to a tradition passed down through generations, as recounted by the writer Bernardo Atxaga from his great-grandfather, Sorozábal's ancestors, who hailed from the Portale farmhouse in the village of Larraul, near Asteasu, "whistled better than the birds" ("txoriek baino hobeto egiten diate txistu").



## SOROZÁBAL: CHORAL WORKS I



Composer(s): **Fernandez-Shaw, Guillermo; Sorozábal, Pablo; Traditional**

Artist(s): **Azurza, Enrique; Kea Vocal Ensemble; Lerena, Mario**

Label: **IBS CLASSICAL (IBS)**

Release Type: **PHYSICAL**

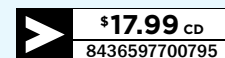
Item #: **IBS-92024**

Primary Barcode: **8436597700795**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$17.99**



8436597700795



## ABOUT THIS RELEASE

The great Yevgeny Svetlanov frequently conducted Debussy. His interpretation of Debussy's *Prélude à l'après-midi d'un faune* in the Philharmonia concert recorded here in 2001 has an almost operatically vocal style, coupled with spacious tempo. He achieves a most remarkable response from the Philharmonia both in this piece and *La Mer*, in which the dramatically assertive style of brass playing contributes to a particularly powerful approach to the French composer's music. Svetlanov's conducting of Respighi's orchestration of two of Rachmaninov's *Etudes-Tableaux*, with the BBC Symphony Orchestra in October 1999, is typically atmospheric in the first tableaux – *La Mer et les Mouettes* (The Sea and the Gulls) following Debussy's *La Mer*, while the second, *La Foire* (The Fair), demonstrates the conductor's wonderful ear for colour. Prokofiev's *Overture on Hebrew Themes* was composed for sextet in 1919 while in the USA, but was re-scored for orchestra in 1934. Svetlanov's concert with the LSO from October 1979 is a rarity since his only recording dates back to an early Melodiya account.



## DEBUSSY, RACHMANINOFF

Composer(s): **Claude Debussy Sergei Prokofiev**

Artist(s): **Yevgeny Svetlanov Philharmonia Orchestra BBC Symphony Orchestra London Symphony Orchestra**

Label: **ICA CLASSICS (CD) (ICA)**

Release Type: **PHYSICAL**

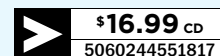
Item #: **ICAC5181**

Primary Barcode: **5060244551817**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



5060244551817





## ABOUT THIS RELEASE

For his first CD with La Dolce Volta, Olivier Latry has chosen a programme devoted to the music of Johann Sebastian Bach. This recording, made on the massive Cavaillé-Coll organ of Notre-Dame de Paris, of which he is titular organist, raises a number of fascinating questions. 'My approach highlights several paradoxes: the notion of performing these key works of Protestantism in one of the most emblematic centres of Catholicism, first of all, but also of playing them on an instrument that is, to say the least, far removed from the Baroque and Classical style of organ building. It's quite true, all of this raises questions. 'However, the most important question remains, in my opinion, that of authenticity in music. I must confess that this concept often seems to me to be a decoy... Playing Bach in this context therefore implies finding a new balance in order to preserve the spirit and letter of music. One cannot be divorced from the other. 'Every performer plays with the instruments of his or her time, and the instrument I have here at Notre-Dame is an outstanding one. One cannot and must not fight against the past, but on the contrary assimilate it, the better to derive inspiration from it and then find one's personal path. We shouldn't really be talking about authenticity at all, but, more soberly, about sincerity.'

**Bach to Notre-Dame**  
**Olivier Latry**  
Grand Orgue de Notre-Dame de Paris

Ricercare a 6 BWV 1079  
Fugue en Sol mineur BWV 578  
Toccata et fugue en Ré mineur BWV 565  
Choral Erbarm' dich mein, o Herre Gott BWV 721  
Fantaisie en Sol mineur BWV 542  
Fugue en Sol mineur BWV 542  
In dir ist Freude BWV 615  
Choral Herzlich tut mich verlangen BWV 727  
Pièce d'orgue BWV 572  
Passacaille et fugue en Ut mineur BWV 582

**LE DERNIER TÉMOIGNAGE SONORE GRAVÉ  
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English commentary inside  
Mit deutscher Textbeilage  
日本語解説付

3 770001 906973

## BACH TO NOTRE-DAME



Composer(s): **Johann Sebastian Bach**  
Artist(s): **Olivier Latry**  
Label: **LA DOLCE VOLTA (LDV)**  
Release Type: **PHYSICAL**  
Item #: **LDV70**  
Primary Barcode: **3770001906973**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$20.99**

**\$20.99 CD**  
3770001906973



3770001906973



## ABOUT THIS RELEASE

The Forty Hours devotion is a mysterious celebration that consists of displaying the Blessed Sacrament on the altar for the time Christ remained in the tomb. In Spain, this extraordinary prayer, lasting over three days, included siestas during which chamber vocal works were sung interspersed with instrumental pieces. Focusing on the music of Sebastián Durón, this album recreates the sound of one of these siestas using cathedral sources and the distinctive sonority of the dulcians. It mainly features tonos and villancicos, whose popular texts are a marvelous blend of simplicity and sophistication. The composer's art undoubtedly lies in expressing religious emotion using the same means as profane emotion: we are in church and at the same time surrounded by nature, like in a poem by Saint Francis of Assisi.



## MUSICA PARA LAS CUARENTA HORAS



Composer(s): **Sebastian Duron**  
Artist(s): **La Grande Chapelle Albert Recasens**  
Label: **LAUDA (LAU)**  
Release Type: **PHYSICAL**  
Item #: **LAU025**  
Primary Barcode: **8435307618719**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$20.99**

**\$20.99 CD**  
8435307618719



8435307618719

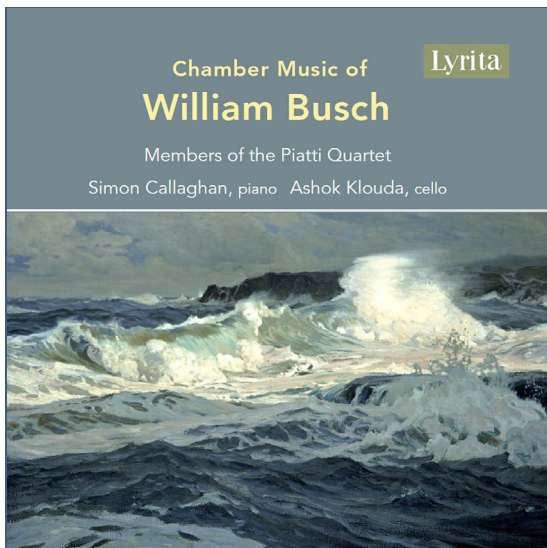


## ABOUT THIS RELEASE

Una poesia muta: Art in early Cinquecento Venice is the result of a collaboration between SWR radio, Staatsgalerie Stuttgart, and The Marian Consort. Specially curated by the Stuttgart museum, Germany's first-ever exhibition devoted to Vittore Carpaccio and his contemporaries has inspired The Marian Consort to devise an album to accompany this artistic journey. Being one of the most prominent painters of the Early Renaissance in Venice, Carpaccio is likely to have been acquainted with the music and the composers recorded here, since all have strong links to the city at that time. If some of them are well known today – Josquin, Jean Mouton, Adrian Willaert – others deserve wider recognition. The Marian Consort and its director Rory McCleery have assembled a typically fascinating programme, matched with superb singing.







## ABOUT THIS RELEASE

Three pieces for violin and piano were written as individual works and, as such, they can be presented separately or, if given collectively as a suite, played in any order. Busch wrote his Passacaglia for violin and viola in 1939; the score takes the form of a decisive, four-bar theme followed by thirty variants upon it. These mini-variations range widely in character, from trenchant and forceful to airy and smooth. A Memory for cello and piano was written for Elizabeth Poston. Busch subtly conveys the idea of a reminiscence suggested by the title with simple, lightly sketched ideas presented with an air of hazy nostalgia. Eventually, the feeling of distance and reserve created in the opening portion of the work is replaced by a more troubled mood. The music ends in sorrow with a heartfelt, steeply descending sequence for unaccompanied cello followed by the merest hint of the opening material. The Quartet for piano and strings is the most substantial of William Busch's chamber pieces. Although the composer's lyrical gifts are much in evidence, the four movements are also rigorously concise. Considerable dramatic rewards are gained from the creative tension between the music's unforced expressivity and the formal rigour with which Busch's powerful themes are worked out. The Suite for Cello and Piano is among Busch's most searching and variegated instrumental works. In a postwar assessment of the score, The Times' critic noted that its four pieces 'reveal a sensitive and interesting mind.' Elegy for cello and piano exploits fully the stringed instrument's lyrical qualities and capacity for rich, autumnal colours. The work begins with an extended soliloquy for unaccompanied cello, and the cellist continues to preside over the entire opening section, which features only a couple of brief interjections from the piano. © Paul Conway

Lyrta

SRCD.439  
STEREO/UHQ DDD

Chamber Music of

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**WILLIAM BUSCH (1901-1945)**  
**Members of the Piatti Quartet**  
Michael Trainor, violin Zahra Benyounes, viola Jessie Ann Richardson, cello  
Simon Callaghan, piano Ashok Klouda, cello\*

|                          |                                             |       |
|--------------------------|---------------------------------------------|-------|
| 1-3                      | Three pieces for violin and piano (1943-44) | 11:57 |
| 4                        | Passacaglia for violin and viola (1939)     | 7:15  |
| 5                        | A Memory for violoncello and piano (1944)   | 3:22  |
| 6-9                      | Quartet for piano and strings (1939)        | 31:08 |
| 10-13                    | Suite for cello and piano* (1943)           | 14:18 |
| 14                       | Elegy for violoncello and piano* (1944)     | 6:40  |
| Total playing time 74:51 |                                             |       |

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## CHAMBER MUSIC OF WILLIAM BUSCH

Lyrta

Composer(s): **William Busch**  
Artist(s): **Michael Trainor Zahra Benyounes**  
**Jessie Ann Richardson Simon Callaghan**  
**Ashok Klouda**

Label: **LYRITA (LRE)**

Release Type: **PHYSICAL**

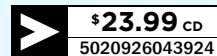
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80 minutes of music of the very finest quality, a mix of well-known pieces and no fewer than twelve premiere recordings: symphonic, chamber music, chanson, and solo works; instrumental and vocal music from the Baroque, Classical, Romantic, Classical Modern, Jazz, and New Music periods. A carefully put-together programme that is best enjoyed in one sitting.

English text enclosed • Texte en français inclus • Mit deutschem Text

MDG 306 2335-2

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MUSIKPRODUKTION  
DABRINGHAUS UND GRIMM

CLASSICAL REFERENCES

|                                                                                                                      |      |                                                                                                          |              |
|----------------------------------------------------------------------------------------------------------------------|------|----------------------------------------------------------------------------------------------------------|--------------|
| 11 Ludwig van Beethoven (1770-1827)<br>Beethoven Orchestra Bonn<br>Stefan Blumner                                    | 4:15 | 13 Alexander Veprik (1899-1958)<br>BBC National Orchestra of Wales<br>Christoph-Mathias Mueller          | 8:13         |
| 12 Frédéric Chopin (1810-1849)<br>Jin Ju, piano                                                                      | 2:44 | 14 Ewald Straesser (1867-1933)<br>Resonance Ensemble                                                     | 3:09         |
| 13 Wolfgang Amadeus Mozart (1756-1791)<br>Trio Roseau                                                                | 2:18 | 15 Arthur Honegger (1892-1955)<br>Holger Falk, baritone<br>Steffen Schläpfermacher, piano                | 0:24         |
| 14 Ferdinand Ries (1794-1838)<br>Fritz Eisenstein                                                                    | 6:00 | 16 Johann Krieger (1651-1735)<br>Tajana Vondrova, harpsichord                                            | 1:21         |
| 15 Johann Kaspar Murtz (1806-1856)<br>Frank Burgelman, contrabass                                                    | 4:19 | 17 Wolfgang Amadeus Mozart (1756-1791)<br>Christian Zacharias, piano<br>Orchestre de Chambre de Lausanne | 4:47         |
| 16 Joseph Haydn (1732-1809)<br>Leipziger Streichquartett                                                             | 5:25 | 18 Jacques Ibert (1890-1962)<br>Bielefelder Symphoniker<br>Peter Güller                                  | 2:18         |
| 17 Ludwig van Beethoven (1770-1827)<br>Helen Dabringhaus, flute<br>Viktor Müller, flute                              | 2:41 | 19 Bill Evans (1929-1980)<br>David Schollmeyer, organ                                                    | 3:48         |
| 18 Felix Mendelssohn Bartholdy (1809-1847)<br>Viviane Högner, violin<br>dogma Chamber orchestra<br>Michael Gurevitch | 4:19 | 20 Georg Philipp Telemann (1681-1767)<br>Ensemble Sachwerk/Vokal<br>Gordon Scharf                        | 3:30         |
| 19 Erik Satie (1866-1925)<br>Holger Falk, baritone<br>Steffen Schläpfermacher, piano                                 | 1:46 | 21 Christian Heinrich Rinck (1770-1846)<br>Helen Dabringhaus, flute<br>Trio Parnassos                    | 2:44         |
| 20 Johann Sebastian Bach (1685-1750)<br>Berlitz Chamber Quartet                                                      | 1:01 | 22 Gioacchino Rossini (1792-1868)<br>Stefan Imre, piano                                                  | 2:24         |
| 21 Maurice Strakosky (1902-1992)<br>Eckhard Manz, organ                                                              | 2:24 | 23 Engelbert Humperdinck (1854-1921)<br>Johanna-Katharina Weier<br>Martin Hoff                           | 7:37         |
| 22 Anton Diabelli (1781-1858)<br>Duo Imogen                                                                          | 2:35 |                                                                                                          |              |
|                                                                                                                      |      | <b>Total Time:</b>                                                                                       | <b>80:19</b> |

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## UNA BELLA SERENATA

Composer(s): **Various**

Artist(s): **Various**

Label: **MDG - CLASSICAL REFERENCES (MDGC)**

Release Type: **PHYSICAL**

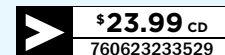
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Primary Barcode: **760623233529**

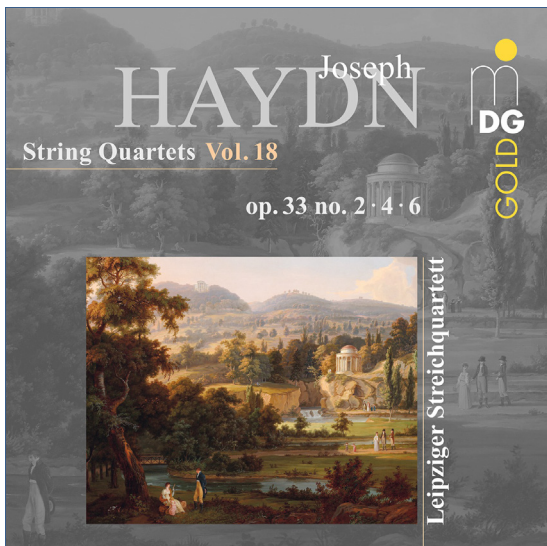
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$23.99**



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## ABOUT THIS RELEASE

Haydn's originality, wit, and esprit are once again as impressive as the striking inventiveness and versatility of this highly acclaimed ensemble. If his opus one marks the birth of the genre, then opus 33 marks the rebirth, containing some of his most inspired and innovative music. Haydn skilfully plays with the listener's expectations by offering lots of surprising twists, and the Leipzig String Quartet reveal and revel in the delights of Haydn's musical wit and invention.

English text enclosed • Texte en français inclus • Mit deutschem Text

MDG 307 2333-2

**Joseph Haydn (1732–1809)**  
**String Quartets Vol. 18**

MUSIKPRODUKTION  
DABRINGHAUS UND GRIMM

**Quartet op. 33, 2 (Hob. III: 38)** **18'32**  
E flat major / mi bémol majeur / Es-Dur

|                     |      |
|---------------------|------|
| 1 Allegro moderato  | 7'29 |
| 2 Scherzo. Allegro  | 3'22 |
| 3 Largo e sostenuto | 4'12 |
| 4 Finale. Presto    | 3'28 |

**Quartet op. 33, 4 (Hob. III: 40)** **19'21**  
B flat major / si bémol majeur / B-Dur

|                       |      |
|-----------------------|------|
| 5 Allegro moderato    | 8'03 |
| 6 Scherzo. Allegretto | 2'22 |
| 7 Largo               | 4'08 |
| 8 Finale. Presto      | 4'47 |

**Quartet op. 33, 6 (Hob. III: 42)** **18'09**  
D major / re majeur / D-Dur

|                        |      |
|------------------------|------|
| 9 Vivace assai         | 7'08 |
| 10 Andante             | 4'03 |
| 11 Scherzo. Allegretto | 2'36 |
| 12 Finale. Allegretto  | 4'19 |

**Total Time: 56'04**

**Leipziger Streichquartett**  
Stefan Arzberger, violin  
Tilman Büning, violin  
Ivo Bauer, viola  
Peter Bruns, violoncello

7 60623233321

DDD (Compact Disc Digital Audio)

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## V18: STRING QUARTETS

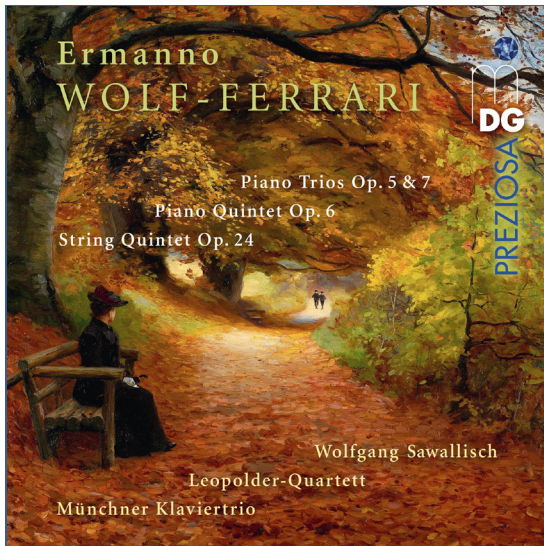
Composer(s): **Joseph Haydn**  
Artist(s): **Leipziger Streichquartett**  
Label: **MDG - GOLD (MDGG)**  
Release Type: **PHYSICAL**  
Item #: **3072333-2**  
Primary Barcode: **760623233321**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$23.99**

**> \$23.99 CD**  
760623233321



760623233321





## ABOUT THIS RELEASE

Once the darling of opera audiences, Wolf-Ferrari's compelling chamber music has been lost to time: a great reason to resurrect these particularly sonorous jewels from the rich MDG archive, performed with immense musicality, perfect technique, and immaculate balance by artists of the highest calibre. This new edition also gives behind-the-scenes insights with entertaining, sometimes very illuminating anecdotes by Werner Dabringhaus.

|                                                                       |                                          |                                                                                                                     |              |
|-----------------------------------------------------------------------|------------------------------------------|---------------------------------------------------------------------------------------------------------------------|--------------|
| English text enclosed • Texte en français inclus • Mit deutschem Text |                                          | MDG 102 2344-2                                                                                                      |              |
| <b>Ermanno Wolf-Ferrari (1876-1948)</b>                               |                                          | MUSIKPRODUKTION<br>DABRINGHAUS UND GRIMM                                                                            |              |
| <b>Chamber Music</b>                                                  |                                          | <b>PREZIOSA</b>                                                                                                     |              |
| <b>CD 1</b>                                                           | <b>CD 2</b>                              |                                                                                                                     |              |
| <b>Piano Trio No. 1 op. 5</b>                                         | <b>Piano Quintet op. 6</b>               | <b>32'20</b>                                                                                                        | <b>31'40</b> |
| D major / ré majeur / D-Dur                                           | D flat major / ré bémol majeur / Des-Dur |                                                                                                                     |              |
| 1 Allegro molto moderato                                              | 1 Tranquillo ed espressivo               | 9'36                                                                                                                | 9'13         |
| 2 Presto                                                              | 2 Canzone, Adagio                        | 6'02                                                                                                                | 6'22         |
| 3 Larghetto                                                           | 3 Capriccio                              | 8'34                                                                                                                | 8'11         |
| 4 Allegro vivace assai                                                | 4 Finale                                 | 8'08                                                                                                                | 7'54         |
| <b>Piano Trio No. 2 op. 7</b>                                         | <b>String Quintet op. 24</b>             | <b>25'38</b>                                                                                                        | <b>27'02</b> |
| F sharp major / fa dièse majeur / Fis-Dur                             | C major / ut majeur / C-Dur              |                                                                                                                     |              |
| 5 Sostenuto - Agitato                                                 | 5 Allegro assai quasi presto             | 16'39                                                                                                               | 6'23         |
| 6 Largo                                                               | 6 Larghetto                              | 4'45                                                                                                                | 7'21         |
| 7 Lieveviente mosso, e tranquillo sempre                              | 7 Prestissimo                            | 4'14                                                                                                                | 4'50         |
|                                                                       | 8 Molto mosso                            |                                                                                                                     | 8'28         |
| <b>Total Time:</b>                                                    | <b>Total Time:</b>                       | <b>58'35</b>                                                                                                        | <b>59'26</b> |
| <b>Münchner Klaviertrio</b>                                           | <b>Wolfgang Sawallisch, piano</b>        |                                                                                                                     |              |
| Michael Schäfer, piano                                                | <b>Leopolder-Quartett München</b>        |                                                                                                                     |              |
| Ilona Then-Bergh, violin                                              | Wolfgang Leopolder, violin               |                                                                                                                     |              |
| Gerhard Zank, violoncello                                             | Hiroko Yoshida, violin                   |                                                                                                                     |              |
|                                                                       | Gerhard Breint, viola                    |                                                                                                                     |              |
|                                                                       | Friedrich Kleinknecht, violoncello       |                                                                                                                     |              |
|                                                                       | Fritz Ruf, viola                         |                                                                                                                     |              |
| DDD                                                                   |                                          | © + © 2024, MDG, Made in Germany                                                                                    |              |
|                                                                       |                                          | Musikproduktion Dabringhaus und Grimm, Bachstr. 35, D-32756 Detmold, Tel. +49-(0)5231-93890, Fax. +49-(0)5231-26186 |              |

## CHAMBER MUSIC



Composer(s): **Ermanno Wolf-Ferrari**

Artist(s): **Wolfgang Sawallisch Munchener Klaviertrio Leopolder Quartett**

Label: **MDG-PREZIOSA (MDGE)**

Release Type: **PHYSICAL**

Item #: **1022344-2**

Primary Barcode: **0760623234427**

Disc Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$45.99**

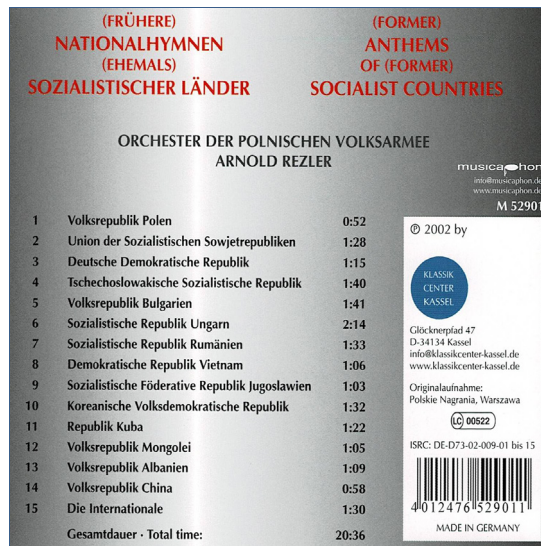


0760623234427



## ABOUT THIS RELEASE

A collection of anthems of (former) socialist countries. Some of them changed the anthem after the collapse of the Warsaw Pact with the result that they changed the political system.



## (FORMER) ANTHEMS OF (FORMER) SOCIALIST COUNTRIES

Composer(s): Ahn, Eak Tay; Alexandrov, Alexander Vasil'yevich; Damdinsuren, Bilegiin; Degeyter, Pierre; Eisler, Hanns; Erkel, Ferenc; Figueredo, Pedro; Murjorj, Luvsanjamts; Nguyen, Van Cao; Nie, Er; Porumbescu, Ciprian; Radoslavov, Tsvetan; Tsvetkov; Škroup, František Jan; Tomasik, Samuel

Artist(s): Rezler, Arnold; Orchestra of the Polish People's Army

Label: **MUSICAPHON (MUS)**

Release Type: **PHYSICAL**

Item #: **M52901**

Primary Barcode: **4012476529011**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$9.99**

**\$9.99 CD**  
4012476529011



4012476529011



## ABOUT THIS RELEASE

Due to an overload of the right hand and the resulting epicondylitis (golfer's elbow), Nicola Stock was initially no longer able to play the guitar normally. Inspired by Lars Wüller's "Left Hand Guitar Challenge" and due to the fact that guitar works for the left hand alone had hardly existed up to that point—unlike in the piano world, where numerous pieces by well-known composers such as Scriabin or Ravel already exist—the idea arose, together with Professor Gerhard Reichenbach, to commission new pieces from various composers and thus create a repertoire for the left hand alone that combines innovative ideas and old and new playing techniques. Nicola Yasmin Stock (\*1998) is a multiple prizewinner in international guitar competitions. As a soloist, she regularly performs at festivals in Asia, Europe, and South America and gives master classes. She studied classical guitar with Professor Gerhard Reichenbach at the University of Music and Dance Cologne/Wuppertal and has also taken part in numerous master classes with renowned artists such as Margarita Escarpa, Pavel Steidl, Judicael Perroy, and many others. In addition to her current studies in musicology at the Robert Schumann University in Düsseldorf, Nicola Yasmin Stock is the artistic director of the Rotenburg Guitar Week and an instrumental teacher at the Bergische Music School. She is involved in a variety of chamber music formations and orchestras, including as conductor of the Dortmund Guitar and Mandolin Orchestra. Because of her special commitment to the largely unknown guitar repertoire of female composers, she was awarded a scholarship for female guitarists by the Equal Opportunities Commission at the Cologne University of Music and Dance. She is also involved in cross-disciplinary projects, such as the interdisciplinary annual project of the College of Music and Art in Montepulciano/IT.

## innovations

left hand guitar pieces

by  
annette kruisbrink, jürg kindle, leo brouwer, il-ryun chung, dieter kreidler,  
meike senker, luis manuel molina, atanas ourkouzounov, david paul graham,  
cristina azuma, luise isabel volkmann, sören alexander golz, philipp lojak

Durch eine Überlastung der rechten Hand und eine dadurch entstandene Epicondylitis (Golfarm) war normales Gitarrespielen für Nicola Stock zunächst nicht mehr möglich. Inspiriert durch die „Left Hand Guitar Challenge“ von Lars Wüller und aufgrund der Tatsache, dass Gitarrenwerke für die linke Hand allein bisher kaum vorhanden waren – anders als in der Klavierwelt, in der zahlreiche Stücke namhafter Komponisten wie Scriabin oder Ravel bereits existieren – entstand gemeinsam mit Professor Gerhard Reichenbach die Idee, bei verschiedenen Komponist:innen neue Stücke in Auftrag zu geben und so für die linke Hand allein ein Repertoire zu schaffen, das innovative Ideen, alte und neue Spieltechniken vereint.

Due to an overuse of the right hand and the resulting epicondylitis (golf arm), Nicola Stock was initially no longer able to play the guitar normally. Inspired by Lars Wüller's „Left Hand Guitar Challenge“ and due to the fact that guitar works for the left hand alone have hardly existed before – unlike the world of piano music in which numerous pieces by well-known composers such as Scriabin or Ravel already exist – together with Professor Gerhard Reichenbach the idea of commissioning new pieces from various composers came up and thus creating a repertoire for the left hand alone that combines innovative ideas, old and new playing techniques.



musicaphon M55728  
Made in Germany  
ISRC: DED732300201 bis 16  
Gesamtzeit: total: 42:02



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www.classicdisc.de



## INNOVATIONS. LEFT HAND GUITAR PIECES

musicaphon

Composer(s): **Azuma, Cristina; Brouwer, Leo; Chung, Il-Ryun; Golz, Sören Alexander; Graham, David Paul; Kindle, Jürg; Kreidler, Dieter; Kruisbrink, Annette; Lojak, Philipp; Molina, Luis Manuel; Ourkouzounov, Atanas; Senker, Meike; Volkmann, Luise Isabel**

Artist(s): **Stock, Nicola Yasmin**

Label: **MUSICAPHON (MUS)**

Release Type: **PHYSICAL**

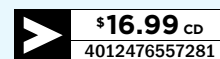
Item #: **M55728**

Primary Barcode: **4012476557281**

Disc Count: **1**

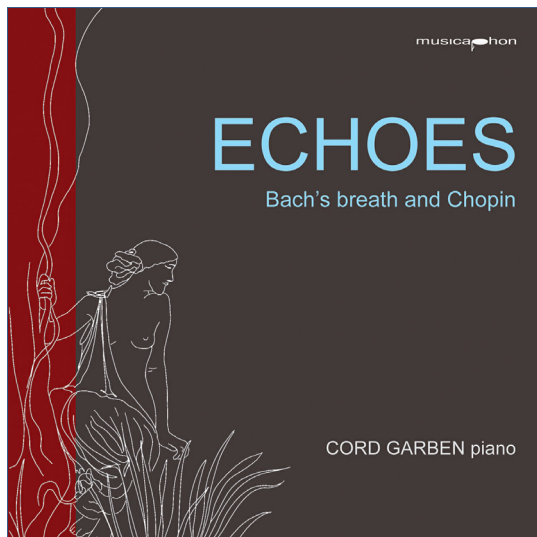
Format(s): **COMPACT DISC**

US SRP: **\$16.99**



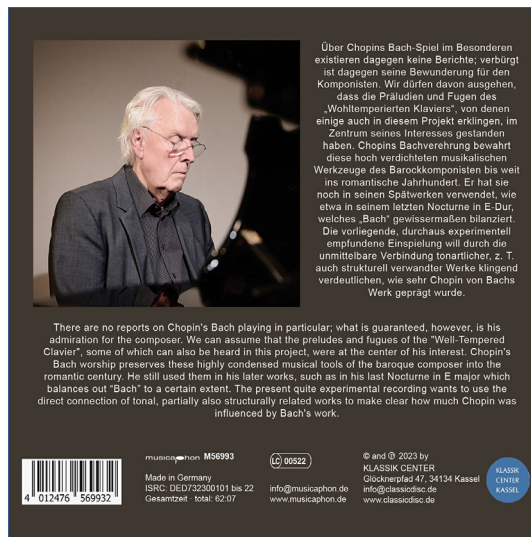
4012476557281





## ABOUT THIS RELEASE

Chopin is said to have played in time (the metronome was always on the instrument), his left hand relentlessly keeping the tempo. Students also reported that he never played a piece in the same way, and that each performance produced a different result. And yet the composer's rubato playing was by no means as free as it is today. There are no reports of Chopin's playing of Bach in particular, but his admiration for the composer is certain. We therefore put the legend that he himself—according to his own statement—played only Bach for fourteen days before a concert into perspective and simply imagine that he worked intensively on "Bach" before his already rare performances. We can assume that the preludes and fugues of the "Well-Tempered Clavier," some of which are also heard in this project, were the focus of his interest. A closer look at Chopin's works, especially those of a smaller dimension, repeatedly catches the eye of modules that we think we already know from Bach. Individual bars of the Préludes op. 28 (1836-1839) and Études (op. 10 no. 4) (1833/1837) could be retransformed into a nucleus in Bach's character with just a few "hand movements." Chopin's veneration of Bach preserved these highly condensed musical tools of the Baroque composer well into the Romantic century. He still used them in his late works, such as his last Nocturne in E major, which in a sense takes stock of "Bach." This recording, which feels entirely experimental, aims to create a unique musical experience through the direct connection of tonal, for example key, variations. The sound of some structurally related works clearly shows how much Chopin was influenced by Bach's work, whose formal stability with its geometric structures often prevented him from sowing too much "tinsel, trinkets, and pearls," something Robert Schumann once had the courage to accuse his rival of. The aim of this project tempted us to play "Chopin like Bach" here and there and to achieve the greatest possible transparency with extremely economical use of the pedal. Above all, to breathe Chopin's breath into Bach's melodic beauties with a "romantic" touch. The approximately 40-year-old Steinway B grand piano was chosen because of its slim bass section.



Über Chopins Bach-Spiel im Besonderen existieren dagegen keine Berichte, verbürgt ist dagegen seine Bewunderung für den Komponisten. Wir dürfen davon ausgehen, dass die Präludien und Fugen des „Wohltemperierten Klaviers“, von denen einige auch in diesem Projekt erklingen, im Zentrum seines Interesses gestanden haben. Chopins Bachverehrung bewahrt diese hoch verdichteten musikalischen Werkzeuge des Barockkomponisten bis weit ins romantische Jahrhundert. Er hat sie noch in seinen Spätwerken verwendet, wie etwa in seinem letzten Nocturne in E-Dur, welches „Bach“ gewissermaßen balanciert. Die vorliegende, durchaus experimentell empfundene Einspielung will durch die unmittelbare Verbindung tonartlicher, z. T. auch strukturell verwandter Werke klingend verdeutlichen, wie sehr Chopin von Bachs Werk geprägt wurde.

There are no reports on Chopin's Bach playing in particular; what is guaranteed, however, is his admiration for the composer. We can assume that the preludes and fugues of the "Well-Tempered Clavier", some of which can also be heard in this project, were at the center of his interest. Chopin's Bach worship preserves these highly condensed musical tools of the baroque composer into the romantic century. He still used them in his later works, such as in his last Nocturne in E major which balances out "Bach" to a certain extent. The present quite experimental recording wants to use the direct connection of tonal, partially also structurally related works to make clear how much Chopin was influenced by Bach's work.

MUSICAPHON M56993  
Made in Germany  
ISRC: 020724200101 bis 22  
Gesamtzeit: total: 62:07  
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## ECHOES. BACH'S BREATH AND CHOPIN

Composer(s): **Bach, Johann Sebastian; Chopin, Frédéric**

Artist(s): **Garben, Cord**

Label: **MUSICAPHON (MUS)**

Release Type: **PHYSICAL**

Item #: **M56993**

Primary Barcode: **4012476569932**

Disc Count: **1**

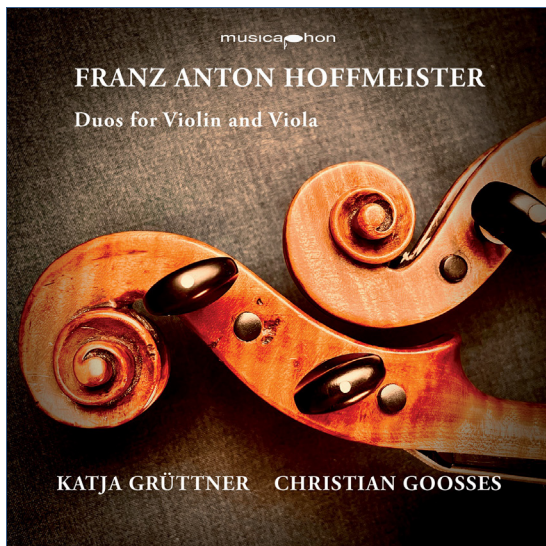
Format(s): **COMPACT DISC**

US SRP: **\$16.99**

**\$16.99 CD**  
**4012476569932**



4012476569932



## ABOUT THIS RELEASE

After their very successful album with duos by Franz Alexander Pössinger (Musicaphon M56996), Katja Grüttner and Christian Goosses now turn their attention to another master of the Viennese scene, Franz Anton Hoffmeister. He is one of the most productive of Viennese composers; the diversity of his oeuvre reads like a kaleidoscope of musical genres known at the time. He wrote sacred works as well as the German-language magic operas that were so popular at the time. In addition, there is talk of no fewer than 70 symphonies (44 of which are confirmed), 15 string quartets, and an incredible 34 string quintets—more than the output of Mozart, Haydn, and Beethoven combined!



## HOFFMEISTER: DUOS FOR VIOLIN AND VIOLA

musicaphon

Composer(s): **Hoffmeister, Franz Anton**  
Artist(s): **Goosses, Christian; Grüttner, Katja**  
Label: **MUSICAPHON (MUS)**

Release Type: **PHYSICAL**

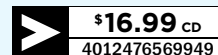
Item #: **M56994**

Primary Barcode: **4012476569949**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**

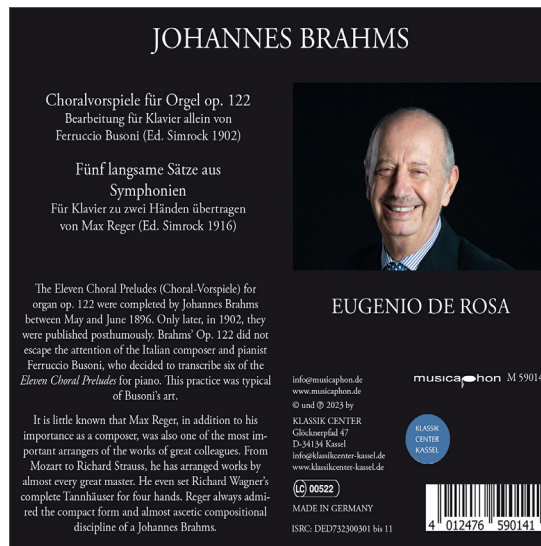


4012476569949



## ABOUT THIS RELEASE

The "Eleven Choral Preludes for Organ" op. 122 were completed by Johannes Brahms between May and June 1896. It was not until later, in 1902, that op. 122 was published posthumously. At the same time, Brahms' op. 122 did not escape the attention of the Italian composer and pianist Ferruccio Busoni, who decided to transcribe six of the eleven choral preludes for piano. Over the course of his life, he transcribed numerous works by various composers for piano, including those by Bach that were intended for organ, harpsichord, or violin. It is little known that Max Reger, in addition to his importance as a composer, was also one of the most important arrangers of the works of great colleagues. He arranged works by almost all the great masters, from Mozart to Richard Strauss. Reger always admired the compact form and the almost ascetic compositional discipline of Johannes Brahms. His admiration for the great North German is confirmed by the elaborate transcriptions of the "Five Slow Movements" from his four symphonies. Reger does not write them in a typically pianistic style, but rather he summarizes the entire melodic and harmonic richness in a kind of symphonic script. These transcriptions are the work of a brilliant musical mind who was able to grasp the music as a whole and, based on a complete understanding of the compositions, to present them in a new guise. The arrangements are extremely demanding for the pianist. It is not only a matter of mastering the sometimes considerable and often far-reaching mass of notes, but also of allowing the themes woven into them to emerge, as is the case in the orchestra through the characteristics of the individual instruments. Brahms' well-known preference for the so-called "conflict rhythms" makes the task even more difficult. The rarities, so rich and demanding in sound and structure, are appearing on recording for the first time and should inspire many friends of the works of these two composers to take a closer look at them.



## BRAHMS ARRANGED BY BUSONI AND REGER

musicaphon

Composer(s): **Brahms, Johannes; Busoni, Ferruccio; Reger, Max**

Artist(s): **De Rosa, Eugenio**

Label: **MUSICAPHON (MUS)**

Release Type: **PHYSICAL**

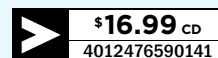
Item #: **M59014**

Primary Barcode: **4012476590141**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



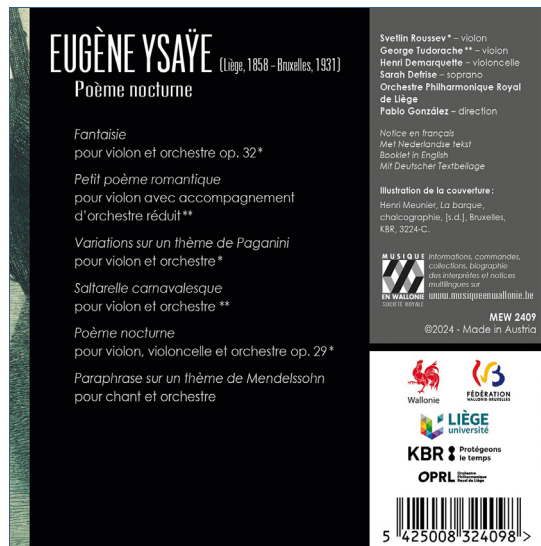
4012476590141





## ABOUT THIS RELEASE

Over time, the memory of the brilliant virtuoso that was Eugène Ysaÿe (Liège, 1858 - Brussels, 1931) ended up supplanting his status as a composer in the collective memory. It should be remembered, however, that Eugène Ysaÿe created, through his works, a fundamentally new and original genre, distinguished by a science of writing and harmonic richness. This album brings together concert works by Eugène Ysaÿe which, with the exception of the Saltarelle carnavalesque, have never been recorded in their orchestral version. It therefore invites us on a unique journey into the composer's sound universe, from his first to his last compositions written for soloist(s) and orchestra.



## POEME NOCTURNE



Composer(s): **Eugene Ysaye**  
Artist(s): **Svetlin Roussev George Tudorache  
Henri Demarquette Sarah Defrise Pablo  
Gonzalez Orchestre Philharmonique Royal  
de L**

Label: **MUSIQUE EN WALLONIE (MEW)**

Release Type: **PHYSICAL**

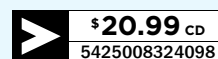
Item #: **MEW2409**

Primary Barcode: **5425008324098**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

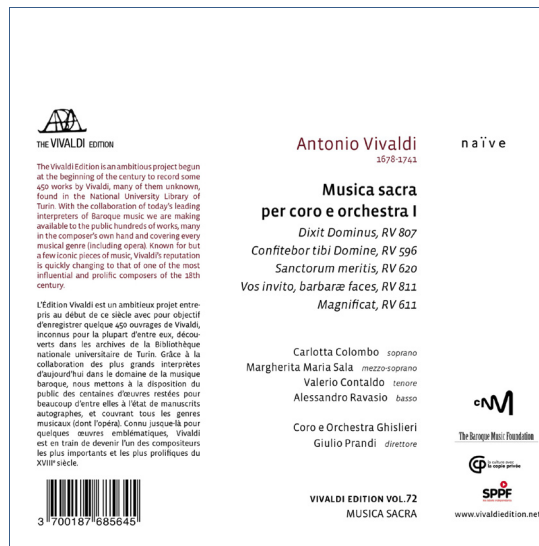


5425008324098



## ABOUT THIS RELEASE

Since its inception in 2001, the Vivaldi Edition has explored the fantastic diversity of the work of the Prete Rosso. Presented by Giulio Prandi's Coro e Orchestra Ghislieri, this seventy-second volume is once again dedicated to sacred music. Two exceptional works, the *Dixit Dominus*, RV 807, and the *Magnificat*, RV 611, here frame rare motets such as *Sanctorum meritis*, RV 620, and *Vos invito, barbarae faces*, RV 811. Preserved at the Saxon State Library, the *Dixit Dominus* belonged to a lot ordered from a Venetian publisher in the mid-1750s by the Saxon court which, threatened by the Prussian army, had been forced to flee Dresden for Warsaw. Illustrating the highly pictorial text of *Dixit Dominus*, Vivaldi favours a lively and sparkling aesthetic, full of figurations. For example, pairs of repeated sixteenth notes depict the gentle lapping of a stream (*De torrente in via bibet*), while the impressive final fugue embodies the majesty of Christian communion. Also forged in an ingenious and hushed counterpoint, the second motet of this programme, *Confitebor tibi, Domine*, presents three solo voices, something rare for Vivaldi. Hymn from the liturgy of the martyrs, *Sanctorum meritis*, RV 620, then introduces *Vos invito, barbarae faces*, whose text enjoins the believer to fight against the forces of evil. This program finally offers the final version of the *Magnificat* in G minor (RV 611), in which the Red Priest specifically dedicated to a few singers of the Ospedale della Pietà certain sections, radically transformed since the first version of the 1710s. This results in little less ensemble parts and more arias for the soloists, almost a foretaste of Classicism. Faithful to his quest for clarity and joy that had been highlighted by moving recordings devoted to Jommelli and Rossini, Giulio Prandi, for this first collaboration with the naïve label, glorifies the luminous, aristocratic sobriety of Vivaldi. Unexpected and invigorating.



## V1: MUSICA SACRA PER CORO naïve

Composer(s): **Antonio Vivaldi**  
Artist(s): **Giulio Prandi (Conductor) Coro e Orchestra Ghislieri**

Label: **NAÏVE (NXX)**

Release Type: **PHYSICAL**

Item #: **OP8564**

Primary Barcode: **3700187685645**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$17.99**

**\$17.99 CD**  
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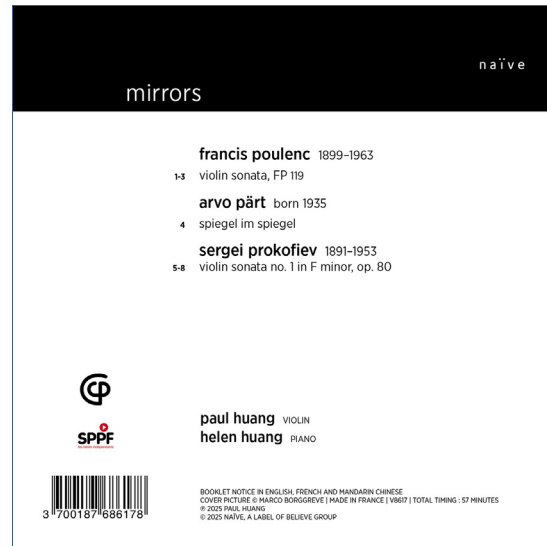


3700187685645



## ABOUT THIS RELEASE

Paul Huang and Helen Huang have been exploring the repertoire for violin and piano for now a decade. As a way of celebrating their fruitful and enriching collaboration, they have devised this album as an ingenious game of mirroring. The title of this second album for naïve is not accidental, as the two musicians offer highly diverse perspectives. This new recording focuses first on two sonatas composed by Francis Poulenc (1942–1943) and Sergei Prokofiev (1938–1946) during the Second World War of the 20th century, respectively at the opening and closing of this album. Between these two pieces, Spiegel im Spiegel by Arvo Pärt (1978), a page with ethereal lines, a moment of introspection and calm that becomes a space for contemplation and reflection necessary in this otherwise dense and angular programme.



## MIRRORS

naïve

Composer(s): **Francis Poulenc Sergei Prokof**

Artist(s): **Paul Huang Helen Huang**

Label: **NAÏVE (NVV)**

Release Type: **PHYSICAL**

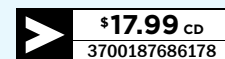
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Primary Barcode: **3700187686178**

Disc Count: **1**

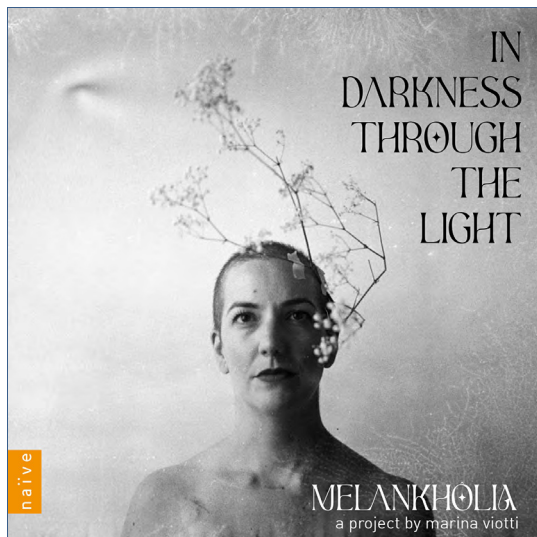
Format(s): **COMPACT DISC**

US SRP: **\$17.99**



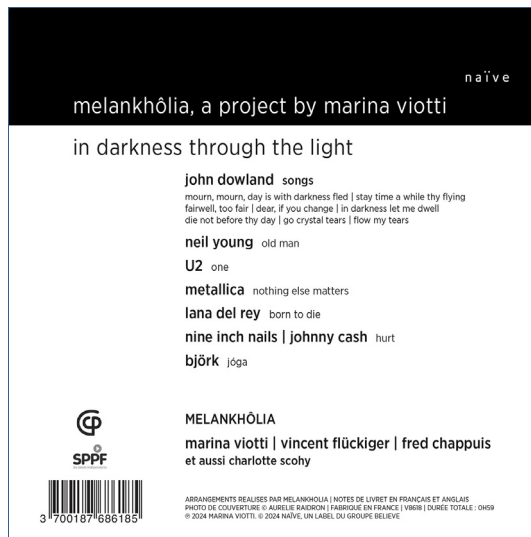
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## ABOUT THIS RELEASE

In December 2017, in Fribourg, mezzo-soprano Marina Viotti met lutenist Vincent Flückiger and multi-instrumentalist, engineer, and producer Fred Chappuis. Under the guidance of director Wouter Van Looy, they created a fascinating show for performances at the Lucerne Theatre the following spring, which mixed the melancholic songs of John Dowland (1563–1626) with the sounds of electronic music. All three originally came from rock/metal/punk, and Wouter Van Looy would rekindle in each of them a profound desire to explore new horizons. Following the success of the Lucerne evenings, the mezzo-soprano engaged her two colleagues, now friends, a few months later in the pursuit of a common adventure, which was sealed in the idea of Melankhōlia: Dowland's captivating songs would now be joined by well-known pop songs rearranged in the same spirit, where the archlute or the modern electric guitar coexist with a Moog, percussion, or a mellotron, enveloping the voice. Two eras speak to each other and finally merge into each other. Several themes structure this intensely lyrical journey, carried by the lascivious voice of Marina Viotti: love and its illusions, evoked in "One" by U2 as well as in "Farewell, Too Fair" by Dowland; hopes ("Die Not Before Thy Day" by Dowland or "Jóga" by Björk); as well as death ("Born to Die" by Lana Del Rey preceded by "In Darkness Let Me Dwell" by Dowland) or redemption ("Flow My Tears" by Dowland). By infusing the spirit of her youth, these early years when she wrote texts and songs for her metal band, in her present, which sees her defending the most beautiful roles of the great lyric repertoire, Marina Viotti reveals a very intimate part of herself. More than a journey across the genres and over the centuries, "In Darkness Through the Light" is, in fact, the story of a life journey, a fight for life and against darkness. In the spring of 2019, the mezzo-soprano was diagnosed with Hodgkin's lymphoma, from which she recovered completely. The shadows gone, Marina Viotti was able to confide her secret with total openness. It is therefore this experience that informs "In Darkness Through the Light," a project that accompanied her healing process and which became the album of her liberation.



## IN DARKNESS THROUGH THE LIGHT naïve

Composer(s): **Bjork Johnny Cash John Dowland**

Artist(s): **Marina Viotti Vincent Fluckiger**

**Charlotte Scohy**

Label: **NAÏVE (NXX)**

Release Type: **PHYSICAL**

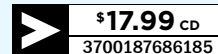
Item #: **V8618**

Primary Barcode: **3700187686185**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$17.99**



3700187686185



## ABOUT THIS RELEASE

Sergio Gallo performs this selection of earlier and lesser-known versions of Liszt's masterpieces. The majestic Paralipomènes à la Divina Commedia 'Fantaisie symphonique' is included alongside other pieces that shed light on spiritual aspects of the final version of Années de pèlerinage. The relatively unfamiliar Fantaisie romantique, with its evocations of the Swiss Alps, is also featured.



## LISZT: FANTASIE ROMANTIQUE SUR DEUX MÉLODIES SUISSES & ANNÉES DE PÈLERINAGE (EARLIER VERSIONS)

Composer(s): **Liszt, Franz**  
Artist(s): **Gallo, Sergio**  
Label: **NAXOS CLASSICS (NCL)**  
Release Type: **PHYSICAL**  
Item #: **8574565**  
Primary Barcode: **747313456574**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$19.99**

**\$19.99 CD**  
**747313456574**



747313456574



## ABOUT THIS RELEASE

This programme spotlights Gabriel Fauré's orchestrated songs and his music for the stage, of which his suite from the incidental music for *Pelléas et Mélisande* includes some of his best-loved music. Performances of Fauré's spectacular Wagnerian drama *Prométhée* are a real rarity, while the eloquent *Shylock* suite, based on Shakespeare, contains some of his most elaborate symphonic music. Fauré orchestrated only a small number of his more than 100 songs, but these include the transcendently beautiful love song *Les Roses d'Ispahan*, with its harmonic subtleties and gorgeous coda.

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| National Symphony Orchestra of Ireland |                                                                                                     | Chamber Choir Ireland |       |
|----------------------------------------|-----------------------------------------------------------------------------------------------------|-----------------------|-------|
| 1-4                                    | <i>Pelléas et Mélisande</i> , Op. 80 – Suite (1898/1900)                                            |                       | 16:50 |
| 5                                      | <i>Pelléas et Mélisande</i> , Op. 80 – Act III, Scene 1: <i>Mélisande's Song</i> (1898/1900)        |                       | 2:39  |
| 6-10                                   | <i>Prométhée</i> , tragédie lyrique, Op. 82 (1900, rev. 1917) (excerpts)                            |                       | 16:37 |
| 11                                     | <i>En prière</i> (1890)                                                                             |                       | 2:55  |
| 12                                     | <i>La Chanson du pêcheur</i> (Lamento), Op. 4, No. 1 (1872) (version for voice and orchestra, 1891) |                       | 3:24  |
| 13                                     | <i>Les Roses d'Ispahan</i> , Op. 39, No. 4 (1884) (version for voice and orchestra, 1891)           |                       | 3:16  |
| 14                                     | <i>Tarentelle</i> , Op. 10, No. 2 (c. 1873/1880)                                                    |                       | 2:15  |
| 15-20                                  | <i>Shylock</i> , Op. 57 (1889/90)                                                                   |                       | 17:14 |

Tara Erraught, Soprano 5 10-14  
Ruth Rosique, Soprano 15 • Julien Dran, Tenor 16-17  
Chamber Choir Ireland 9  
National Symphony Orchestra of Ireland  
Jean-Luc Tingaud

A detailed track list and full recording and publishers' details can be found inside the booklet. The song texts are included in the booklet, and may also be accessed at [www.naxos.com/libretto/574619.htm](http://www.naxos.com/libretto/574619.htm). Producer and editor: Phil Rowlands • Engineers: Phil Rowlands, Tim Burton, James Walsh. This recording has been made possible by the generous support of Raphael and Yolande Kanza. Booklet notes: Caroline Potter • With thanks to Robin Tait. Cover: *Mélisande* (1895) by Marius Sticks (1852-1927).

## FAURÉ: HIGHLIGHTS FROM DRAMATIC WORKS & CHANSONS



Composer(s): Bordèse, Stéphan; Fauré, Gabriel; Gautier, Théophile; Haraucourt, Edmond; Hérold, André-Ferdinand; Koechlin, Charles; Leconte de Lisle, Charles Marie René; Lorrain, Jean; Mackail, John William; Maeterlinck, Maurice; Messenger, André; Monnier, Marc; Roger-Ducasse, Jean

Artist(s): Erraught, Tara; Chamber Choir Ireland; RTÉ National Symphony Orchestra; Tingaud, Jean-Luc; Rosique, Ruth; Dran, Julien

Label: NAXOS CLASSICS (NCL)

Release Type: PHYSICAL

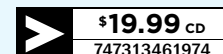
Item #: 8574619

Primary Barcode: 747313461974

Disc Count: 1

Format(s): COMPACT DISC

US SRP: \$19.99



747313461974





## ABOUT THIS RELEASE

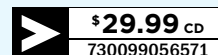
Donizetti's *L'ajo nell'imbarazzo* ("The Embarrassed Tutor") is a melodramma giocoso in two acts, premiered to considerable acclaim in 1824. Its subject is the belated attempt by the elderly Marquis Giulio to keep his sons innocent of the ways of the world and the comedy of errors that result. Two years later, Donizetti drastically revised the opera, which duly appeared under the title *Don Gregorio*. This production uses the critical edition and restores the work, as far as possible, to Donizetti's original conception – including excised arias and emphasizing the composer's sparkling orchestration.



## DONIZETTI: L'AJO NELL'IMBARAZZO



Composer(s): **Donizetti, Gaetano; Ferretti, Jacopo**  
Artist(s): **Dellaere, Caterina; Martelli, Lorenzo; Lee, Hana; Ruta, Marilena; Lucii, Francesco; Donizetti Opera Choir; Corbelli, Alessandro; Esposito, Alex; Milletari, Vincenzo; Liberali, Lorenzo; Donizetti Opera Orchestra**  
Label: **NAXOS CLASSICS (NCL)**  
Release Type: **PHYSICAL**  
Item #: **8660565-66**  
Primary Barcode: **730099056571**  
Disc Count: **2**  
Format(s): **COMPACT DISC**  
US SRP: **\$29.99**



730099056571



## ABOUT THIS RELEASE

The value of such arrangements is that they allow a wider perception into a composer's compositional processes, and they have the potential for presenting new insights and different characteristics to particular pieces of music, which might not be evident in the originals. Hence, these arrangements extend a practice that was normal in the early eighteenth century, and in this recording, they are played on instruments with which Bach would have been entirely familiar. What revelations they reveal! David Ponsford

David Ponsford & David Hill  
*Bach-Centricity* Concertos, Trios & Sonatas  
Arranged for two harpsichords by David Ponsford

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|       |                                                             |                  |
|-------|-------------------------------------------------------------|------------------|
| 1     | Prince Johann Ernst: Concerto in C major (BWV 595)          | 3:25             |
| 2-4   | Antonio Vivaldi: Concerto in A minor (BWV 593)              | 10:39            |
| 5     | Johann Sebastian Bach: Trio in D minor (BWV 583)            | 4:17             |
| 6-9   | J. S. Bach: Sonata in G major (BWV 1027)                    | 11:57            |
| 10-11 | J. F. Fasch: Trio in C minor (BWV 585)                      | 4:54             |
| 12-14 | Prince Johann Ernst: Concerto in G (BWV 592)                | 6:48             |
| 15-17 | J. S. Bach: Brandenburg Concerto no. 6 in B flat (BWV 1051) | 15:22            |
| 18    | François Couperin: Aria (BWV 587)                           | 2:48             |
| 19-21 | Antonio Vivaldi: Concerto in D minor (BWV 594)              | 9:37             |
|       |                                                             | Total Time 69:50 |

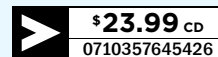
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www.wyastone.co.uk

DDD (LQ5871) 0 710357 645426

## BACH-CENTRICITY



Composer(s): **Various**  
Artist(s): **David Ponsford David Hill**  
Label: **NIMBUS ALLIANCE (NAL)**  
Release Type: **PHYSICAL**  
Item #: **NI6454**  
Primary Barcode: **0710357645426**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$23.99**



0710357645426



## ABOUT THIS RELEASE

This second album of early 19th-century bassoon concertos by Jaakko Luoma and Tapiola Sinfonietta includes four concertos written for Frans Carl Preumayr (1782–1853), a proficient and talented bassoonist who moved to Stockholm in 1802. Most of the works were taken with him on his grand tour as a soloist throughout Europe, 1829–1830. Probably the best-known of the works were written by his Finnish father-in-law, Bernhard Henrik Crusell, and Franz Berwald, Sweden's most famous composer of the Romantic period. However, the impressive bassoon concerto by the Swiss-born Édouard Du Puy is a gem that has been very rarely heard. In a similar fashion, the German-born composer Eduard Brendler has been largely forgotten by history. All four works are powerful, interesting, and demanding solo compositions, which also give light to the music life in one of the Nordic music capitals 200 years ago.



## BASSOON CONCERTOS



Composer(s): **Franz Berwald Eduard Brendler**

Artist(s): **Jaakko Luoma Tapiola Sinfonietta**

Label: **ONDINE (ODE)**

Release Type: **PHYSICAL**

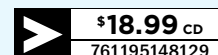
Item #: **ODE 1481-2**

Primary Barcode: **761195148129**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



761195148129





## ABOUT THIS RELEASE

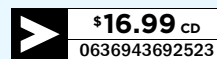
The Danish composer Axel Borup-Jørgensen (1924-2012) was one of the 20th century's great "silent individualists." Although largely self-taught, he was the first Danish composer who attended the Darmstadt Summer Courses for New Music. Without a doubt, the avant-garde of the sixties exerted a strong influence on Borup-Jørgensen's sound world, but he never embraced any specific "ism," following instead his own intuition and his extraordinary sense of organizing sound. Borup-Jørgensen's handwritten scores are of almost calligraphic quality and beauty and reveal him to be a meticulous craftsman and magician of tone color, traits on full display on this very special tribute in honor of the composer's centenary. The vast majority of his work is devoted to chamber music. Here he enjoyed the freedom and inspiration to work closely with the artists and explore new sonic possibilities of their instruments. This album is the final entry in a decade-long documentation of the life and work of Axel Borup-Jørgensen's music, a project that has seen multiple critical triumphs, innovative concert installations, and even an award-winning video. The animated short film for his masterpiece Marin won the OPUS Klassik Award as best DVD/Blu-ray as well as the Danish Radio P2 Prize for Best Album. For those curious to explore the composer's unique style, this is an ideal entry point, featuring works from throughout Borup-Jørgensen's creative journey, in equally diverse and colorful arrays, including his only woodwind quintet and a work employing junk yard percussion, performed by the leading Danish chamber orchestra, the acclaimed Esbjerg Ensemble. Joining the Ensemble for this recording, the 8th album in OUR Recordings series with music by Axel Borup-Jørgensen, is the award-winning pianist Kristoffer Hyldig and special guests, all captured in crystalline clarity in the DXD audio format by producer Mette Due.



## ESBJERG ENSEMBLE PLAYING CHAMBER MUSIC BY AXEL BORUP- JØRGENSEN



Composer(s): **Borup-Jørgensen, Axel**  
Artist(s): **Crawford, Tim; Esbjerg Ensemble;  
Martinez, Christian; Camille, Michel; Hyldig,  
Kristoffer Nyholm**  
Label: **OUR RECORDINGS (OUR)**  
Release Type: **PHYSICAL**  
Item #: **8226925**  
Primary Barcode: **0636943692523**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$16.99**

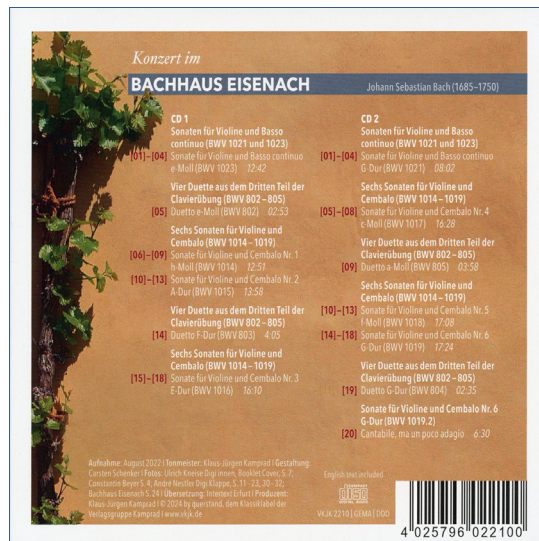


0636943692523



## ABOUT THIS RELEASE

The idea for this CD arose out of two concerts on 28 and 31 October 2021, in which Bach's pieces for violin and keyboard instrument were performed by the artists to enthusiastic audiences as part of the annual Eisenach Bach Festival in the Bach House. All the recordings were made in 2022 in the Instrument Hall of the Bach House. The order in which the pieces are presented on the 2-CD seeks to preserve the character of the original live concerts. David Shemer performs on five historical keyboard instruments of the collection at Bach House, while Walter Reiter plays a baroque violin by Matthias Klotz from 1727. The Six Sonatas for Violin and Harpsichord (BWV 1014–1019) are the core of the programme. They were written in Bach's Köthen times and are considered to be precursors of the classic sonatas for violin and piano of Mozart or Beethoven. The first five of these sonatas follow the traditional form of the church sonata with the movements slow – fast – slow – fast. The sixth sonata in G major is the odd one out, existing in versions with five or six movements. Bach revised it several times, and in the second version (BWV 1019.2), he added a "Cantabile," which was based on the aria "Heil und Segen" from the Cantata "Gott, man lobet dich in der Stille" (BWV 120) and is additionally played in the programme. The sonata in G major (BWV 1021) for violin and basso continuo was only discovered in 1928. It exists in a manuscript written partly by Bach and partly by his second wife, Anna Magdalena. Here we hear Ira Givol playing on a 1720 baroque cello by Pieter Rombouts. The sonata in E minor (BWV 1023) may have been written as early as Bach's Weimar period. The only copy of it to survive in Dresden probably comes from the estate of the violin virtuoso Johann Georg Pisendel. In 1739, for the 200th anniversary of the Reformation in Leipzig, Bach himself published the third part of his "Clavierübung," also known as the "Organ Mass." At the end, he places four duets which can be played either on the harpsichord or on the organ. These works round off the programme in concert as well as on CD.



## CONCERT IN BACHHAUS EISENACH

Composer(s): **Johann Sebastian Bach**  
Artist(s): **David Shemer Walter Reiter Ira Givol**  
Label: **QUERSTAND (QST)**  
Release Type: **PHYSICAL**  
Item #: **VKJK 2210**  
Primary Barcode: **4025796022100**  
Disc Count: **2**  
Format(s): **COMPACT DISC**  
US SRP: **\$25.99**

**\$25.99 CD**  
4025796022100



4025796022100



## ABOUT THIS RELEASE

Singing has a long-standing tradition in the Leipzig Gewandhaus. The GewandhausChor is one of the oldest philharmonic choirs in Germany, and since it was founded back in 1861, it has worked in close collaboration with the Gewandhausorchester. And singing has grown in popularity at the Gewandhaus ever since. There are now four choirs with a total of well over 200 singers. They perform their own shows, surprising audiences with innovative concerts, but they also regularly give grand concerts together with the Gewandhausorchester, in collaboration with the organ or the numerous Gewandhaus instrumental ensembles. The annual Christmas concert in the Gewandhaus Großer Saal is a real highlight when the GewandhausKinderchor, the GewandhausJugendchor, and the GewandhausChor come together with musicians from the Gewandhausorchester, as well as the Gewandhaus organist, to create a very special programme. Arrangements specially produced for this unusual line-up are presented; however, each choir also appears alone and with its own tone colour. Inspired by these concerts, this CD was created, and the choirs – conducted by Frank-Steffen Elster and Gregor Meyer – hope to bring this festive Christmas mood from the Gewandhaus to listeners at home.



## SINGT UND KLINGT!

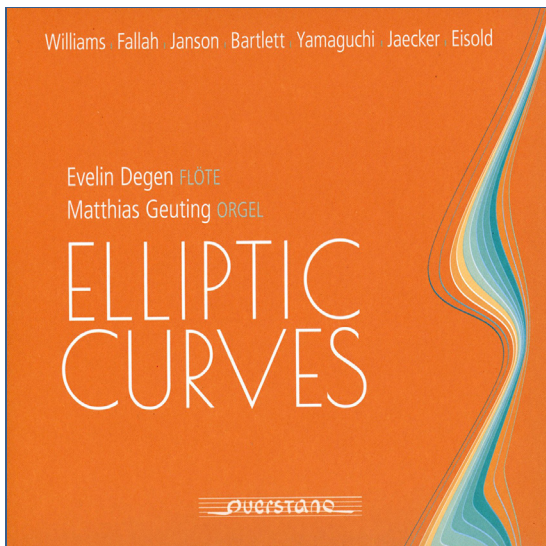
Composer(s): **Traditional**  
Artist(s): **Gewandhauschor  
Gewandhauskinderchor Michael Schonheit**  
Label: **QUERSTAND (QST)**  
Release Type: **PHYSICAL**  
Item #: **VKJK 2211**  
Primary Barcode: **4025796022117**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$25.99**

**\$25.99 CD**  
4025796022117



4025796022117





## ABOUT THIS RELEASE

The present CD contains a selection of new compositions for flute and organ that came into being in the last years at the suggestion or on behalf of the two implementing musicians. The premieres took place in Cologne, Essen, and Stockholm. Models for pieces in such a lineup, which can be perceived as problematic and promising at the same time, are rare. It is no surprise that each of the inquired composers found a most individual interpretation for this task, a circumstance also justified in the variety of the used flute instruments: piccolo, large flute, glissando flute, alto flute, bass flute, and contrabass flute. The inclusion of the historical Walcker organ (built in 1900) in the Essen-Werden Protestant church sets an additional accent. Some of the included pieces play as "spatially aware music," by positioning the flautist at a larger distance to the organ. The organ's standing to the flute is an aspect of some ambivalence. Surely, there is a certain kinship, a common denominator. The principle by which the two produce sound is very similar: air flows through the instrument and breaks at the edge of a tube, thereby creating vibrations in the tube. This leads us to the question of what all this comes down to, however, partnership or perhaps nevertheless rather conflict, as does indeed happen between relatives. Seven composers provide seven different answers on this album. All works are recorded here for the very first time. Further duet compositions are ready or are in preparation: to be continued.



## ELLIPTIC CURVES

Composer(s): **Kyle Bartlett Peter Eisold Fa**

Artist(s): **Evelin Degen Matthias Geuting**

Label: **QUERSTAND (QST)**

Release Type: **PHYSICAL**

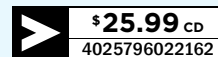
Item #: **VKJK 2216**

Primary Barcode: **4025796022162**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$25.99**



4025796022162



## ABOUT THIS RELEASE

The history of today's Badische Staatskapelle begins with a reckoning of the expenses of the court of the Margraves of Baden-Durlach. In 1662, the court musicians are mentioned for the first time. However, the exact founding date of the Hofkapelle is unknown. There must have been earlier musical performances at the court, but obviously no permanent ensemble. The residence of the Margraviate was at that time Karlsburg Castle in Durlach; the city of Karlsruhe was not founded for more than another 50 years. This first Hofkapelle was small. It consisted of five musicians, only three of whom received full pay. In addition, there was also a group of court trumpeters and a military drummer. Three and a half centuries later, a renowned orchestra with more than 90 musicians has evolved from these small beginnings. Since the 2020/21 season, Georg Fritzsche has been General Music Director of the Badische Staatskapelle. A new CD edition shows the competence of the orchestra, especially in performing the late-romantic repertoire, which is alive in the Karlsruhe programmes already since the times of Hermann Levi. On Vol. 2 of this edition, we find two works by Max Reger, whose 150th birthday in 2023 is commemorated by the musical world. Reger composed his Romantic Suite op. 125 in 1912 during his time as a court conductor in Meiningen. He owes the particularly brilliant mastery of the orchestral apparatus evident in the works written during this period—including the Romantic Suite—to the work with the court orchestra, a small but also one of the best orchestras at the time. The composition is based on poems by Joseph von Eichendorff. In the fall of 1913, Max Reger entrusted his friend Fritz Stein with the plan he had been harbouring for a long time, writing Variations for a small orchestra on the theme of the first movement of Mozart's Piano Sonata in A major KV 331. The compositional plan became reality in 1914, despite suffering from health problems. Reger's premise was to write "the simplest and most innocent music imaginable," and the classically simple symmetrical theme that Mozart himself had made the subject of variations was the ideal choice for this. In the variations, but especially in the fugue's contrapuntal mastery, Reger shows how much he has made the Mozartian theme his own.



## A ROMANTIC SUITE

Composer(s): **Max Reger**  
Artist(s): **Badische Staatskapelle**  
Label: **QUERSTAND (QST)**  
Release Type: **PHYSICAL**  
Item #: **VKJK 2303**  
Primary Barcode: **4025796023039**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$25.99**

**\$25.99 CD**  
4025796023039



4025796023039





## ABOUT THIS RELEASE

When Volker Jänig took up his post as Cantor of St. Nicolai in Mölln (Schleswig-Holstein, the northernmost part of Germany) in 1998, he found a technically desolate organ with quite excellent tonal qualities, the whole collected during six centuries. Based in part on a careful inventory and an international symposium in 2009, a concept was developed that arranged as much as possible of the historically extremely valuable pipework in a musically meaningful way. This, in turn, led to a focus on the stocks of Jacob Scherer (1558) and Christoph Julius Bunting (1766). Almost the entire technical system was newly manufactured. The challenging task was entrusted to the Flentrop Orgelbouw workshop in Zaandam (Netherlands), which carried out the work from 2018 to 2022. The result is of great importance in several respects. A new technical construction was realized. Instead of preserving a condition that had grown or rather "proliferated" in the 20th century, partial works and stops were assembled here according to their time of origin. Of particular note is the now largest coherent body of sounding material by Jacob Scherer. The musical signature of Christoph Julius Bunting is evident in the Hauptwerk and Rückpositiv. Integrated into this unique ensemble are what are probably the oldest playable organ pipes in Germany, dating from 1436. The CD at hand is the first recording at the new organ, played by Arvid Gast and Pieter van Dijk, who both were involved in the development of the new concept, as well as Thimo Neumann, who holds the post as Cantor at St. Nicolai in Mölln today. The recordings show the magnificent options which this organ is able to offer: between a North German-Hanseatic representative instrument and a gallant organ of almost Middle German character.

| MÖLLNER KLANGGESCHICHTE                                                                                                                                                                                   |      |                                                                                                     |      | Scherer-Bücherei-Mölln<br>St. Nicolai-Kirche-Mölln                                                        |      |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|-----------------------------------------------------------------------------------------------------|------|-----------------------------------------------------------------------------------------------------------|------|
| HIERONYMUS PRÆTORIUS (1560-1629)                                                                                                                                                                          |      | DIETRICH BUXTEHUDE (1637-1707)                                                                      |      | 18 Variation 5 - Adagio <sup>1,1</sup>                                                                    | 2:45 |
| Magnificat Germanice                                                                                                                                                                                      |      | 9 Nun komm, der Heiden<br>Heiland BWV 211 <sup>2</sup>                                              |      | 19 Variation 6 - Allegro <sup>1</sup>                                                                     | 1:31 |
| 1 Versus 1 <sup>1</sup>                                                                                                                                                                                   | 2:33 |                                                                                                     |      |                                                                                                           |      |
| 2 Versus 2 <sup>1</sup>                                                                                                                                                                                   | 2:43 |                                                                                                     | 2:02 | JOHANN GOTTFRIED MÜTHLE (1728-1788)                                                                       |      |
| HEINRICH SCHEIDEMANN (1595-1663)                                                                                                                                                                          |      | FRANZ TUNDER                                                                                        |      | 20 Fantasie F-Dur <sup>1</sup>                                                                            | 5:07 |
| 3 Alleluja, laudem dicite <sup>1</sup>                                                                                                                                                                    | 5:54 | 10 In dich hab ich gehoffet, Herr <sup>2</sup>                                                      |      |                                                                                                           |      |
| MATTHIAS WECKMANN (1616-1674)                                                                                                                                                                             |      | NICOLAUS BRUNHS (1665-1697)                                                                         |      | GEORG BÖHM (1661-1733)                                                                                    |      |
| Ach, wir armen Sünder                                                                                                                                                                                     |      | 11 Prædium in G <sup>2</sup>                                                                        | 9:10 | Wer nur den lieben Gott läßt walten                                                                       |      |
| 4 Versus 1 <sup>1</sup>                                                                                                                                                                                   | 2:43 |                                                                                                     |      | 21 Partita 1 <sup>1</sup>                                                                                 | 1:08 |
| 5 Versus 2 <sup>1</sup>                                                                                                                                                                                   | 1:19 | NICOLAS CARLETON (1570-1630)                                                                        |      | 22 Partita 2 <sup>1</sup>                                                                                 | 1:04 |
| 6 Versus 3 <sup>1</sup>                                                                                                                                                                                   | 2:36 | 12 A Verse <sup>1,1</sup>                                                                           | 4:20 | 23 Partita 3 <sup>1</sup>                                                                                 | 1:04 |
| ANDRIES VAN ROSSEM (1957)                                                                                                                                                                                 |      | WOLFGANG AMADEUS MOZART (1756-1791)                                                                 |      | 24 Partita 4 <sup>1</sup>                                                                                 | 0:58 |
| 7 Oneiner <sup>1</sup>                                                                                                                                                                                    | 5:41 | Tema con Variationi KV Anh 17/285b                                                                  |      | 25 Partita 5 <sup>1</sup>                                                                                 | 1:04 |
|                                                                                                                                                                                                           |      | 13 Andantino <sup>1</sup>                                                                           | 1:37 | 26 Partita 6 <sup>1</sup>                                                                                 | 1:00 |
|                                                                                                                                                                                                           |      | 14 Variation 2 <sup>1,1</sup>                                                                       | 1:39 | 27 Partita 7 <sup>1</sup>                                                                                 | 1:53 |
|                                                                                                                                                                                                           |      | 15 Variation 3 <sup>1,1</sup>                                                                       | 1:20 | JOHANN SEBASTIAN BACH (1685-1750)                                                                         |      |
| FRANZ TUNDER (1614-1667)                                                                                                                                                                                  |      | 16 Variation 4 <sup>1,1</sup>                                                                       | 1:29 | 28 Toccata d-Moll, BWV 565 <sup>1</sup>                                                                   | 2:21 |
| 8 Prædium in g <sup>2</sup>                                                                                                                                                                               | 3:51 | 17 Variation 5 <sup>1,1</sup>                                                                       | 1:21 | 29 Fuga d-Moll, BWV 565 <sup>1,1</sup>                                                                    | 6:27 |
|                                                                                                                                                                                                           |      |                                                                                                     | 1:21 |                                                                                                           |      |
| total time 80:52                                                                                                                                                                                          |      |                                                                                                     |      |                                                                                                           |      |
| 1: Pieter van Dijk - 2: Thimo Neumann - 3: Arvid Gast                                                                                                                                                     |      |                                                                                                     |      |                                                                                                           |      |
| Aufnahmen: 28.-29. April 2023, St. Nicolai-Kirche Mölln - Tonmeister: Daniel von Horssen - Übersetzung: 7woks GmbH - Gestaltung: Ines Linke - Fotos: Daniel von Horssen - Produzent: Klang-Jugend Kamprad |      |                                                                                                     |      |                                                                                                           |      |
| © 2023 by querstand, dem Klassiklabel der Verlagsgruppe Kamprad - www.vkj.de                                                                                                                              |      |                                                                                                     |      |                                                                                                           |      |
|  <b>OBERGELBAUVEREINE</b><br>e.V. St. Nicolaikirche Mölln                                                                |      |  <b>organ</b> 2.1 |      | English text included<br>Niederlandestext ingeborgen                                                      |      |
|                                                                                                                                                                                                           |      |                                                                                                     |      | <br>4 025796 023077    |      |
|                                                                                                                                                                                                           |      |                                                                                                     |      |  <b>GEMA</b> VK137 000 |      |

## MOLLNER KLANGGESCHICHTE

Composer(s): **Johann Sebastian Bach Georg B**

Artist(s): **Pieter van Dijk Thimo Neumann  
Arvid Gast**

Label: **QUERSTAND (QST)**

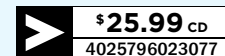
Release Type: **PHYSICAL**Item #: **VKJK 2307**

Primary Barcode: **4025796023077**

Disc Count: 1

Format(s): **COMPACT DISC**

US SRP: **\$25.99**



4025796023077





## ABOUT THIS RELEASE

The pianist Han-Lin Yun developed the idea for this CD after an online lecture on "The Colors of the Keys" by Professor Arnulf von Arnim, who has been an important musical mentor to her for many years. It is the keys to which we give special attention when dealing with tonal works: we follow the modulation in a piece, we compare the different works of one and the same composer, we look at when and where he uses this key (or "color") for one of his works or for a specific passage. Slowly but surely, we begin to discern the signs that point us to the composer's mood. According to the key, we feel cheerfulness or melancholy, heavenly rejoicing or loneliness, sadness or elation, and realize how these moods require a very specific key. On her first solo CD, the pianist Han-Lin Yun has brought together twenty-six works which she feels clearly represent the mood of their respective keys. To the actual twenty-four keys, she has added two further ones which, though they are the same on the keyboard, are to be viewed separately as so-called enharmonic variants: F-sharp major (identical on the keyboard with G-flat major) and D-sharp minor (likewise in relation to E-flat minor). The text also contains her own very personal interpretation, including her feeling of color as well as the context in which it has a very special impact. The listener can, in fact must decide for himself whether or where he agrees, and where he would prefer to follow his own, different feelings. Does the mood that an intermezzo, a song, a prelude, an etude evokes in him match my commentary? What does he experience on the inside? What color, what background does he see? A truly musical and evocative, perhaps even exhilarating adventure!

| KALEIDOSKOP DER TONARTEN |                                                                                                              |               |
|--------------------------|--------------------------------------------------------------------------------------------------------------|---------------|
| 1                        | Domenico Scarlatti (1685 – 1757): Sonate K. 159, L. 104                                                      | 2:27 C-Dur    |
| 2                        | Robert Schumann (1810 – 1856): Kanonisches Liedchen op. 68 Nr. 27                                            | 1:52 c-Moll   |
| 3                        | Franz Schubert (1797 – 1828) (Klavier-Solo-Bearbeitung von Franz Liszt (1811 – 1886)): Liebesbotschaft       | 3:25 G-Dur    |
| 4                        | Edvard Grieg (1843 – 1907): Lyrische Stücke op. 12 Nr. 7 „Albumblatt“                                        | 1:40 e-Moll   |
| 5                        | Sergei Rachmaninow (1873 – 1943): Prelude op. 23 Nr. 4                                                       | 4:47 D-Dur    |
| 6                        | Johann Sebastian Bach (1685 – 1750)/Alexander Siloti (1863 – 1945): Prelude BWV 855                          | 3:22 h-Moll   |
| 7                        | Frédéric Chopin (1810 – 1849): Prelude op. 28 Nr. 7                                                          | 0:47 A-Dur    |
| 8                        | Felix Mendelssohn Bartholdy (1809 – 1847): Lieder ohne Worte op. 67 Nr. 2                                    | 2:37 fis-Moll |
| 9                        | Johann Sebastian Bach: Courante aus Französische Suite Nr. 6 E-Dur, BWV 817                                  | 1:39 E-Dur    |
| 10                       | Frédéric Chopin: Mazurka op. 63 Nr. 3                                                                        | 2:16 cis-Moll |
| 11                       | Frédéric Chopin: Prelude op. 28 Nr. 11                                                                       | 0:50 H-Dur    |
| 12                       | Sergei Rachmaninow: Prelude op. 32 Nr. 12                                                                    | 2:41 gis-Moll |
| 13                       | Robert Schumann: Romanze op. 28 Nr. 2                                                                        | 3:54 Fis-Dur  |
| 14                       | Franz Schubert: Impromptu op. 90 Nr. 3                                                                       | 6:22 Ges-Dur  |
| 15                       | Alexander Scriabin (1872 – 1915): Etude op. 8 Nr. 12                                                         | 2:38 cis-Moll |
| 16                       | Alexander Scriabin: Prelude op. 11 Nr. 14                                                                    | 1:08 es-Moll  |
| 17                       | Sergei Rachmaninow: Moments Musicaux op. 16 Nr. 5                                                            | 4:13 Des-Dur  |
| 18                       | Johannes Brahms (1833 – 1897): Intermezzo op. 117 Nr. 2                                                      | 5:02 b-Moll   |
| 19                       | Gabriel Fauré (1845 – 1924): Romance sans Paroles op. 17 Nr. 3                                               | 2:11 As-Dur   |
| 20                       | Franz Schubert: Moments Musicaux Nr. 3                                                                       | 2:01 f-Moll   |
| 21                       | Johannes Brahms: Intermezzo op. 117 Nr. 1                                                                    | 5:05 Es-Dur   |
| 22                       | Carl Philipp Emanuel Bach (1714 – 1788): Solfeggietto H. 220, Wq. 117/2                                      | 0:59 c-Moll   |
| 23                       | Jules Massenet (1842 – 1912): Toccata                                                                        | 2:09 B-Dur    |
| 24                       | Franz Schubert (Klavier-Solo-Bearbeitung von Franz Liszt): Der Müller und der Bach aus „Die schöne Müllerin“ | 5:50 g-Moll   |
| 25                       | Robert Schumann: Figuriert Chorale op. 68 Nr. 42                                                             | 1:53 F-Dur    |
| 26                       | Domenico Scarlatti: Sonate L.108 K.213                                                                       | 3:23 d-Moll   |
| total time               |                                                                                                              | 76:13         |

Aufnahme: 11. – 14.2.2023 C. Bechstein Pianofortemanufaktur Selbhermesdorf | Tonmeister: Klaus-Jürgen Kampard | Übersetzung: Aaron Epstein | Fotos: Astis Krause | Gestaltung: Susanne Rödel  
Produzent: Klaus-Jürgen Kampard  
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www.vkjk.de | GEMA | VKJK.2309 | DDD | English text included  
4 025796 023091  
Mit finanzieller Unterstützung von C. BECHSTEIN

## KALEIDOSKOP DER TONARTEN

Composer(s): **Johannes Brahms Frederic Chop**

Artist(s): **Han-Lin Yun**

Label: **QUERSTAND (QST)**

Release Type: **PHYSICAL**

Item #: **VKJK 2309**

Primary Barcode: **402579623091**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$25.99**

**\$25.99 CD**  
402579623091



402579623091



## ABOUT THIS RELEASE

Around 1600, a gradual paradigm shift took place in Italian music. The expression of the text in music was now given the greatest possible attention, enabling a remarkably contrasting depiction of affects. At the same time, the genre of solo singing accompanied by basso continuo became established. These pieces were referred to as "motetti" (sacred) or "madrigali" (secular), depending on their purpose. On the CD at hand, you find a collection of such Italian monodies from the 16th and 17th centuries. The common thread of the program is imaginations of Mary, which also inspired the title. Pieces for keyboard instrument written by Girolamo Frescobaldi serve as introductions and transitions and present the timbres of the beautiful organ of the Silberne Kapelle in the Hofkirche Innsbruck, an authentic instrument from the time of the music being recorded. On this CD, the pieces by Francesca Caccini and Giovanni Girolamo Kapsberger are recorded for the very first time.



## ITALIAN MONODIES

Composer(s): **Claudio Monteverdi Alessandro**

Artist(s): **Maria Ladurner Martin Riccibona  
Cappella Argentina**

Label: **QUERSTAND (QST)**

Release Type: **PHYSICAL**

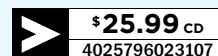
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Primary Barcode: **4025796023107**

Disc Count: **1**

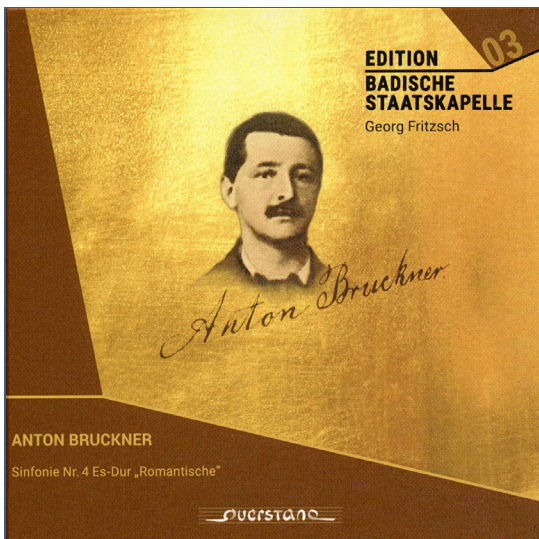
Format(s): **COMPACT DISC**

US SRP: **\$25.99**



4025796023107





## ABOUT THIS RELEASE

The history of today's Badische Staatskapelle begins with a reckoning of the expenses of the court of the Margraves of Baden-Durlach. In 1662, the court musicians are mentioned for the first time. However, the exact founding date of the Hofkapelle is unknown. There must have been earlier musical performances at the court, but obviously no permanent ensemble. The residence of the Margraviate was at that time Karlsburg Castle in Durlach; the city of Karlsruhe was not founded for more than another 50 years. This first Hofkapelle was small. It consisted of five musicians, only three of whom received full pay. In addition, there was also a group of court trumpeters and a military drummer. Three and a half centuries later, a renowned orchestra with more than 90 musicians has evolved from these small beginnings. Since the 2020/21 season, Georg Fritzsich has been General Music Director of the Badische Staatskapelle. A new CD edition shows the competence of the orchestra, especially in performing the late-romantic repertoire, which has been alive in the Karlsruhe programmes since the times of Hermann Levi. On Vol. 3 of this edition, we find Symphony No. 4 in E-flat Major by Anton Bruckner, whose 200th birthday in 2024 is commemorated by the musical world. The Badische Staatskapelle has a special historical relation to this work. On 2 January 1874, Bruckner began work on his Fourth symphony and finished the first version of it in November. The second version of the symphony from 1878, together with the 1880 Finale, has been the most frequently played version of the symphony to date. It was premiered in this configuration on 20 February 1881 in Vienna with the Vienna Philharmonic under Hans Richter and can also be heard on this CD, using the 1936 edition by Robert Haas. The German premiere of the symphony took place on 10 December 1881 in Karlsruhe with the then Großherzoglich Badische Hofkapelle under the young conductor Felix Mottl. It was also the first-ever performance of a Bruckner symphony in Germany.

## SYMPHONY NO. 4 IN E FLAT MAJOR

Composer(s): **Anton Bruckner**  
Artist(s): **Georg Fritzsich Badische Staatskapelle**  
Label: **QUERSTAND (QST)**  
Release Type: **PHYSICAL**  
Item #: **VKJK 2401**  
Primary Barcode: **4025796024012**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$25.99**

**\$25.99 CD**  
4025796024012



4025796024012





## ABOUT THIS RELEASE

The turbulent historical conditions in the Polish nation during the 17th and 18th centuries posed challenges for developing a vibrant musical culture, unlike the flourishing environments witnessed in other European countries of that era. Furthermore, the meager musical legacy that managed to endure through those tumultuous times was ultimately erased by the catastrophic events of the 20th century. Nevertheless, within this modest musical treasury, there exist works that command profound respect as significant cultural monuments, alongside masterpieces that inspire deep admiration. Such is the case with the creations of Marcin Mielczewski and Adam Jarzebski. Marcin Mielczewski (born approximately in 1600, died 1651), having most likely received his musical education in Poland under the tutelage of esteemed musicians affiliated with the royal court (Franciszek Lilius was mentioned as his teacher), became a member of the royal cappella in 1632, and in 1643, his name was mentioned in a literary work about Warsaw authored by Adam Jarzebski. From these references, we can assume that he had emerged as a distinguished figure in the musical landscape of his time with dual roles as both an instrumentalist and a renowned composer. Adam Jarzebski, a contemporary of Marcin Mielczewski, also made notable contributions within the realm of music during his era. While details regarding his early life and education remain speculative, historical records indicate his tenure as a violinist in the Brandenburg court in Berlin around 1612. His tenure in Berlin seems to have enabled him to travel throughout Germany, traces of which we find in the titles of his later instrumental compositions such as *Berlinesa*, *Spandesa*, and *Norimberga*. During his year-long travel in 1617 through Italy, he came to appreciate the avant-garde style of composers from that musical center. From approximately 1617 until his passing, he served as a member of the royal ensemble under the rule of Polish kings Sigismund III and Władysław IV, showcasing his multifaceted career as a respected musician, educator, and likely a successful entrepreneur, suggested by his involvement in the construction of the royal palace in Ujazdów.



## CLAVEDUO

Composer(s): **Julian Gembalski Adam Jarzebs**

Artist(s): **ClaveDuo**

Label: **RECART (REA4)**

Release Type: **PHYSICAL**

Item #: **RecArt0061**

Primary Barcode: **5908285287619**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**

**\$16.99 CD**  
**5908285287619**



5908285287619



## ABOUT THIS RELEASE

Armonico Consort present their next installment of works by Francesco Scarlatti, this time his only surviving oratorio, 'Il Daniele nel Lago de' Leoni' or Daniel in the Lions' Den. Scarlatti's Daniele conforms in all general aspects to the typical Sicilian oratorio of the late seventeenth century, which was itself closely modeled on Roman practice: four or five singers inhabit character roles, without a separate narrator, together with a chorus often consisting of the soloists singing in ensemble.



## DANIELE

**signum**  
CLASSICS

Composer(s): **Francesco Scarlatti**

Artist(s): **Armonico Consort**

Label: **Signum Classics (SIG)**

Release Type: **PHYSICAL**

Item #: **SIGCD881**

Primary Barcode: **635212088128**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

**\$20.99 CD**  
635212088128



635212088128



## ABOUT THIS RELEASE

Acclaimed Norwegian mezzo-soprano Tone Kummervold, whose remarkable talent has captured audiences both at home and on the international stage, is set to release her highly anticipated debut album *Unravel Tradition* on Simax. Known for her unforgettable performances at the Norwegian National Opera and Ballet, her dynamic collaborations with the Oslo Philharmonic, and standout international appearances with the Orchestre Philharmonique de Radio France and the Prague State Opera, Kummervold's debut album offers a compelling showcase of her artistic versatility. A true highlight of the album is a world premiere composition written specifically for her by Eva Holm Foosnaes.



## UNRAVEL TRADITION



Composer(s): **Eva Holm Foosnaes Alf Hurum**  
Artist(s): **Tone Kummervold Vertavo String Quartet Knut Erik Jensen**

Label: **SIMAX CLASSICS (SMX)**

Release Type: **PHYSICAL**

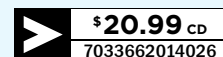
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Primary Barcode: **7033662014026**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



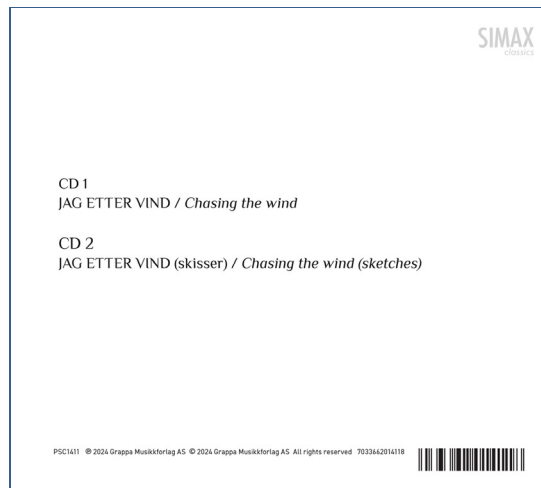
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## ABOUT THIS RELEASE

In 1992, Ketil Bjørnstad composed "Mass for a Wounded Earth." It premiered at Frogner Church, and Erik Hillestad and KKV released the album. Hillestad wrote the text for the mass. In the years that followed, Bjørnstad often thought about Ecclesiastes, with some amazement that these fantastic and existential texts had not previously caught the attention of choirs, festivals, or concert organizers. Were they too powerful? Too ruthless? In 2019, the opportunity arose when Catharina Jacobsen, Bjørnstad's wife, asked if Ketil could compose something new for her own choir, the Nordstrand Music Society Choir. Both had heard baritone singer Brynjar Onsoien perform Vaughan Williams' "Songs of Travel" during a Christmas concert with the choir, and his voice and delivery left a strong impression. Neither Catharina nor Ketil forgot Brynjar's powerful baritone, and when the Covid pandemic arrived in Norway for real, Catharina sat down and edited the Bible texts, focusing particularly on their existential aspect. In August 2023, Bjørnstad went to producer and engineer Mike Hartung at Propeller Studio. He played through the entire work on the Bechstein grand piano. The piano sketches later served as support for the singers and musicians during rehearsals. The sketches developed their own dynamic and are included in part 2 of "Chasing the Wind." With the Nordstrand Music Society Choir as the base choir, new singers were invited to join an expanded project choir of over a hundred members through the Norwegian Choir Association Oslo-Akershus, which also supported the project financially and practically. Bjørnstad reached out to musicians he had previously worked with, as well as new ones he was curious about.



## CHASING THE WIND



Composer(s): **Ketil Bjornstad**  
Artist(s): **Ketil Bjornstad Brynjar Onsoien**  
**Stefan Ibsen Zlatanos Nils Okland Hanne**  
**Rekdal Ellen Brekken Helge Andreas**  
**Norbakk**

Label: **SIMAX CLASSICS (SMX)**

Release Type: **PHYSICAL**

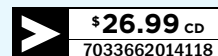
Item #: **PSC1411**

Primary Barcode: **7033662014118**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$26.99**



7033662014118



## ABOUT THIS RELEASE

IMPRINTS, DISTANCE, DEVIATIONS. "Concertos" is a new release by the Telemark Chamber Orchestra under the direction of Per Kristian Skjalstad. The album features works by Christophersen, Tandberg, and Skjelbred. B. Morten Christophersen: Concerto for Violin and Strings This concerto was written for violinist Ai-Ling Chiu, inspired by the Taiwanese song "Longing for Your Return," a song of freedom from World War II. The work explores themes of identity, musical journey, and distance, with the Taiwanese melody woven into the composition. The violin concerto consists of three movements – Unfolding, Air, and Return – and concludes as a fusion of Taiwanese and Norwegian musical traditions. Kari Beate Tandberg: Deviations Tandberg's work for accordion and strings uses a modernist sound palette. The piece is based on the idea of "deviations" that create tension and variation, both musically and as a life philosophy. Through structured sections like Presentation, Development, and Transition, the deviations lead to the logical conclusion of the work, with an ambiguous tonality suggesting a new direction. Bjørn Bolstad Skjelbred: And Then It Was Winter This impressionistic piece is inspired by the arrival of winter in Paris in 2010. The music creates a melancholic atmosphere, with falling melodies and tonal shifts that reflect the quiet advance of winter. The piece shares musical elements with the first work on the album, contributing to a sense of a unified musical narrative.



## CONCERTOS



Composer(s): **Bjorn Morten Christophersen B**

Artist(s): **Telemark Chamber Orchestra**

Label: **SIMAX CLASSICS (SMX)**

Release Type: **PHYSICAL**

Item #: **PSC1413**

Primary Barcode: **7033662014132**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



7033662014132



## ABOUT THIS RELEASE

The liner notes for John Hart's new album authored by C Andrew Hovan touched upon the subject of longevity. Hart's four decades of performing as an A-player on the world elite jazz scene epitomizes the virtue of consistency and continuance. We have here a bit unusual trio of guitar/cornet/bass featuring thrilling interactions between Hart's guitar and Kirk Knuffke's horn. "Hart is a guitar player of refinement and taste...through a merely flexible and swinging gait". (F.v.d.Linde – Jazz Journal)

JOHN HART *guitar*  
KIRK KNUFFKE *cornet*  
CARLO DEROSA *bass*  
Recorded December 2023

DDD SCCD 31967  
disc

24 bit 96 kHz recording

|    |                                                     |
|----|-----------------------------------------------------|
| 1  | HALLUCINATION (Bud Powell) 6:53                     |
| 2  | INFAMY (John Hart)* 6:41                            |
| 3  | A FLOWER IS A LOVESOME THING (Billy Strayhorn) 8:51 |
| 4  | LOVE IS (John Hart)* 8:11                           |
| 5  | BLUE IN GREEN (Bill Evans) 6:25                     |
| 6  | PEE WEE (Tony Williams) 4:09                        |
| 7  | LAZY THIRDS (John Hart)* 5:01                       |
| 8  | NEVER LET ME GO (Jay Livingston, Ray Evans) 6:53    |
| 9  | BE MY LOVE (Nicolas Brodzsky) 6:58                  |
| 10 | I THOUGHT ABOUT YOU (Jimmy Van Heusen) 9:04         |

Playing time 69:37

\*published by SteepleChase Music (KODA)

Recording Engineer: Chris Sult  
Mix and Mastering: Nils Winther  
Photo: Chris Drukker  
Liner Notes: C. Andrew Hovan  
Produced by Nils Winther

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Slotsalleen 16, DK 2930 Klampenborg, Denmark  
<http://www.steeplechase.dk/>

7 16043 19672 2

## LOVE IS

**SteepleChase**

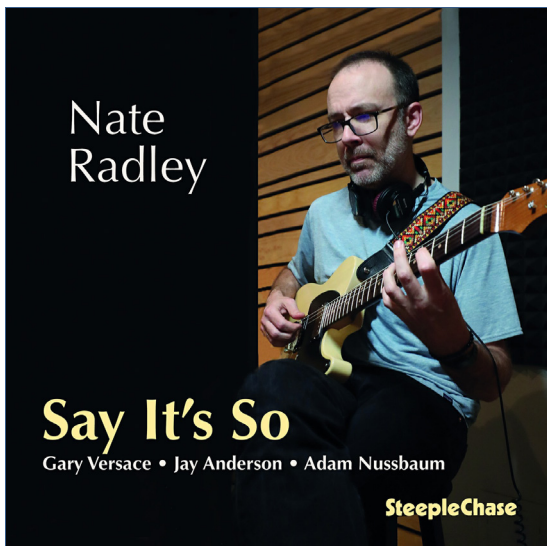
Composer(s): **Various**  
Artist(s): **John Hart**  
Label: **SteepleChase (SEP)**  
Release Type: **PHYSICAL**  
Item #: **SCCD 31967**  
Primary Barcode: **716043196722**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$21.99**

**\$21.99 CD**  
716043196722



716043196722





## ABOUT THIS RELEASE

Canadian-born saxophonist/composer Andrew Rathbun has been holding the position of Professor of Saxophone and Jazz Studies at Western Michigan University in Kalamazoo since 2012. Rathbun, however, is not one who confines himself in the ivory tower but has been active in performing and recording in New York and internationally. He presents here his 10th leader album on SteepleChase. All but two titles were penned by the leader, having guitar (played by Nate Radley) as the featured instrument, creating, as always, intellectual and, at the same time, thoroughly emotionally moving music.

NATE RADLEY guitar  
GARY VERSACE piano  
JAY ANDERSON bass  
ADAM NUSSBAUM drums  
Recorded December 2023

DDD SCCD 31972  
disc  
24 bit 96 kHz recording

- 1 SAY IT'S SO (6:45)
- 2 FOR J. A. (8:41)
- 3 SHANTY (7:58)
- 4 ABOVE THE BLUE (6:45)
- 5 CARPATHIA (7:17)
- 6 INTERCEPTION (6:14)
- 7 PURGATORY CHASM (5:58)
- 8 HARDY HAR HAR (5:29)
- 9 JUST ENOUGH (7:45)

Total Playing Time 63:20  
Composed by Nate Radley, Published by SteepleChase Music (KODA)

Recording: Chris Sult  
Mix & Mastering: Nils Winther  
Photos: Chris Drucker  
Liner Notes: Neil Tesser  
Produced by Nils Winther

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Slotsalleen 16, DK-2930 Klampenborg, Denmark  
<http://www.steeplechase.dk>

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## SAY IT'S SO

**SteepleChase**

Composer(s): **Nate Radley**

Artist(s): **Nate Radley**

Label: **SteepleChase (SEP)**

Release Type: **PHYSICAL**

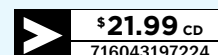
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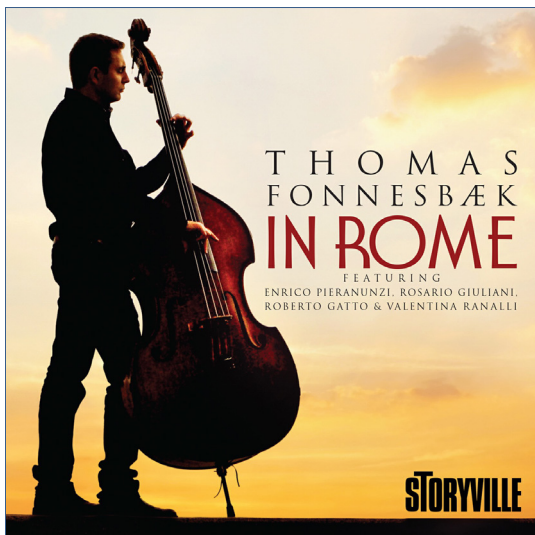
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$21.99**



716043197224



## ABOUT THIS RELEASE

Storyville Records is pleased to announce the release of *In Rome*, a new album by Danish bassist Thomas Fønnesbæk alongside esteemed jazz musicians, pianist Enrico Pieranunzi, saxophonist Rosario Giuliani, drummer Roberto Gatto, and singer Valentina Ranalli. The album is set for release on November 1, 2024. This recording consists of 11 original compositions: 9 by Pieranunzi, 1 by Fønnesbæk, and 1 by Gatto. Thomas Fønnesbæk is considered one of the most important and distinctive bassists on the European jazz scene today. His virtuosic technique, "Nordic sound," and ability to craft cohesive solos place him in the lineage of Danish bassists like Niels-Henning Ørsted Pedersen, Bo Stief, and Jesper Lundgaard, while also showing kinship with greats like Dutch bassist Hein van de Geyn and prominent Swedish bass players. Nevertheless, Fønnesbæk's style is uniquely his own, honed through a self-taught journey that captivates audiences with a rare ability to evoke *Duende* – the inexplicable power of attraction that moves listeners emotionally, a concept coined by Spanish poet Federico García Lorca. For those who have had the privilege of experiencing Fønnesbæk live, they will recognize this *Duende* in his playing. He often takes risks that challenge both his fellow musicians and audiences, creating moments of magic. *In Rome* captures these moments, highlighting Fønnesbæk's collaboration with some of Europe's finest musicians. At the core of the album is the partnership between Fønnesbæk and Enrico Pieranunzi, one of Europe's most revered pianists. Pieranunzi, known for his collaborations with the likes of Chet Baker, Mark Johnson, Paul Motian, and the legendary film composer Ennio Morricone, brings his extensive jazz and classical music background to this recording. Having recorded numerous albums together, Pieranunzi and Fønnesbæk share a musical chemistry that fuels this project. Joining the trio is Roberto Gatto, a drummer celebrated in European jazz circles. His elegant, sensitive approach enhances the group's interplay, while Rosario Giuliani on saxophone and Valentina Ranalli on vocals further elevate the music. *In Rome* is a testament to the creativity and mastery of European jazz. This album is jazz at its finest!



## IN ROME



Composer(s): **Fønnesbæk, Thomas; Gatto, Roberto; Pieranunzi, Enrico; Ranalli, Valentina**

Artist(s): **Gatto, Roberto; Ranalli, Valentina; Giuliani, Rosario; Fønnesbæk, Thomas; Pieranunzi, Enrico**

Label: **STORYVILLE RECORDS (STO)**

Release Type: **PHYSICAL**

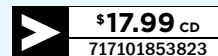
Item #: **SVL1018538**

Primary Barcode: **717101853823**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$17.99**



717101853823



## ABOUT THIS RELEASE

The CD entitled *Contrappassi* sees the two protagonists, Leonardo Zunica on piano and Leandro Lo Bianco on electric guitar, engaged in compositions by contemporary authors, with pieces that find poetic-musical inspiration in the fascinating and complex world of Dante. A program with broad musical visions that transport you to an unexpected soundscape, with the two performers who give life to moments and atmospheres of surprising suggestion. The CD's lineup opens with the Sonata n. 1 "DANTE SONATA" for piano by the Danish composer Poul Ruders (born in 1949), a work divided into two distinct movements with contrasting characteristics. The roots of the Dante Sonata are not only linked to Dante's canticles but also to the author's admiration for Liszt's Sonata in B minor. Dante, therefore, seen through the eyes of Liszt. The piece by Ruders is followed by MALEBOLGE for electric guitar and piano and TRE CANZONI DI FRANCESCO LANDINI for piano with electric guitar ad libitum by the Italian composer Gabrio Taglietti, a journey that leads to the VIII circle of Hell. Taglietti wanted to alternate his three pits with transcriptions for piano, and in the last case for piano and electric guitar, of as many ballads by Francesco Landini, a composer of the fourteenth century, the genre in which Landini excelled. This singular listening journey ends with a piece by Leandro Lo Bianco, here in the role of composer as well as performer: THREE IMPROVISATIONS ON R. RAUSCHENBERG "DANTE'S INFERNO" for solo electric guitar and electronic devices.

## CONTRAPPASSI



Composer(s): **Bianco, Leandro Lo; Ruders, Poul; Taglietti, Gabrio**

Artist(s): **Bianco, Leandro Lo; Zunica, Leonardo**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

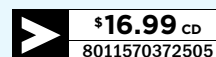
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Primary Barcode: **8011570372505**

Disc Count: **1**

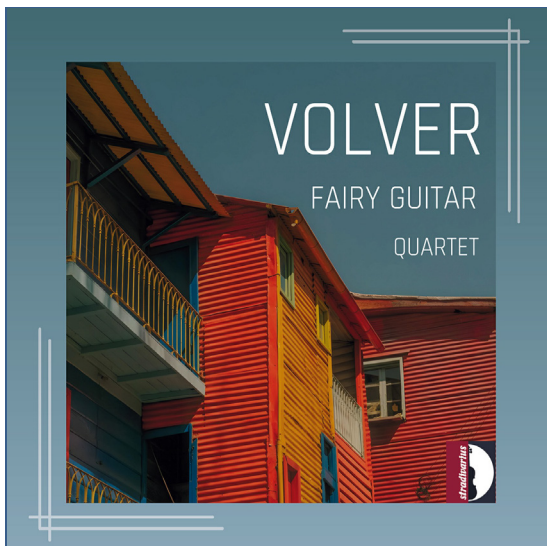
Format(s): **COMPACT DISC**

US SRP: **\$16.99**



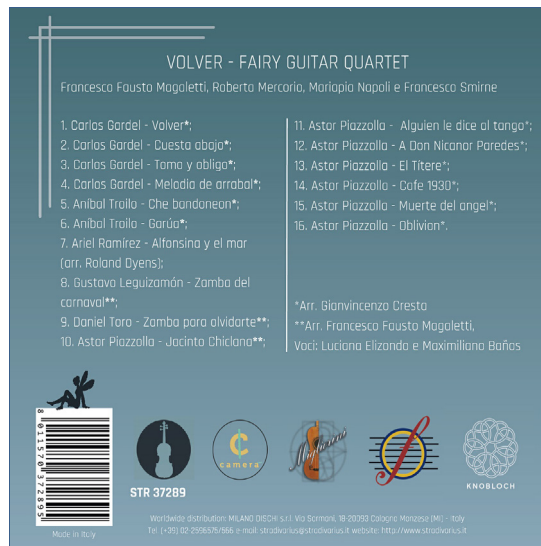
8011570372505





## ABOUT THIS RELEASE

The protagonist of this new album is the Fairy Guitar Quartet, a group born in 2020 from the meeting of four guitarists united by a strong passion for chamber music. *Volver*, the album that marks their recording debut, explores the great Argentine musical repertoire with a new research approach, offering an evocative musical journey along the multiple ties that unite Italy to the South American country and allowing you to experience and rediscover intense emotions. In a story of continuous departures and returns, complex feelings emerge, chapters with great evocative power that belong to the shared cultural heritage. A precious opportunity to rediscover a world that is always full of charm, a reflection of the creative encounter of different cultures (African, indigenous, Spanish, and Italian), through a listening journey that develops along the subject of *Volver*, a theme that resonates deeply in Italian and Argentine culture but also, more generally, in every corner of the southern hemisphere: the sadness of separation from what you love and the hope of re-embracing your roots. With the surprising arrangements of Gianvincenzo Cresta and Francesco Fausto Magaletti, the album features songs by Carlos Gardel, Anibal Troilo, Ariel Ramirez, Gustavo Leguizamon, Daniel Toro, and Astor Piazzolla.



## VOLVER



Composer(s): **Aznar, Pedro; Borges, Jorge Luis; Cresta, Gianvincenzo; Dyens, Roland; Gardel, Carlos; Leguizamon, Gustavo; Magaletti, Francesco Fausto; Piazzolla, Astor; Ramirez, Ariel; Toro, Daniel; Troilo, Anibal**

Artist(s): **Baños, Maximiliano; Elizondo, Luciana; Fairy Guitar Quartet**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

Item #: **STR37289**

Primary Barcode: **8011570372895**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**

**\$16.99 CD**  
8011570372895



8011570372895



## ABOUT THIS RELEASE

Onda Sonora is a production that aims to show how a group of passionate and committed young people can perform a mature and eclectic repertoire. They range from monumental classical pieces to more contemporary and popular music. When you listen, you can hardly tell the difference between the performances of these young musicians and those of professional orchestras. The orchestra started in October 2012 with a concert in the Parco della Musica in Rome. Angela Colucci, Michele D'Auria, and Nicola de Giacomo supervised rehearsals to improve performances. They participated in the Giffoni Film Festival, releasing CDs titled "Tachisax" and "Sonora Junior sax in the district." They were the first Italian orchestra selected for and won first place in their category at the Summa Cum Laude competition in Vienna in 2016. In 2023, they won second place and gained recognition from the audience and judges. They performed at renowned venues like Musikverein, Muth, and Konzerthaus. Sonora Junior Sax aims to educate young people about music, teaching them respect for their roles and the importance of working together. They also focus on developing emotional intelligence through music study and practice from childhood. Their group environment encourages healthy competition, respect, and meritocracy. They welcome diversity, using music to integrate and educate.



## ONDA SONORA

Composer(s): **Abreu, Zequinha de; Anonymous; Brahms, Johannes; Cannio, Enrico; Capua, Eduardo di; Denza, Luigi; Gambardella, Salvatore; Geisler, Michael; Luciano, Domenico; Márquez, Arturo; Mertens, Wim; Saint-Saëns, Camille; Tyler, Brian**

Artist(s): **Sonora Junior Sax; Luciano, Domenico**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

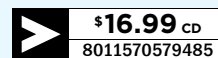
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Primary Barcode: **8011570579485**

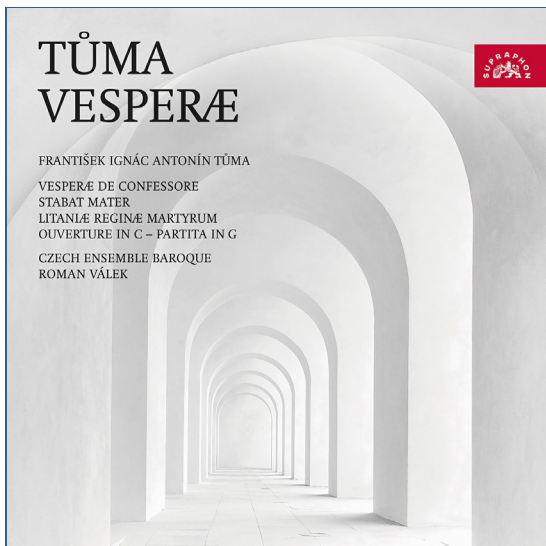
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



8011570579485



## ABOUT THIS RELEASE

Tuma was a renowned mid-18th-century Vienna musical figure. He was primarily lauded for his sacred works, written either in the strict polyphonic stile antico or in the more modern figural style. The current album, a new installment in Czech Ensemble Baroque's series of Tuma recordings, focuses on specific types of liturgical pieces from the composer's later creative period. The lustre of the vespers and litanies (Vesperae de confessore, Litaniae Reginae martyrum), designated for performance on major feast days, is enhanced by natural trumpets and timpani. The album includes one of Tuma's eight surviving settings of the famous medieval sequence Stabat Mater. Furthermore, the composer wrote a great many instrumental pieces in which he applied elements of the modern galant style while also embracing techniques characteristic of Italian and French music. The grandiose and lavishly instrumented Overture in C contrasts starkly with the more modest Sinfonia in D, based on the Neapolitan opera sinfonia, and the Partita in G, which, just like Stabat Mater, have survived within a music collection in Vienna. The pieces Tuma wrote during his late creative phase provide ample proof of his compositional mastery and ability to blend the old and new stylistic trends, with the result being remarkable sacred and instrumental music. With the exception of Stabat Mater, Czech Ensemble Baroque presents all the works featured on this album in modern-day premiere. Tuma's meridian sacred and instrumental pieces – more gems in modern-day premiere.



## VESPERAE



Composer(s): **Frantisek Ignac Antonin Tuma**  
Artist(s): **Romana Kruzikova Zuzana Badarova Lucie Karafiatova Matus Simko Jiri Miroslav Prochazka Czech Ensemble Baroque**

Label: **SUPRAPHON (SUP)**

Release Type: **PHYSICAL**

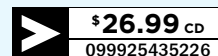
Item #: **SU4352-2**

Primary Barcode: **099925435226**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$26.99**



099925435226





## ABOUT THIS RELEASE

As winner of the international conducting competition "Guido Cantelli," Eliahu Inbal was already in demand as a guest conductor with the world's leading orchestras at the age of 26. Over the years, he has been principal conductor of the Frankfurt Radio Symphony Orchestra, the Orchestra del Teatro la Fenice, the Orchestra Sinfonica Nazionale della RAI Torino, the Konzerthausorchester Berlin, the Czech Philharmonic Orchestra, and the Tokyo Metropolitan Symphony Orchestra. The present album contains recordings from 1971 and 2012.

**SWR>>MUSIC**

**ROBERT SCHUMANN**  
**Sinfonie Nr. 4 in d-Moll, op. 120**  
*Symphony No. 4 in D minor, Op. 120* **31:27**

|                                 |       |
|---------------------------------|-------|
| ① I Ziemlich langsam – Lebhaft  | 11:08 |
| ② II Romanze. Ziemlich langsam  | 4:38  |
| ③ III Scherzo. Lebhaft – Trio   | 7:13  |
| ④ IV Langsam – Lebhaft – Presto | 8:26  |

**JEAN SIBELIUS**  
**Sinfonie Nr. 1 in e-Moll, op. 39**  
*Symphony No. 1 in E minor, Op. 39* **39:07**

|                                              |       |
|----------------------------------------------|-------|
| ① I Andante ma non troppo – Allegro energico | 11:33 |
| ② II Andante (ma non troppo lento)           | 10:02 |
| ③ III Scherzo. Allegro                       | 5:18  |
| ④ IV Finale. Andante – Allegro molto         | 12:14 |

*Sinfonieorchester des Südwestfunks (1–4)  
Radio-Sinfonieorchester Stuttgart des SWR (5–8)  
Eliahu Inbal, Dirigent | conductor*

Total Time: 70:44

Aufnahmen des SWR | Recordings of the SWR

CD-No. SWR19151CD  
Made in Germany | Booklet in German and English  
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GEMA  
ISRC  
DDD  
IP10622

## ELIAHU INBAL CONDUCTS SWR>>CLASSIC

Composer(s): **Schumann, Robert; Sibelius, Jean**

Artist(s): **Radio-Sinfonieorchester Stuttgart des SWR; WDR Sinfonieorchester Köln; Inbal, Eliahu**

Label: **SWR Classic (SWR)**

Release Type: **PHYSICAL**

Item #: **SWR19151CD**

Primary Barcode: **747313915187**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

**\$20.99 CD**  
747313915187



747313915187



## ABOUT THIS RELEASE

Stefania Neonato is involved in both historical performance practice on historical instruments as well as the modern piano playing tradition. Christine Busch can be heard as a soloist and chamber musician with both the modern and baroque violin in concerts worldwide. The fortepiano used for the present recordings comes from the Viennese workshop of Nannette Streicher and has the serial number 1060. Ludwig van Beethoven himself was good friends with the couple and played their instruments. The three selected sonatas on this album span a period of fourteen years, from 1798 (Op. 12/1 and 3) to 1812, the year of the composition of Op. 96—two years before the piano used here was completed. Nannette Streicher opened her piano workshop together with her husband and her brother in Vienna at the end of the 18th century. They built well over a thousand instruments, of which only around forty fortepianos have survived to this day.

**SWR music**

LUDWIG van BEETHOVEN (1770–1827)

|                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Sonate für Klavier und Violine, op. 12 Nr. 3 in Es-Dur</b><br><i>Sonata for Piano and Violin, Op. 12 No. 3, E-flat major</i><br>19:33<br>I Allegro con spirito 9:00<br>II Adagio con molta espressione 5:57<br>III Rondo, Allegro molto 4:36 | <b>Sonate für Klavier und Violine, op. 96 in G-Dur</b><br><i>Sonata for Piano and Violin, Op. 96, G major</i><br>26:07<br>I Allegro moderato 11:00<br>II Adagio espressivo 4:54<br>III Scherzo 1:51<br>IV Poco allegretto 8:22 |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|                                                                                                                                                                                                                                                  |                                                                                                                                                                                                          |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Sonate für Klavier und Violine, op. 30 Nr. 3 in G-Dur</b><br><i>Sonata for Piano and Violin, Op. 30 No. 3, G major</i><br>17:18<br>I Allegro assai 6:12<br>II Tempo di Minuetto, ma molto moderato e grazioso 7:19<br>III Allegro vivace 3:47 | Total Time: 63:02<br><b>Stefania Neonato, Fortepiano   fortepiano</b><br><b>Christine Busch, Violine   violin</b><br> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

CD-No. **SWR19157CD**  
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 85586 Poing • Germany | www.naxos.de • info@naxos.de

GEMA  
ISRC  
DDD  
10622

7 47313 91578 1

## SONATAS FOR PIANO & VIOLIN

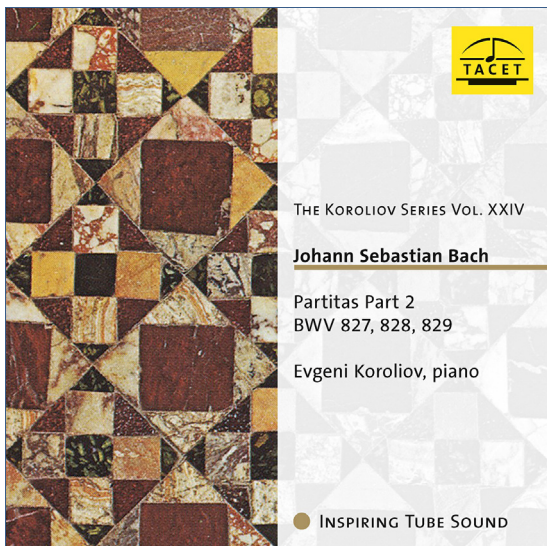
SWR CLASSIC

Composer(s): **Beethoven, Ludwig van**  
 Artist(s): **Neonato, Stefania; Busch, Christine**  
 Label: **SWR Classic (SWR)**  
 Release Type: **PHYSICAL**  
 Item #: **SWR19157CD**  
 Primary Barcode: **747313915781**  
 Disc Count: **1**  
 Format(s): **COMPACT DISC**  
 US SRP: **\$20.99**

**\$20.99 CD**  
747313915781



747313915781



## ABOUT THIS RELEASE

It's been a long time coming for this second part of Johann Sebastian Bach's partitas played by Evgeni Koroliov. The Steinway D grand piano from the first volume is now permanently installed in a beautiful church in Wernigerode. The recordings of Partitas 3 and 5 were made there. Other issues also delayed progress, including the relocation of TACET's premises. And finally, we're all not getting any younger. Who could say otherwise? This takes its toll in the form of slower work. Only a few things are timeless, and that includes the music of Johann Sebastian Bach. The way in which Evgeni Koroliov immerses himself in this 'eternal' music, elevating it to a timeless presence, as if it were created in this very moment, changes my perception of time. I absorb its flow. I agree with its passing...

| Johann Sebastian Bach: Partitas BWV 827, 828, 829 |       |                                  |       |
|---------------------------------------------------|-------|----------------------------------|-------|
| Evgeni Koroliov, piano                            |       |                                  |       |
| <b>Partita 4 D major BWV 828</b>                  | 32:08 | <b>Partita 5 G major BWV 829</b> | 23:29 |
| [1] Overture                                      | 7:15  | [16] Praeambulum                 | 2:37  |
| [2] Allemande                                     | 8:21  | [17] Allemande                   | 6:09  |
| [3] Courante                                      | 3:45  | [18] Corrente                    | 1:46  |
| [4] Aria                                          | 2:11  | [19] Sarabande                   | 4:23  |
| [5] Sarabande                                     | 5:01  | [20] Tempo di Minuetta           | 2:25  |
| [6] Menuet                                        | 1:48  | [21] Passepied                   | 1:44  |
| [7] Gigue                                         | 3:44  | [22] Gigue                       | 4:22  |
| <b>Partita 3 a minor BWV 827</b>                  | 22:07 |                                  |       |
| [8] Fantasia                                      | 2:31  |                                  |       |
| [9] Allemande                                     | 4:09  |                                  |       |
| [10] Corrente                                     | 3:18  |                                  |       |
| [11] Sarabande                                    | 4:40  |                                  |       |
| [12] Burlesca                                     | 2:23  |                                  |       |
| [13] Scherzo                                      | 1:13  |                                  |       |
| [14] Gigue                                        | 3:50  | <b>Total time:</b>               | 78:04 |

## PARTITAS PART 2



Composer(s): **Bach, Johann Sebastian**

Artist(s): **Koroliov, Evgeni**

Label: **TACET (TAC)**

Release Type: **PHYSICAL**

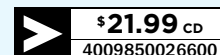
Item #: **TACET266CD**

Primary Barcode: **4009850026600**

Disc Count: **1**

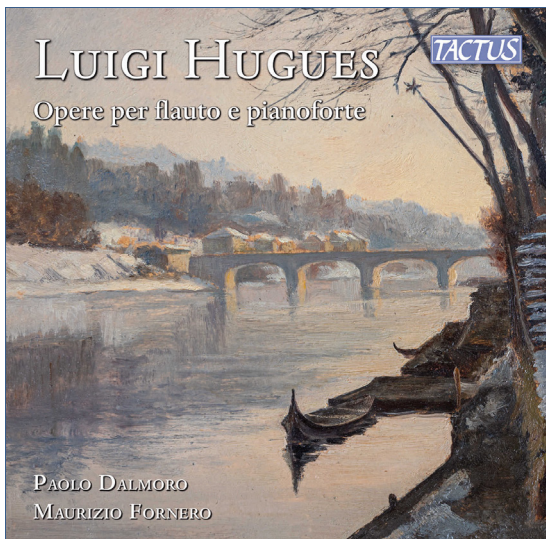
Format(s): **COMPACT DISC**

US SRP: **\$21.99**



4009850026600





## ABOUT THIS RELEASE

Among the most interesting personalities needing to be rediscovered in the musical world of late-nineteenth-century Italy, a very distinctive one is undoubtedly the Piedmontese composer Pietro Eugenio Luigi Hugues (Casale Monferrato, 27 October 1836 – 5 March 1913). The available information about Hugues is no longer as scanty as it used to be. Thanks to the data obtained by archive research, Hugues has been revealed as an unexpected figure: he was not only a renowned flutist, organist, and composer, but also an important geographer, a university professor, and one of the main supporters of the study of geography in Italian schools. His life shows surprising similarities with that of a contemporary of his, the flutist-composer-chemist Aleksandr Borodin (1833-1887). So, this recording is quite precious. In the first place, because of its monographic character (it is the first disc entirely devoted to Luigi Hugues); secondly, for the exclusive performance of original works such as Sonata in C major op. 119, Studio da Concerto in D minor op. 3, Sonata Romantica op. 57, Capriccio "Le Silfidi" op. 29 no. 2, Sonata Fantastica op. 100, "Dans le Bois" op. 67, and, lastly, Sonata in Fa Op. 95: a masterly selection among the best original works of Hugues's vast production of flute pieces (which is even more vast after the recent discoveries). These works are essential for understanding the deep soul, the truest nature of this composer.

**TACTUS**  
DDD  
TC 830802  
© 2024  
Made in Italy

Text by  
CLAUDIO PARADISO  
PAOLO DALMORO  
(Italian – English)

Recorded at  
Sala Ghislieri  
Mondovì (CN)  
October 2022

WORLD PREMIERE  
RECORDING  
on historical  
instruments

Total time 53:43



8 007194 108118

**LUIGI HUGUES**  
(1836-1913)

Opere per flauto e pianoforte  
*Works for flute and piano*

|                                       |      |
|---------------------------------------|------|
| 1. Sonata Fantastica op. 100          | 9:02 |
| 2. Capriccio "Le Silfidi" op. 29 n. 2 | 7:24 |
| 3. Serenata in re minore op. 3        | 5:58 |
| 4. Sonata Romantica op. 57            | 8:14 |
| 5. Sonata in do Maggiore op. 119      | 7:22 |
| 6. Dans le Bois op. 67                | 7:13 |
| 7. Sonata in Fa op. 95                | 8:04 |

**PAOLO DALMORO**  
Flauto traversiere romantico a 8 chiavi (Cousnon, Paris 1880 ca)

**MAURIZIO FORNERO**  
Pianoforte (Pleyel Grand Piano Paris 1890)

## OPERE PER FLAUTO E PIANOFORTE



Composer(s): **Luigi Hugues**  
Artist(s): **Paolo Dalmoro Maurizio Fornero**  
Label: **TACTUS (TA)**  
Release Type: **PHYSICAL**  
Item #: **TC830802**  
Primary Barcode: **8007194108118**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$18.99**



**\$18.99** CD  
8007194108118



8007194108118



## ABOUT THIS RELEASE

With this new album, the Euridice Choir, Bologna achieves a major objective with regard to the divulgation of some choral works by two authors, Ildebrando Pizzetti (Parma 1880 – Rome 1968) and Giorgio Federico Ghedini (Cuneo 1892 – Genoa Nervi 1965), who are at the top of the history of 20th century Italian choral music; unfortunately, most of these masterpieces seldom find a place in concert programs and are, by consequence, little known. These compositions are set on very different stylistic sides, but their musical quality outlines a clear profile of the expressive depth and aesthetic consistency of Italian choral music from the early 1900s. The imposing polyphonic structure of Pizzetti's Requiem and the "neo-Madrigalism" (as defined by Massimo Mila) adopted by Giorgio Federico Ghedini are based respectively on the suggestions of Gregorian chant and on the stylistic modules of the Renaissance compositional heritage, whose recovery constitutes the founding cornerstone of this music.

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>TACTUS</b><br>DDD<br><b>TC 880005</b><br>© 2024<br>Made in Italy<br>Text by<br>PIER PAOLO SCATTOLIN<br>MAURIZIO GUERNIERI<br>(Italian – English)<br>Recorded at<br>Chiesa di San Girolamo<br>della Certosa,<br>Bologna<br>November 2022<br>Total time 55:55<br><br>8 807194 108224<br>SCINTILLE SOLIDALI<br>I testi sono disponibili al link:<br>Texts are available on our website:<br><a href="http://www.tactus.it/testi">www.tactus.it/testi</a><br>Codice / Code: 880005 |  | <b>PIZZETTI • GHEDINI</b><br><i>Opere corali sacre • Sacred choral works</i><br>ILDEBRANDO PIZZETTI (1880-1968)<br>Messa di Requiem<br>1. Requiem 6:05<br>2. Dies irae 11:29<br>3. Sanctus 3:40<br>4. Agnus Dei 1:50<br>5. Libera me 4:33<br>GIORGIO FEDERICO GHEDINI (1892-1965)<br>6. Ave verum corpus 1:49<br>Due canti sacri per il Sabato Santo<br>7. Maria lavava 1:27<br>8. Dove vai, Madonna mia 3:07<br>9. Fiorito è Cristo nella carne pura 3:35<br>Due motetti per un tempo di penitenza [1930]<br>10. Peccatem me quotidie 3:07<br>11. Timor et tremor 4:01<br>Tre Responsori per il Sabato Santo [1930]<br>12. Recessit pastor noster 2:27<br>13. O vos omnes 3:10<br>14. Ecce quomodo moritur iustus 4:19<br><b>CORO EURIDICE</b><br>PIER PAOLO SCATTOLIN [1-5] • MAURIZIO GUERNIERI [6-14], direzione |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## OPERE CORALI SACRE



Composer(s): **Giorgio Federico Ghedini Ilde**

Artist(s): **Coro Euridice**

Label: **TACTUS (TA)**

Release Type: **PHYSICAL**

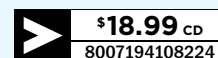
Item #: **TC880005**

Primary Barcode: **8007194108224**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



8007194108224



## ABOUT THIS RELEASE

Georg Philipp Telemann belongs to the auroral phases of the Enlightenment, a musician with an inexhaustible and perhaps unparalleled creative vein in terms of the breadth of his catalogue. Johann Michael Böhm was skilled in the violin as well as the flute and oboe; Johann Friedrich Fasch was a very industrious music craftsman, although reluctant to publish his own work, which appeared posthumously. The embarrassment that seizes some commentators is due primarily to little familiarity with the music included in this album, informed by a sound "individualism" and a systematic spirit, yes, but still little inclined to the rigid regularities that perhaps only the late-Romantic school imposed on the view of music.



## TELEMANN & CO

URANIA  
RECORDS

Composer(s): **Böhm, Johann Michael; Fasch, Johann Friedrich; Telemann, Georg Philipp**

Artist(s): **Arianna Art Ensemble**

Label: **URANIA RECORDS (URA)**

Release Type: **PHYSICAL**

Item #: **LDV14119**

Primary Barcode: **8051773578199**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

**\$20.99 CD**  
8051773578199



8051773578199





## ABOUT THIS RELEASE

In *Mosaici di Piazza Armerina*, Semini takes up the cloistered music by Respighi with *Vetrata di chiesa*. The evocation of the figures in coloured pieces is translated into a use of continuously overlapping motifs, which creates a rotating, cyclical effect and alludes to the eternity of art, perpetually capable of dying only to rise again. On his side, Hindemith created 'music of use': art from workshop and craft, bound to live beyond the romantic myth of transcendental inspiration.



## HINDEMITH: THE 4 TEMPERAMENTS - SEMINI: I MOSAICI DI PIAZZA ARMERINA

Composer(s): Hindemith, Paul; Semini, Carlo Florindo

Artist(s): Minzi, Carlo Levi; Camerata Ufa; Samoylov, Vladislav; Samoylova, Lena

Label: URANIA RECORDS (URA)

Release Type: PHYSICAL

Item #: LDV14120

Primary Barcode: 8051773578205

Disc Count: 1

Format(s): COMPACT DISC

US SRP: \$20.99

**\$20.99 CD**  
8051773578205



8051773578205



## ABOUT THIS RELEASE

Old Russian folk melodies; the traits of human life (joy, love, illness, poverty, death, religion); a high aesthetic-musical realism as a compositional commitment. These are the ingredients in Musorgsky's Lieder, already appreciated by Liszt and Debussy, and now available in this box set.



## SONGS & DANCES OF DEATH

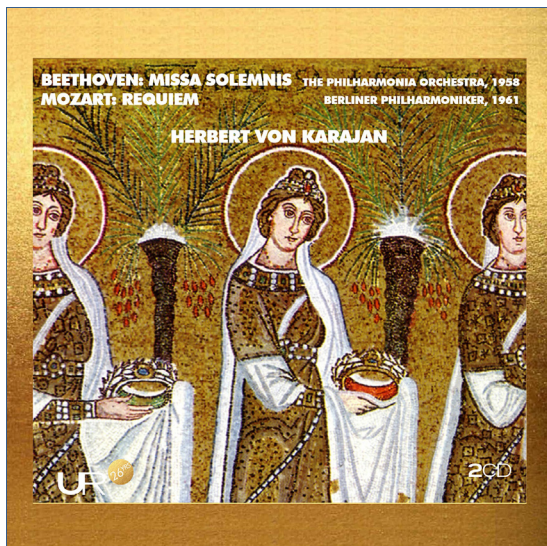
**URANIA RECORDS**

Composer(s): **Modest Mussorgsky**  
Artist(s): **Silvia Pepe Francesco Pasqualotto**  
Label: **URANIA RECORDS (URA)**  
Release Type: **PHYSICAL**  
Item #: **LDV14121**  
Primary Barcode: **8051773578212**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$20.99**

**\$20.99 CD**  
**8051773578212**



8051773578212



## ABOUT THIS RELEASE

Among the various recordings of H.v. Karajan of Beethoven's Missa Solemnis and Mozart's Requiem (no less than four for each of them), the 1958 and 1961 recordings stand out among critics as perhaps his most important interpretations of this repertoire. The Missa, never released by EMI, was made available by Testament more than 20 years ago. It has not been available on the market for some time. It is actually one of the most extraordinary interpretations of Beethoven's religious masterpiece, also due to the extraordinary sound quality achieved by the Columbia technicians of the time. Mozart's Requiem was Karajan's first recording of this work. Even this production, which has always been available in the DG catalogue, is currently very difficult to find.



## MISSA SOLEMNIS



Composer(s): **Ludwig van Beethoven**  
**Wolfgang**

Artist(s): **Herbert von Karajan The Philharmonia Orchestra Berliner Philharmoniker**

Label: **URANIA RECORDS (URA)**

Release Type: **PHYSICAL**

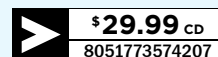
Item #: **WS121.420**

Primary Barcode: **8051773574207**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$29.99**



8051773574207





## ABOUT THIS RELEASE

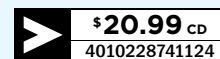
John Cage's importance for a comprehensive aesthetic reorientation of New Music after the Second World War can hardly be overestimated. His self-discovery and compositional articulation took place particularly in the field of piano music: in the art-merging experimental laboratory of New York around the dancer Merce Cunningham, the painter Robert Rauschenberg, and the congenial performer and pianist David Tudor. It is good fortune that Sabine Liebner, who has already released several internationally acclaimed, award-winning albums with WERGO, has thrown herself into the complex pianistic and artistic demands of interpreting another of Cage's great works. The result is the first recording of the complete "Winter Music" for one pianist: all notated events (aggregates) from each of the 20 unnumbered pages are played consecutively. The additional, fascinating expansion of the sound space through "harmonics" – overtone vibrations – creates a very differentiated sounding, kaleidoscope-like music of surprisingly idiosyncratic beauty. Dedicated to the artists Robert Rauschenberg and Jasper Johns, "Winter Music" calls for a new way of listening: listening to sound with crystalline clarity and permanent change both inside and outside the sound. This integral recording, which is set against the tide of a strongly event-driven cultural life, represents a milestone and point of reference for the further impact of "Winter Music"!



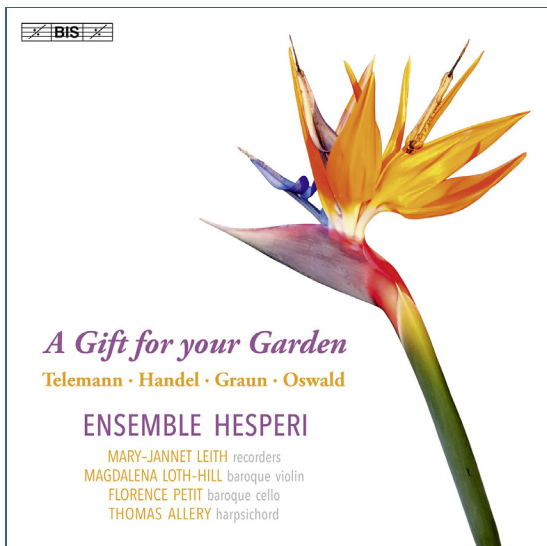
## CAGE: WINTER MUSIC



Composer(s): **Cage, John**  
Artist(s): **Liebner, Sabine**  
Label: **WERGO (WGO)**  
Release Type: **PHYSICAL**  
Item #: **WER74112**  
Primary Barcode: **4010228741124**  
Disc Count: **1**  
Format(s): **COMPACT DISC**  
US SRP: **\$20.99**



4010228741124



## ABOUT THIS RELEASE

Countless wealthy people in eighteenth-century Europe developed a passion for botany. This passion went far beyond the simple pleasure of gardens, reflecting rather a growing fascination with the natural world. German composer Georg Philipp Telemann shared this passion and energetically cultivated his collection, often begging friends and correspondents to send him specimens. The creative landscape of Telemann's life was undoubtedly filled with floral and musical colour. Ensemble Hesper, a period ensemble based in London, presents a programme that celebrates Telemann's botanical passion. His published correspondence shows that he often wrote to his musician friends abroad, asking them to send him plant specimens. Among these friends were George Frideric Handel and Johann Gottlieb Graun, each of whom is represented here by a trio sonata, and there is also music by Telemann himself: one of his difficult 'Paris Quartets', a raucous sonata in G minor, and a haunting fantasia for solo recorder. In a letter to a friend, Telemann spoke of his passion for hyacinths, tulips, ranunculi 'and especially for anemones'. The composer of four instrumental collections containing floral musical miniatures, James Oswald, had to be part of this programme, and so we are treated to 'The Hyacinth', 'The Anemone' and 'The Tulip' from his 'Airs for the Spring'.



## A GIFT FOR YOUR GARDEN

Composer(s): **Johann Gottlieb Graun George**

Artist(s): **Ensemble Hesper**

Label: **BIS (BIS)**

Release Type: **PHYSICAL**

Item #: **BIS-2508**

Primary Barcode: **7318599925080**

Disc Count: **1**

Format(s): **SACD + CD**

US SRP: **\$21.99**

**\$21.99 SACD**  
7318599925080



7318599925080



## ABOUT THIS RELEASE

Finnish composer Kalevi Aho has produced a considerable and varied body of work that continues to grow rapidly. Aho first tackled the genre of string quartet at the very beginning of his composing career, more than fifty years ago, and has only recently returned to it. Aho was only 18 when he completed his String Quartet No. 1 in 1967. Self-taught at the time, Aho took his inspiration from the essentially tonal music he played on the violin or heard on the radio. The Second Quartet was composed in 1970, during his second year of studies at the Sibelius Academy in Helsinki with Einojuhani Rautavaara, and uses fugue technique in each of its movements. The first performance of the quartet received excellent reviews and marked a minor breakthrough for Aho as a composer. The Third Quartet dates from the following year and marks the end of Aho's studies with Rautavaara. In this work, Aho's personal language begins to emerge, although the influence of Shostakovich can also be heard. The work was a great success and has been performed more often than any of his other chamber compositions. The three string quartets are performed here by the Stenhammar Quartet, one of Scandinavia's leading string quartets, whose extensive repertoire gives prominence to contemporary music from the Nordic countries.



## STRING QUARTETS NOS. 1 - 3

Composer(s): **Kalevi Aho**  
Artist(s): **Stenhammar Quartet**  
Label: **BIS (BIS)**  
Release Type: **PHYSICAL**  
Item #: **BIS-2609**  
Primary Barcode: **7318599926094**  
Disc Count: **1**  
Format(s): **SACD + CD**  
US SRP: **\$21.99**

**\$21.99 SACD**  
**7318599926094**



7318599926094





## ABOUT THIS RELEASE

This sixth instalment of Masaaki Suzuki's critically acclaimed complete organ works by Johann Sebastian Bach presents the first eleven pieces from a manuscript since referred to as the Leipzig Chorales. Conceived around 1739, this collection is unusual in that it contains no new compositions, but rather 'reworkings' of organ chorales dating from the years 1708–17, when Bach was in Weimar. The chorale arrangements are based on established Lutheran melodies that particularly appealed to Bach. They were not intended as preludes for congregational singing, but rather as music to accompany the communion service or as concert music. Bach took great care with this project, selecting the best of his organ music from earlier in his career, and saw it as his legacy for the future. Together with the Orgel-Büchlein, the Schübler Chorales, and the third book of the Clavier-Übung, the Leipzig Chorales represent the pinnacle of Bach's sacred organ music. On this recording, Masaaki Suzuki plays the Arp Schnitger organ of the Martinikerk in Groningen, the Netherlands, one of the largest and most famous baroque organs in Northern Europe. Arp Schnitger was the most famous organ builder in northern Germany in the seventeenth century, and his admirers included Buxtehude, Handel, and Bach himself.



## V6: ORGAN WORKS

Composer(s): **Johann Sebastian Bach**

Artist(s): **Masaaki Suzuki**

Label: **BIS (BIS)**

Release Type: **PHYSICAL**

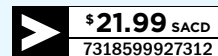
Item #: **BIS-2731**

Primary Barcode: **7318599927312**

Disc Count: **1**

Format(s): **SACD + CD**

US SRP: **\$21.99**



7318599927312



## ABOUT THIS RELEASE

Vladimír Mišík is back with a new album, *Vteriny, měsíce a roky* (Moments, Months and Years). The album is Mišík's third collaboration with the producer Petr Ostrouchov and follows the prize-winning projects, *Jednou te potkám* (Once, I Will Meet You; 2019) and *Nocní obraz* (Night Image; 2021). The album is comprised of fifteen new songs, with lyrics by Vladimír Mišík and Michael Žantovský, songs based on poems by Jan Skácel, Jiří Deděček, and František Gellner, and one text tailored directly for Mišík by Tomáš Belko, a one-time fellow band member of Ostrouchov in *Sto zvířat*. In the studio, Mišík surrounded himself with ten musicians, with the Blue Shadows quartet at the core, which also performed on the previous recordings, featuring Josef Štěpánek and Petr Ostrouchov on the guitar, Matej Belko on the bass guitar, and Martin Novák on the drums. The other players include pianist Jan Steinsdorfer and Hammond organist Ondřej Pivec (now living in the USA), who both were involved on the album *Nocní obraz* as well, guitarist Lukáš Martinek, double bassist Tomáš Liška, and two special international guests – the Cuban-American percussionist Michito Sanchez and the British performer on the pedal steel guitar B.J. Cole – who both have featured in projects of illustrious colleagues such as Sting, Rolling Stones, Elton John, Depeche Mode, Crosby, Stills and Nash, James Taylor, David Gilmour, R.E.M., Björk, Stevie Wonder, and others. The album is released on CD and as a 2LP and includes a comprehensive booklet with studio session photos and the lyrics.



## VTERINY, MESICE A ROKY **ANIMALMUSIC** (LP)

Composer(s): **Tomas Belko Jiri Dedeczek Fra**

Artist(s): **Vladimir Misik Josef Stepanek Petr Ostrouchov Matej Belko Martin Novak Jan Steinsdorfer Ondrej Pivec Lukas Martin**

Label: **ANIMAL MUSIC (ANI)**

Release Type: **PHYSICAL**

Item #: **ANI131-1**

Primary Barcode: **8594211850490**

Disc Count: **2**

Format(s): **VINYL**

US SRP: **\$91.99**

**\$91.99 LP**  
8594211850490



8594211850490

**BERLINER PHILHARMONIKER**  
GUSTAV MAHLER  
SYMPHONIEN 1–10

**17 LP • 180g VINYL  
LIMITED EDITION**

Claudio Abbado  
Gustavo Dudamel  
Bernard Haitink  
Daniel Harding  
Andris Nelsons  
Yannick Nézet-Séguin  
Kirill Petrenko  
Sir Simon Rattle

**Studio Master Audio Files**  
Download code for high-resolution audio files of the entire album (24-bit/48 kHz)

**Digital Concert Hall**  
7-day ticket for the Berliner Philharmoniker's video streaming service

|                                                           |         |                                                                                                                                                                                                                                        |         |
|-----------------------------------------------------------|---------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| <b>Symphony No. 1</b><br>Daniel Harding                   | 55:22   | <b>Symphony No. 6</b><br>Kirill Petrenko                                                                                                                                                                                               | 1:17:22 |
| <b>Symphony No. 2 "Resurrection"</b><br>Andris Nelsons    | 1:27:09 | <b>Symphony No. 7</b><br>Sir Simon Rattle                                                                                                                                                                                              | 1:16:06 |
| Lucy Crowe · Gerhard Rühmberg<br>MDR Rundfunkchor Leipzig |         | <b>Symphony No. 8</b><br>Sir Simon Rattle                                                                                                                                                                                              | 1:18:12 |
| <b>Symphony No. 3</b><br>Gustavo Dudamel                  | 1:39:16 | Enka Sunnegårdh · Susan Bulcock · Anna Prohaska<br>Lilli Pascher · Natalie Stutzmann · Jonas Böttke<br>David Wilson-Johnson · John Bayley<br>Rundfunkchor Berlin · MDR Rundfunkchor Leipzig<br>Kreuzen des Staats- und Domchors Berlin |         |
| <b>Symphony No. 4</b><br>Yannick Nézet-Séguin             | 58:41   | <b>Symphony No. 9</b><br>Bernard Haitink                                                                                                                                                                                               | 1:29:38 |
| Christiane Karg                                           |         | <b>Symphony No. 10 (Adagio)</b><br>Performing version by Deryck Cooke                                                                                                                                                                  | 25:07   |
| <b>Symphony No. 5</b><br>Gustavo Dudamel                  | 1:10:27 | Claudio Abbado                                                                                                                                                                                                                         |         |

Recordings made between 2011 and 2020 at the Philharmonie Berlin  
BPHR 200362 LC 1789 ©GEMA  
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Audio for Symphonies Nos. 1, 4, 7, 8 in cooperation with Rundfunk-Sonderverbreitung

Cover image:  
Robert Longo, Untitled (Small Earth), 2012,  
Chromal on mounted paper, 107 x 107 cm.  
Courtesy of the artist and Metro Pictures, New York.




**BERLINER PHILHARMONIKER**  
GUSTAV MAHLER  
SYMPHONIEN 1–10

**17 LP • 180g VINYL  
LIMITED EDITION**

Claudio Abbado  
Gustavo Dudamel  
Bernard Haitink  
Daniel Harding  
Andris Nelsons  
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| <b>Symphony No. 1</b><br>Daniel Harding                   | 55:22   | <b>Symphony No. 6</b><br>Kirill Petrenko                                                                                                                                                                                               | 1:17:22 |
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Audio for Symphonies Nos. 1, 4, 7, 8 in cooperation with Rundfunk-Sonderverbreitung

Cover image:  
Robert Longo, Untitled (Small Earth), 2012,  
Chromal on mounted paper, 107 x 107 cm.  
Courtesy of the artist and Metro Pictures, New York.




## ABOUT THIS RELEASE

For the first time, this cycle is now being released as a limited vinyl edition on 17 LPs. The edition brings together Berliner Philharmoniker recordings from the last ten years. It includes the nine completed symphonies and the Adagio of the Tenth, whose performance under the direction of Claudio Abbado on the 100th anniversary of Mahler's death is one of the highlights. In addition to chief conductor Kirill Petrenko and his predecessor Sir Simon Rattle, the edition features other outstanding Mahler interpreters closely associated with the orchestra: Gustavo Dudamel, Bernard Haitink, Daniel Harding, Andris Nelsons, and Yannick Nézet-Séguin.

## SYMPHONIES NOS. 1-10 (LP)

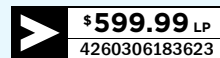


Composer(s): **Gustav Mahler**  
Artist(s): **Berliner Philharmoniker**  
Label: **BERLIN PHIL MEDIA - CDF (BPHC)**  
Release Type: **PHYSICAL**  
Item #: **BPHR200362**  
Primary Barcode: **4260306183623**

Disc Count: **17**

Format(s): **VINYL**

US SRP: **\$599.99**



4260306183623





## ABOUT THIS RELEASE

The long-awaited vinyl print of Swedish jazz bassist Svante Söderqvist's celebrated solo album, *The Rocket*. Intimate and atmospheric jazz that deals with the deep questions of life and coexistence.



## THE ROCKET (LP)

**CAPRICE**

Composer(s): **Svante Soderqvist**

Artist(s): **Svante Soderqvist**

Label: **CAPRICE (CPR)**

Release Type: **PHYSICAL**

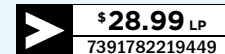
Item #: **CAP 21944**

Primary Barcode: **7391782219449**

Disc Count: **1**

Format(s): **VINYL**

US SRP: **\$28.99**



7391782219449



## ABOUT THIS RELEASE

Previously unreleased recordings of Sweden's most legendary jazz groups and artists, curated from the Swedish Jazz Archives



## OPPET TVA (LP)

**CAPRICE**

Composer(s): **Lars-Göran Ulander**

Artist(s): **Lars-Göran Ulander**

Label: **CAPRICE (CPR)**

Release Type: **PHYSICAL**

Item #: **CAP 21946**

Primary Barcode: **7391782219463**

Disc Count: **1**

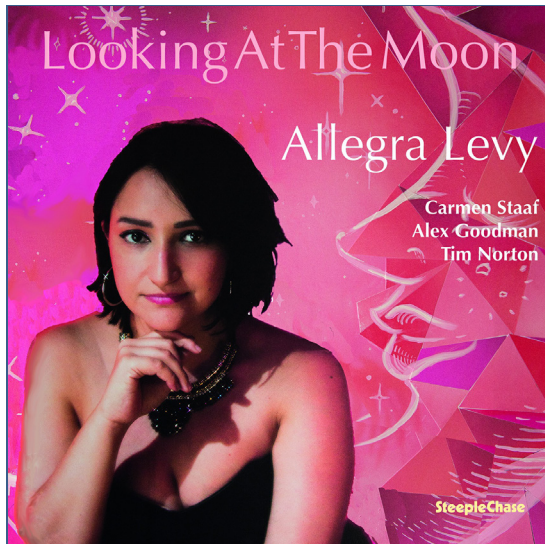
Format(s): **VINYL**

US SRP: **\$21.99**

**\$21.99 LP**  
**7391782219463**



7391782219463



## ABOUT THIS RELEASE

While Allegra Levy's second album "Cities Between Us" (SCCD31827) cemented her strong talent as a singer/songwriter, here on this, her third album, Allegra the singer steps up to the front, interpreting time-tested as well as newer moon-themed songs. "Levy is a gifted lyricist and she writes often light thoughts and observations, but from a personal point of view. Vocal fans should seek this out as Levy fills a spot that is fresh and rewarding in the pantheon of vocalists. A carefully produced CD full of rewards." (Robert D. Rusch – Papatamas on SCCD 31827 Cities Between Us). "Levy is a fresh new voice, with songs steeped in the tradition and primed to join the canon." (Jim Motavalli – New York City Jazz Record on SCCD 31827 Cities Between Us)

G1182

# ALLEGRA LEVY vocal!

CARMEN STAFF PANTS; ALEX GOODMAN guitar; TIM NORTON bass

Recorded February 1961

## SIDE ONE

- 1—GIG RAY (Johnny Mercer, Henry Mancini) 5:11
- 1—MCGONUGOL (Will Hays, Stewart Mills, Jimmy Del Longo) 4:05
- 1—GOOT THE SUN IN THE MORNING (Honey Driest) 4:07
- 1—NO HILLS IN THE MOUNTAINS (Honey Driest) 7:11
- 4—BLUE MOON (Richard Rodgers, Lorenz Hart) 4:54
- 1—IT'S ONLY A PAPER MOON (Harry Belafonte, Irving Kahaly) 3:42
- 5—PINK MOON (David Drake) 3:44
- 1—LET ME BE SEEN (Yogi Yombi, Harry Belafonte) 3:12

Total Playing Time: 25:55

2:30

## SIDE TWO

- 1—MCGONUGOL (Will Hays, Stewart Mills, Jimmy Del Longo) 4:05
- 1—GOOT THE SUN IN THE MORNING (Honey Driest) 4:07
- 1—NO HILLS IN THE MOUNTAINS (Honey Driest) 7:11
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Total Playing Time: 25:55

2:30

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Total Playing Time: 25:55

2:30

## SIDE FOUR

- 1—MCGONUGOL (Will Hays, Stewart Mills, Jimmy Del Longo) 4:05
- 1—GOOT THE SUN IN THE MORNING (Honey Driest) 4:07
- 1—NO HILLS IN THE MOUNTAINS (Honey Driest) 7:11
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- 1—LET ME BE SEEN (Yogi Yombi, Harry Belafonte) 3:12

Total Playing Time: 25:55

2:30

## SIDE FIVE

- 1—MCGONUGOL (Will Hays, Stewart Mills, Jimmy Del Longo) 4:05
- 1—GOOT THE SUN IN THE MORNING (Honey Driest) 4:07
- 1—NO HILLS IN THE MOUNTAINS (Honey Driest) 7:11
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- 1—IT'S ONLY A PAPER MOON (Harry Belafonte, Irving Kahaly) 3:42
- 5—PINK MOON (David Drake) 3:44
- 1—LET ME BE SEEN (Yogi Yombi, Harry Belafonte) 3:12

Total Playing Time: 25:55

2:30

## SIDE SIX

- 1—MCGONUGOL (Will Hays, Stewart Mills, Jimmy Del Longo) 4:05
- 1—GOOT THE SUN IN THE MORNING (Honey Driest) 4:07
- 1—NO HILLS IN THE MOUNTAINS (Honey Driest) 7:11
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- 5—PINK MOON (David Drake) 3:44
- 1—LET ME BE SEEN (Yogi Yombi, Harry Belafonte) 3:12

Total Playing Time: 25:55

2:30

## SIDE SEVEN

- 1—MCGONUGOL (Will Hays, Stewart Mills, Jimmy Del Longo) 4:05
- 1—GOOT THE SUN IN THE MORNING (Honey Driest) 4:07
- 1—NO HILLS IN THE MOUNTAINS (Honey Driest) 7:11
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- 1—LET ME BE SEEN (Yogi Yombi, Harry Belafonte) 3:12

Total Playing Time: 25:55

2:30

## SIDE EIGHT

- 1—MCGONUGOL (Will Hays, Stewart Mills, Jimmy Del Longo) 4:05
- 1—GOOT THE SUN IN THE MORNING (Honey Driest) 4:07
- 1—NO HILLS IN THE MOUNTAINS (Honey Driest) 7:11
- 4—BLUE MOON (Richard Rodgers, Lorenz Hart) 4:54
- 1—IT'S ONLY A PAPER MOON (Harry Belafonte, Irving Kahaly) 3:42
- 5—PINK MOON (David Drake) 3:44
- 1—LET ME BE SEEN (Yogi Yombi, Harry Belafonte) 3:12

Total Playing Time: 25:55

2:30

## SIDE NINE

- 1—MCGONUGOL (Will Hays, Stewart Mills, Jimmy Del Longo) 4:05
- 1—GOOT THE SUN IN THE MORNING (Honey Driest) 4:07
- 1—NO HILLS IN THE MOUNTAINS (Honey Driest) 7:11
- 4—BLUE MOON (Richard Rodgers, Lorenz Hart) 4:54
- 1—IT'S ONLY A PAPER MOON (Harry Belafonte, Irving Kahaly) 3:42
- 5—PINK MOON (David Drake) 3:44
- 1—LET ME BE SEEN (Yogi Yombi, Harry Belafonte) 3:12

Total Playing Time: 25:55

2:30

## SIDE TEN

- 1—MCGONUGOL (Will Hays, Stewart Mills, Jimmy Del Longo) 4:05
- 1—GOOT THE SUN IN THE MORNING (Honey Driest) 4:07
- 1—NO HILLS IN THE MOUNTAINS (Honey Driest) 7:11
- 4—BLUE MOON (Richard Rodgers, Lorenz Hart) 4:54
- 1—IT'S ONLY A PAPER MOON (Harry Belafonte, Irving Kahaly) 3:42
- 5—PINK MOON (David Drake) 3:44
- 1—LET ME BE SEEN (Yogi Yombi, Harry Belafonte) 3:12

Total Playing Time: 25:55

2:30

## SIDE ELEVEN

- 1—MCGONUGOL (Will Hays, Stewart Mills, Jimmy Del Longo) 4:05
- 1—GOOT THE SUN IN THE MORNING (Honey Driest) 4:07
- 1—NO HILLS IN THE MOUNTAINS (Honey Driest) 7:11
- 4—BLUE MOON (Richard Rodgers, Lorenz Hart) 4:54
- 1—IT'S ONLY A PAPER MOON (Harry Belafonte, Irving Kahaly) 3:42
- 5—PINK MOON (David Drake) 3:44</

**LOOKING AT THE MOON (LP)** **SteepleChase**

Composer(s): **Various**  
Artist(s): **Allegra Levy**  
Label: **SteepleChase (SEP)**  
Release Type: **PHYSICAL**  
Item #: **G1852**  
Primary Barcode: **716043185214**  
Disc Count: **1**  
Format(s): **VINYL**  
US SRP: **\$39.99**



716043185214





## ABOUT THIS RELEASE

Renowned Danish pianist and composer Carsten Dahl is set to release his new album, *Interpretations: The Norway Sessions*, with his Golden Ratio Trio feat. Swedish bassist Daniel Franck and Danish drummer Jakob Høyer on vinyl on Storyville Records. This recording presents 13 original compositions, two by Dahl, one by Franck, and ten by all three musicians. *Interpretations* presents two distinct recording sessions that offer contrasting textures. The first session is characterized by a warm, melodically precise ambience, while the second session embraces a rawer, more aggressive edge. This duality in expression ensures that the music remains compelling and evocative, with every nuance and detail thoughtfully crafted. The interplay between Høyer's delicate drumming, Franck's resonant bass, and Dahl's emotive piano creates a rich tapestry of sound, revealing layers of meaning and intensity. *Interpretations* showcases Dahl's matured approach to the piano trio format. Over the years, Dahl's style has evolved from his early bop influences to a more nuanced and sophisticated voice, drawing comparisons to jazz luminaries such as Bill Evans and Keith Jarrett. Dahl's unique interplay of melody and rhythm now incorporates influences from European classical music, with inspirations ranging from Bach to Rachmaninoff, all while remaining deeply rooted in the jazz tradition. Dahl describes the album with his signature poetic and introspective approach, stating: "We interpret the wind's sigh and the blood that bubbles inside us." He likens the creative process to a spiritual excavation, seeking the profound roots of musical expression. The trio's approach is akin to the artistic philosophy of Pablo Picasso—where creativity emerges not from striving, but from a receptive and intuitive interplay. Dahl likens their work to "small paintings where the picture dictates the interpretations, and where the musician merely plays the role of paint and paintbrush." *Interpretations* challenges listeners to engage with music in new and profound ways. It is in the delicate balance between action and pause, expectation and surprise, that this music truly thrives.



## INTERPRETATIONS (LP)



Composer(s): **Carsten Dahl Daniel Franck J**

Artist(s): **Carsten Dahl**

Label: **STORYVILLE RECORDS (STO)**

Release Type: **PHYSICAL**

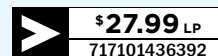
Item #: **SVL6014363**

Primary Barcode: **717101436392**

Disc Count: **1**

Format(s): **VINYL**

US SRP: **\$27.99**



717101436392



## ABOUT THIS RELEASE

The premiere of Adolphe Adam's *Giselle* in Paris on 28 June 1841 was an absolute triumph, and it has been considered a masterwork in the classical ballet performance canon ever since. The theme of *Giselle*, impossible love, is relevant to all times and cultures. *Giselle* believes she has found her true love in Albrecht, but he is not the person she thought he was – in fact, he is engaged to someone else. Albrecht's love for *Giselle* has fatal consequences, but even in death, *Giselle* is still capable of love and forgiveness. This Dutch National Ballet production by Rachel Beaujean and Ricardo Bustamante breathes new life into *Giselle* while remaining true to the original, combining stunning sets and costumes with ethereal beauty.



## GISELLE (BR)

**BelAir**  
classiques

Composer(s): **Adolphe Adam**  
Artist(s): **Dutch Ballet Orchestra Dutch National Ballet Ermanno Florio Floor Eimers Giorgi Potskhishvili Isabelle Julien Jaco**

Label: **BelAir Classiques (BEL)**

Release Type: **PHYSICAL**

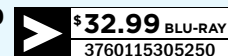
Item #: **BAC525**

Primary Barcode: **3760115305250**

Disc Count: **1**

Format(s): **BLU-RAY DVD**

US SRP: **\$32.99**



3760115305250



## ABOUT THIS RELEASE

The Staatsoper Berlin presents a new production of Mozart's early masterpiece *Mitridate, re di Ponto*. This captivating tale of love, power, and betrayal revolves around a king and his two sons who vie for the love of the same woman. Under the baton of Marc Minkowski, Les Musiciens du Louvre bring fresh energy and nuance to Mozart's intricate opera seria, while the all-star cast shines with an impressive vocal range. In a staging where different worlds converge, director Satoshi Miyagi and his Japanese production team have created an atmosphere that is nothing short of magical. "Marc Minkowski and his brilliant orchestra Les Musiciens du Louvre [...] a real coup." (Tagesspiegel) "Singing feats of brilliance!" (Berliner Zeitung)



## MITRIDATE, RE DI PONTO (BR)



Composer(s): **Wolfgang Amadeus Mozart**  
Artist(s): **Ana Maria Labin Angela Brower Les Musiciens du Louvre Marc Minkowski Paul-Antoine Benos-Djian Pene Pati Sarah Aris**  
Label: **C MAJOR ENTERTAINMENT (CME CONS)**

Release Type: **PHYSICAL**

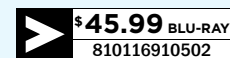
Item #: **768004**

Primary Barcode: **810116910502**

Disc Count: **1**

Format(s): **BLU-RAY DVD**

US SRP: **\$45.99**



810116910502





## ABOUT THIS RELEASE

The premiere of Adolphe Adam's *Giselle* in Paris on 28 June 1841 was an absolute triumph, and it has been considered a masterwork in the classical ballet performance canon ever since. The theme of *Giselle*, impossible love, is relevant to all times and cultures. *Giselle* believes she has found her true love in Albrecht, but he is not the person she thought he was – in fact, he is engaged to someone else. Albrecht's love for *Giselle* has fatal consequences, but even in death, *Giselle* is still capable of love and forgiveness. This Dutch National Ballet production by Rachel Beaujean and Ricardo Bustamante breathes new life into *Giselle* while remaining true to the original, combining stunning sets and costumes with ethereal beauty.

## GISELLE

**BelAir**  
classiques

Composer(s): **Adolphe Adam**  
Artist(s): **Dutch Ballet Orchestra Dutch National Ballet Ermanno Florio Floor Eimers Giorgi Potskhishvili Isabelle Julien Jaco**  
Label: **BelAir Classiques (BEL)**

Release Type: **PHYSICAL**

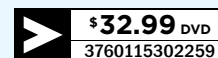
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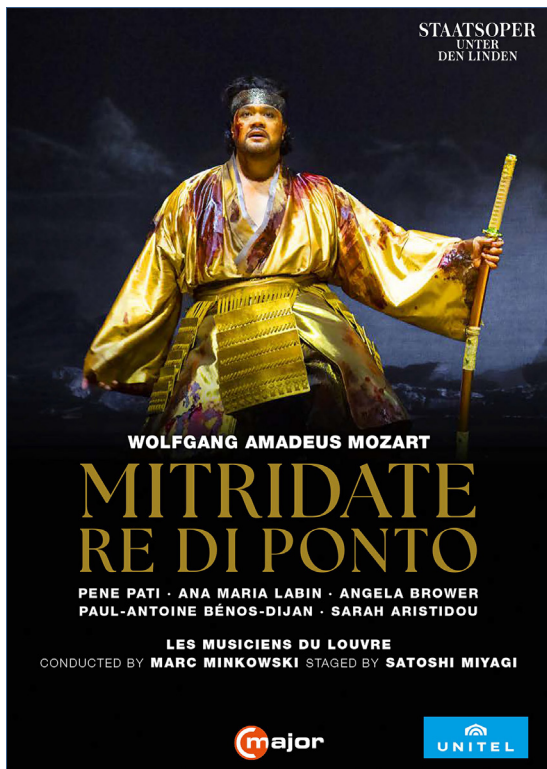
Disc Count: **1**

Format(s): **DVD VIDEO**

US SRP: **\$32.99**



3760115302259



## ABOUT THIS RELEASE

The Staatsoper Berlin presents a new production of Mozart's early masterpiece *Mitridate, re di Ponto*. This captivating tale of love, power, and betrayal revolves around a king and his two sons who vie for the love of the same woman. Under the baton of Marc Minkowski, Les Musiciens du Louvre bring fresh energy and nuance to Mozart's intricate opera seria, while the all-star cast shines with an impressive vocal range. In a staging where different worlds converge, director Satoshi Miyagi and his Japanese production team have created an atmosphere that is nothing short of magical. "Marc Minkowski and his brilliant orchestra Les Musiciens du Louvre [...] a real coup." (Tagesspiegel) "Singing feats of brilliance!" (Berliner Zeitung)



## MITRIDATE, RE DI PONTO



Composer(s): **Wolfgang Amadeus Mozart**  
Artist(s): **Ana Maria Labin Angela Brower Les Musiciens du Louvre Marc Minkowski Paul-Antoine Benos-Djian Pene Pati Sarah Aris**  
Label: **C MAJOR ENTERTAINMENT (CME CONS)**

Release Type: **PHYSICAL**

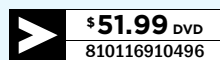
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Primary Barcode: **810116910496**

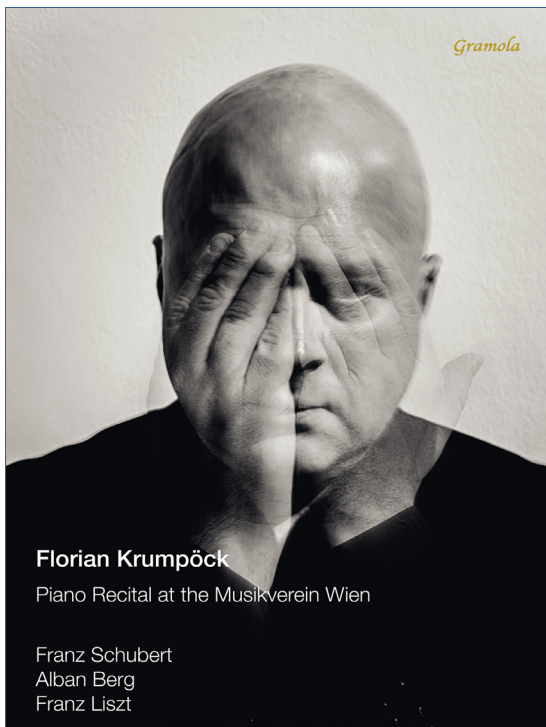
Disc Count: **2**

Format(s): **DVD VIDEO**

US SRP: **\$51.99**



810116910496



## ABOUT THIS RELEASE

Internationally celebrated as both a soloist and conductor, Florian Krumpöck has more than proven his outstanding capability in the international concert scene. Appointed as one of the youngest music directors in German history in 2011, Krumpöck characteristically masters a broad variety of opera and concert literature as well as a wide piano repertoire, and particularly enthralls his audiences with his double role as a soloist and as a conductor. "Forget Lang Lang and Arcadi Volodos. There are highly virtuoso keyboard tigers in Austria, too," was the verdict of the daily newspaper Die Presse on the pianist's solo debut at the Vienna Konzerthaus. The son of a cellist and an art historian, Krumpöck counted Rudolf Buchbinder, Gerhard Oppitz, and Elisabeth Leonskaja among his teachers at an early age, some of the most important pianist personalities of our time. Sir Peter Ustinov presented the young musician to a wide audience early on. After an audition, no less a person than Daniel Barenboim judged him simply "a wonderful pianist" and thus paved the way for a promising international career.



## PIANO RECITAL



Composer(s): **Franz Schubert Alban Berg Fr**

Artist(s): **Bernhard Krugl Florian Krumpock**

Label: **GRAMOLA (GML)**

Release Type: **PHYSICAL**

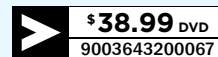
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Primary Barcode: **9003643200067**

Disc Count: **1**

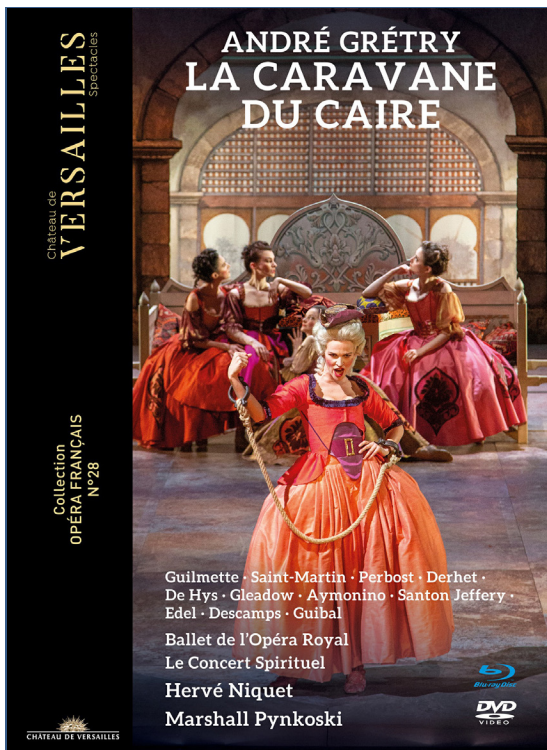
Format(s): **DVD VIDEO**

US SRP: **\$38.99**



9003643200067





## ABOUT THIS RELEASE

La Caravane du Caire became the greatest success of its composer, André Grétry, as soon as it premiered in 1783. This flamboyant opéra-ballet takes us to a fantasized Orient, where colourful characters meet: an ambitious slave trader, an idle Pasha, and distraught lovers experience a thousand adventures in a sumptuous setting, to the sound of Grétry's superb instrumentation. In a whirlwind of precious fabrics, the Ballet de l'Opéra Royal accompanies Hervé Niquet and Le Concert Spirituel in a brilliant rendition of this late 18th-century masterpiece.



## LA CARAVANE DU CAIRE

Composer(s): **Andre-Ernest-Modeste Gretry**  
Artist(s): **Herve Niquet Le Concert Spirituel**  
**Helene Guilmette Jean-Gabriel Saint-Martin**  
**Marie Perbost Pierre Derhet Enguerran**  
Label: **CHATEAU DE VERSAILLES (CDV)**

Release Type: **PHYSICAL**

Item #: **CVS114**

Primary Barcode: **3760385430478**

Disc Count: **1**

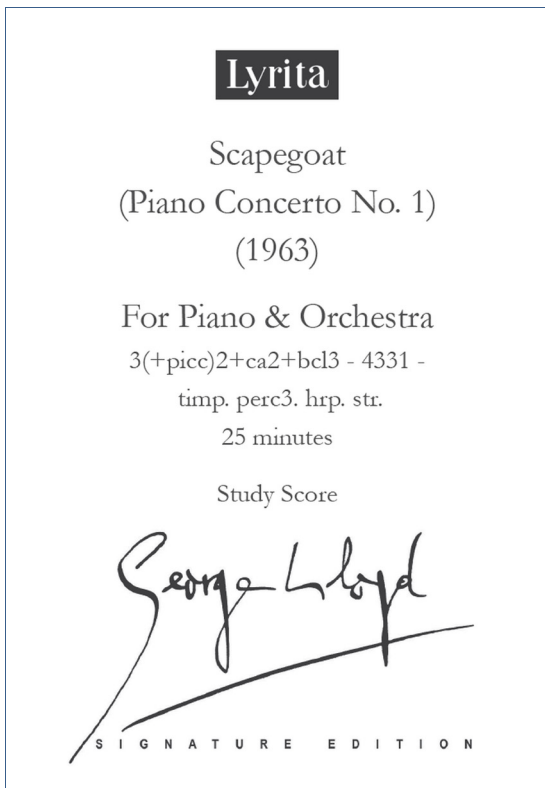
Format(s): **DVD + BLURAY**

US SRP: **\$34.99**

**\$34.99** DVD  
3760385430478

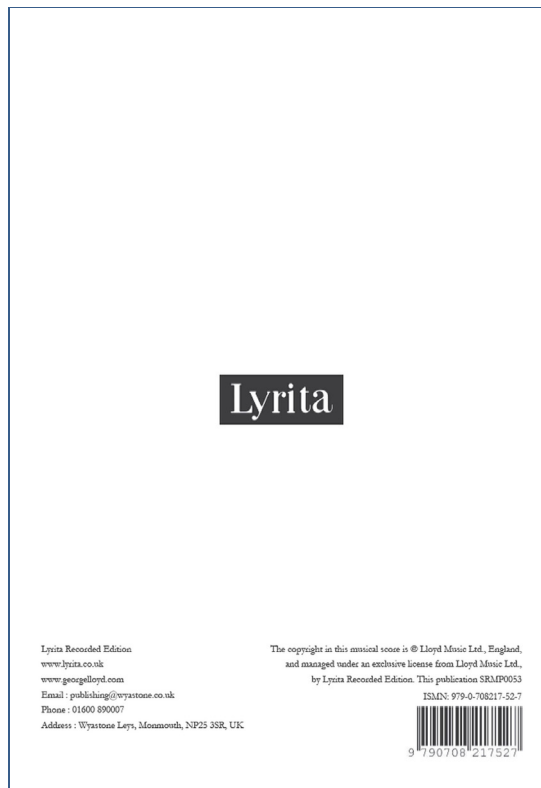


3760385430478



#### ABOUT THIS RELEASE

George Lloyd approached the piano concerto form with imagination and individuality. His idiomatic solo writing avoids shallow virtuosity and empty rhetoric, and there are no mighty tussles between piano and orchestral forces encountered in archetypal large-scale concertante scores. Instead, the composer offers a series of deeply personal attempts to reconcile time-honoured elements of display with symphonic preoccupations of long-range tonality, rhythmic energy, and melodic growth. In sum, Lloyd's four piano concertos constitute a compelling and distinctive branch of his creative legacy. Paul Conway



#### PIANO CONCERTO NO. 1

**Lyrta**

Composer(s): **George Lloyd**

Artist(s): **N/A**

Label: **LYRITA (LRE)**

Release Type: **PHYSICAL**

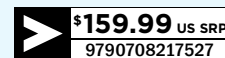
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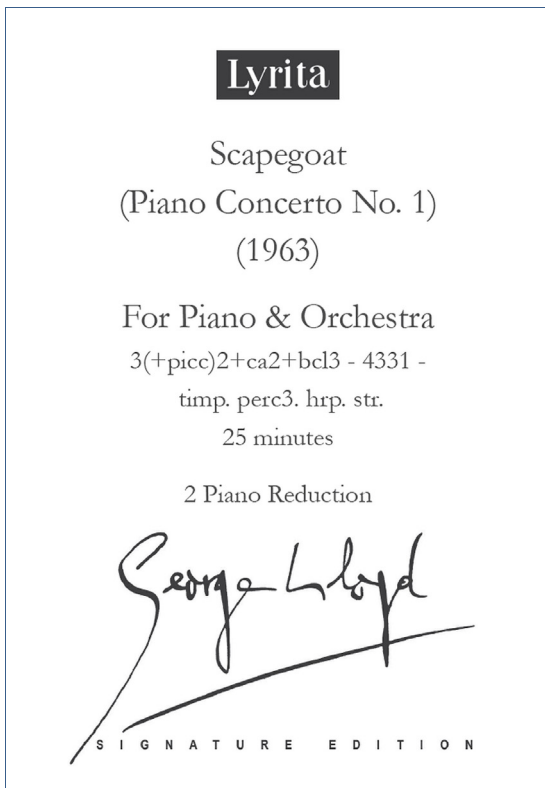
Disc Count: **0**

Format(s): **BOOK**

US SRP: **\$159.99**

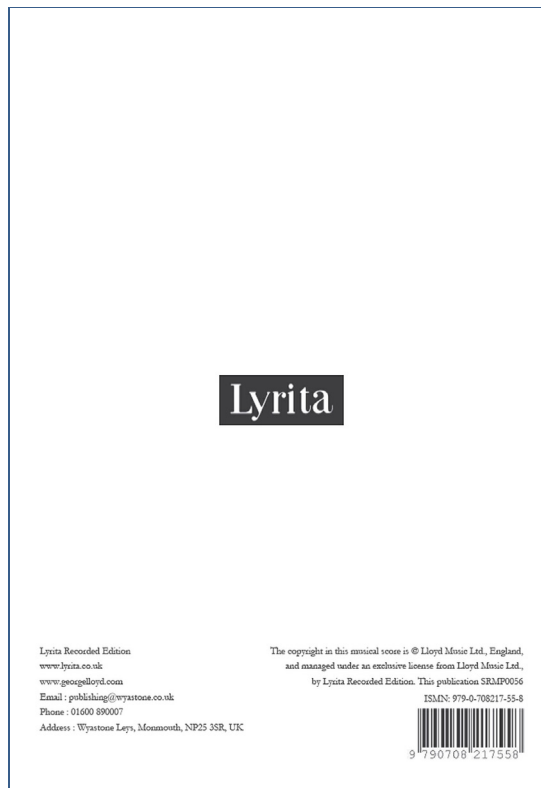


9790708217527



## ABOUT THIS RELEASE

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## PIANO CONCERTO NO. 1

**Lyrta**

Composer(s): **George Lloyd**

Artist(s): **N/A**

Label: **LYRITA (LRE)**

Release Type: **PHYSICAL**

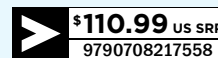
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Primary Barcode: **9790708217558**

Disc Count: **0**

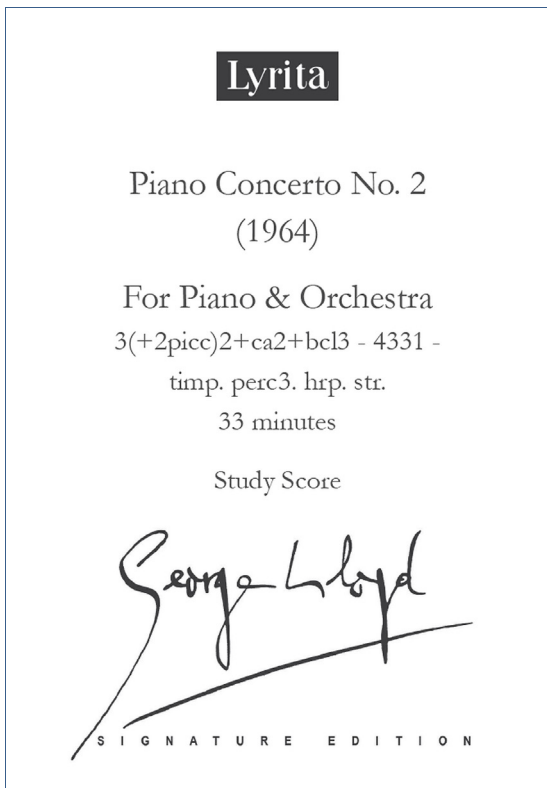
Format(s): **BOOK**

US SRP: **\$110.99**



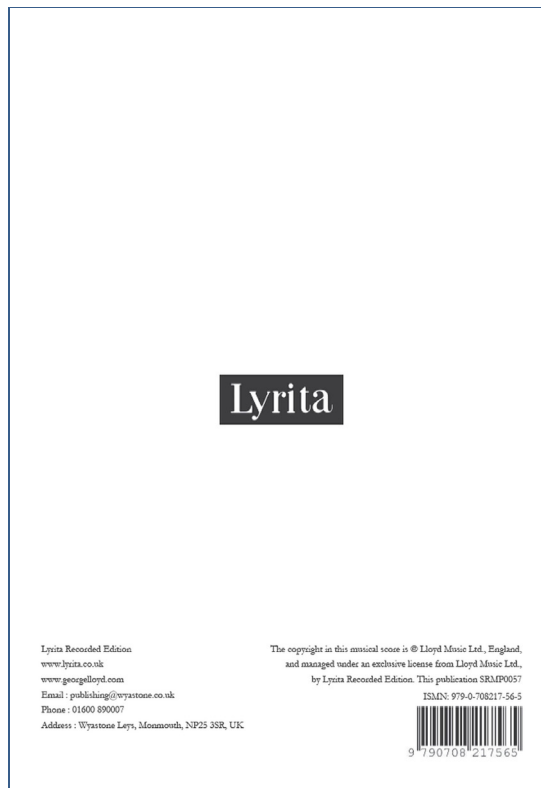
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#### ABOUT THIS RELEASE

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#### PIANO CONCERTO NO. 2

**Lyrta**

Composer(s): **George Lloyd**

Artist(s): **N/A**

Label: **LYRITA (LRE)**

Release Type: **PHYSICAL**

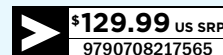
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Primary Barcode: **9790708217565**

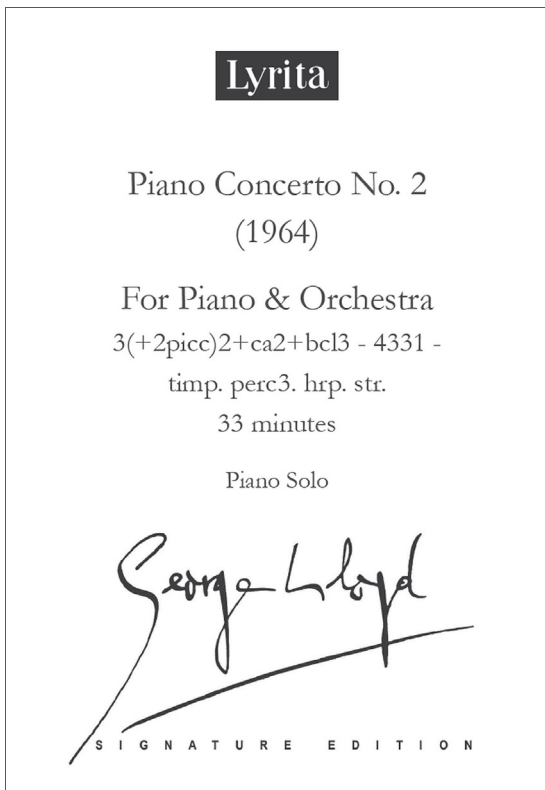
Disc Count: **0**

Format(s): **BOOK**

US SRP: **\$129.99**

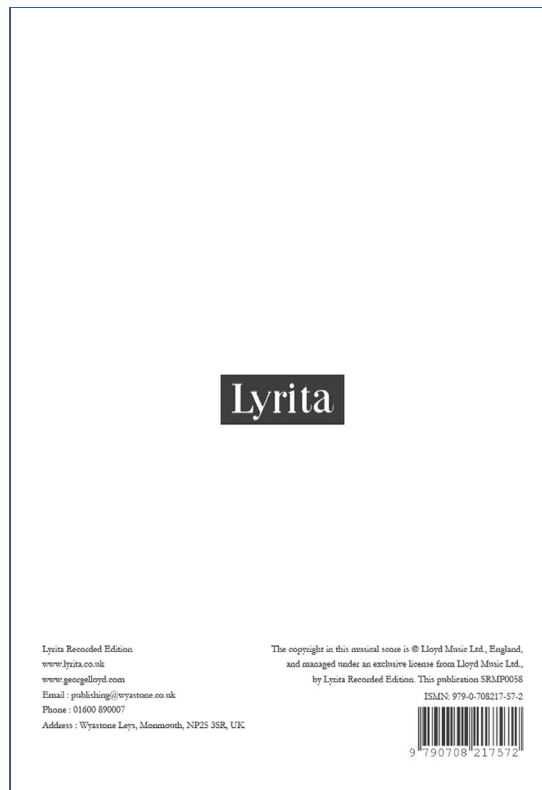


9790708217565



#### ABOUT THIS RELEASE

George Lloyd approached the piano concerto form with imagination and individuality. His idiomatic solo writing avoids shallow virtuosity and empty rhetoric, and there are no mighty tussles between piano and orchestral forces encountered in archetypal large-scale concertante scores. Instead, the composer offers a series of deeply personal attempts to reconcile time-honoured elements of display with symphonic preoccupations of long-range tonality, rhythmic energy, and melodic growth. In sum, Lloyd's four piano concertos constitute a compelling and distinctive branch of his creative legacy. Paul Conway



#### PIANO CONCERTO NO. 2

**Lyrta**

Composer(s): **George Lloyd**

Artist(s): **N/A**

Label: **LYRITA (LRE)**

Release Type: **PHYSICAL**

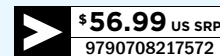
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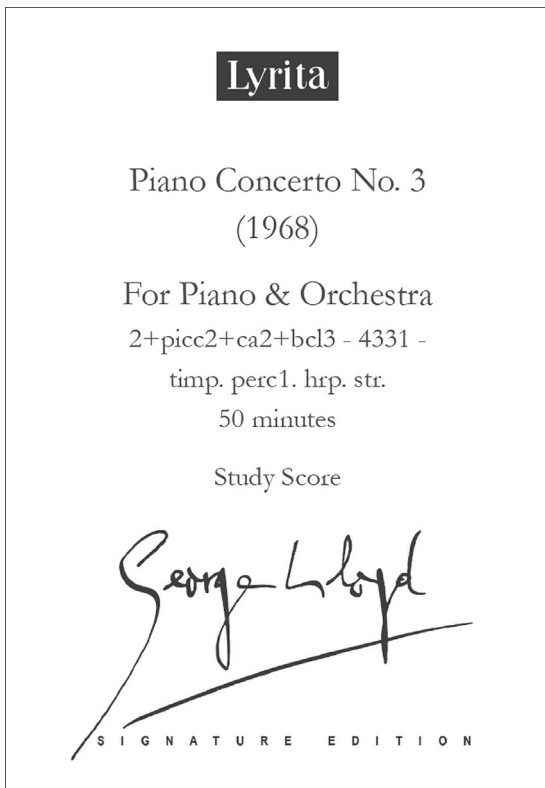
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Format(s): **BOOK**

US SRP: **\$56.99**

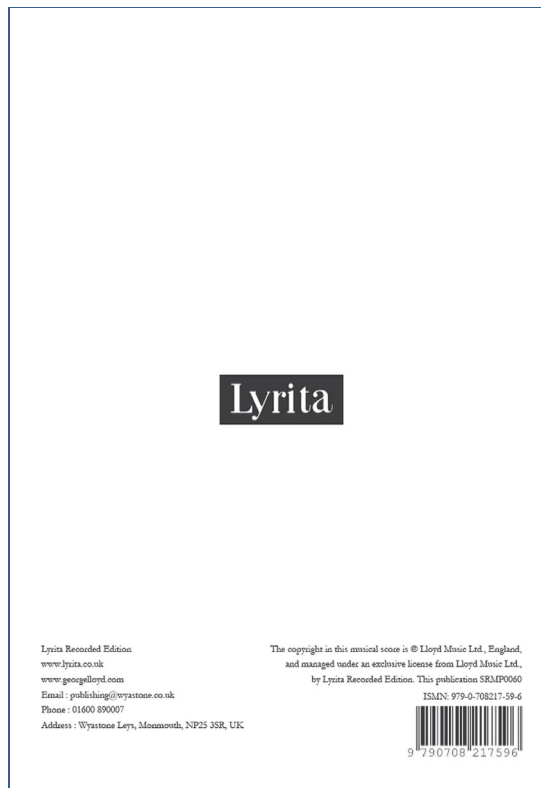


9790708217572



#### ABOUT THIS RELEASE

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#### PIANO CONCERTO NO. 3

**Lyrta**

Composer(s): **George Lloyd**

Artist(s): **N/A**

Label: **LYRITA (LRE)**

Release Type: **PHYSICAL**

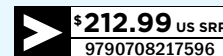
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Primary Barcode: **9790708217596**

Disc Count: **0**

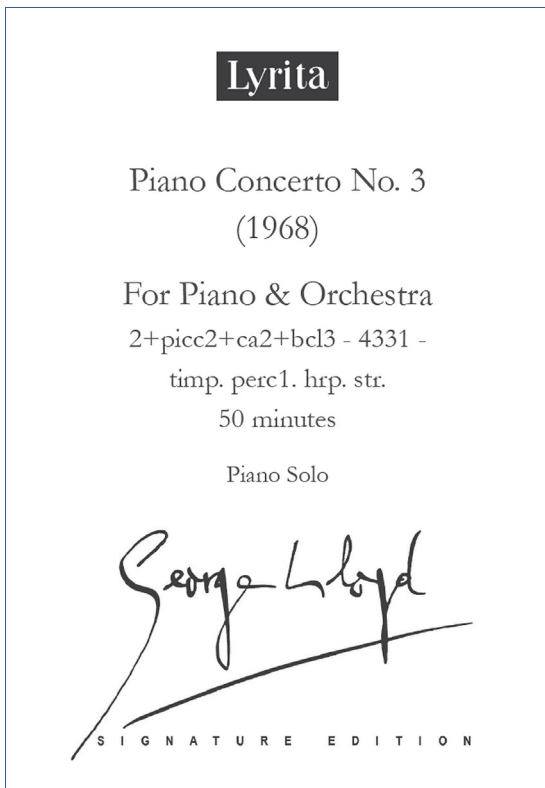
Format(s): **BOOK**

US SRP: **\$212.99**



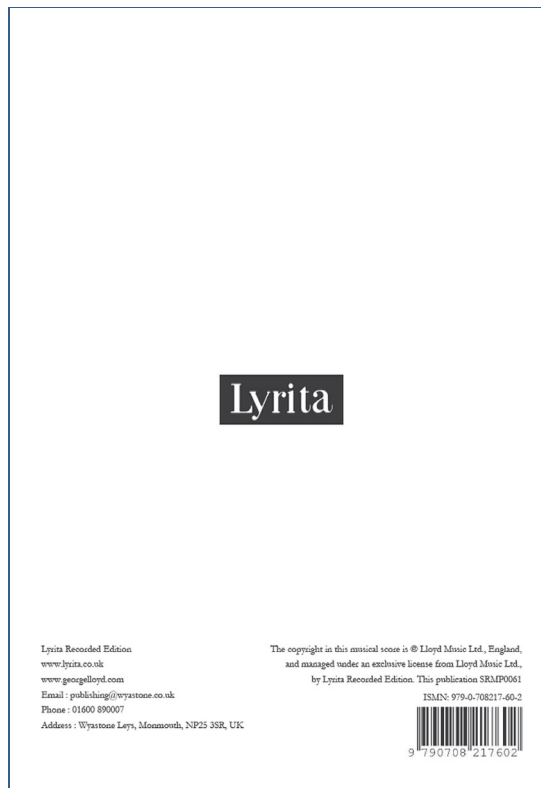
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#### ABOUT THIS RELEASE

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#### PIANO CONCERTO NO. 3

**Lyrta**

Composer(s): **George Lloyd**

Artist(s): **N/A**

Label: **LYRITA (LRE)**

Release Type: **PHYSICAL**

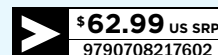
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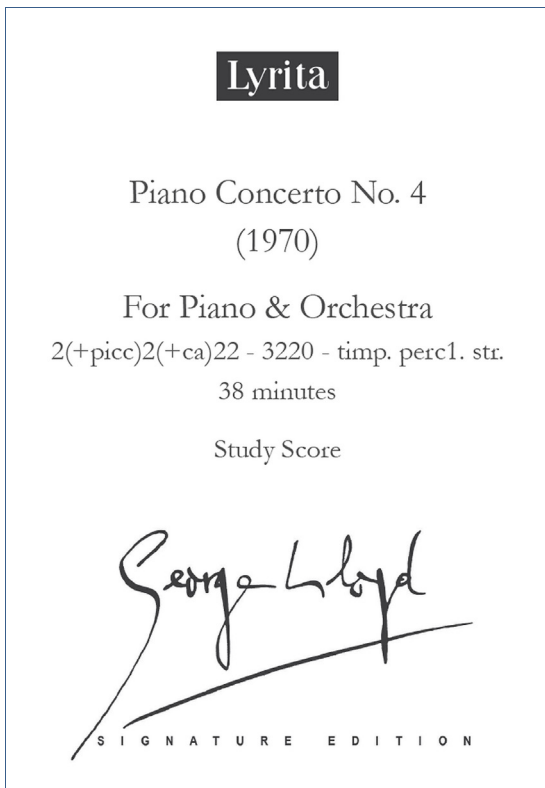
Disc Count: **0**

Format(s): **BOOK**

US SRP: **\$62.99**

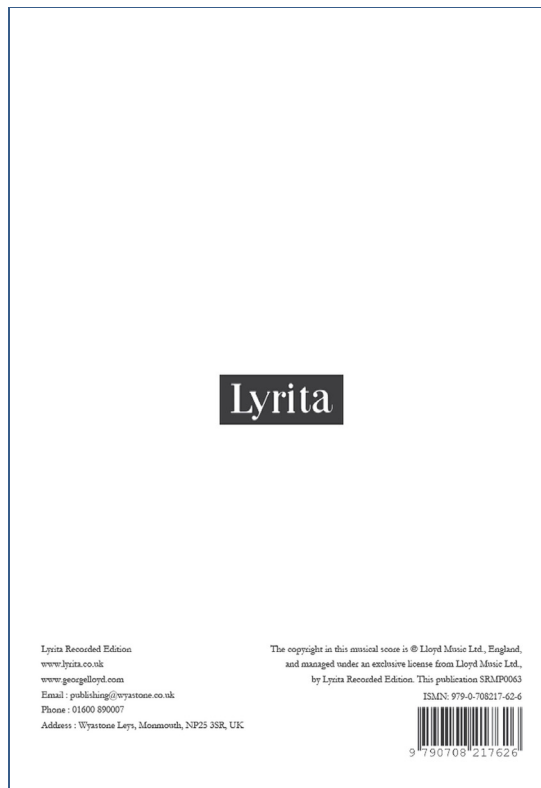


9790708217602



#### ABOUT THIS RELEASE

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#### PIANO CONCERTO NO. 4

**Lyrta**

Composer(s): **George Lloyd**

Artist(s): **N/A**

Label: **LYRITA (LRE)**

Release Type: **PHYSICAL**

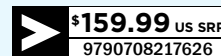
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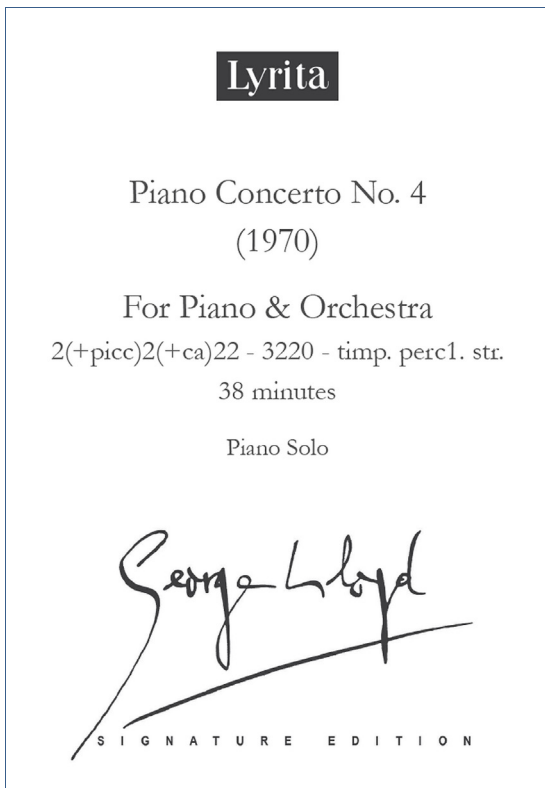
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Format(s): **BOOK**

US SRP: **\$159.99**

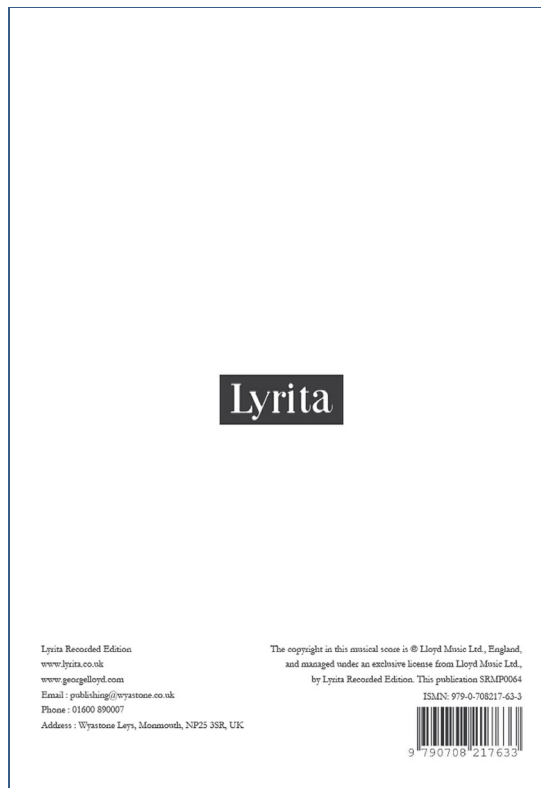


9790708217626



#### ABOUT THIS RELEASE

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#### PIANO CONCERTO NO. 4

**Lyrta**

Composer(s): **George Lloyd**

Artist(s): **N/A**

Label: **LYRITA (LRE)**

Release Type: **PHYSICAL**

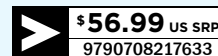
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Disc Count: **0**

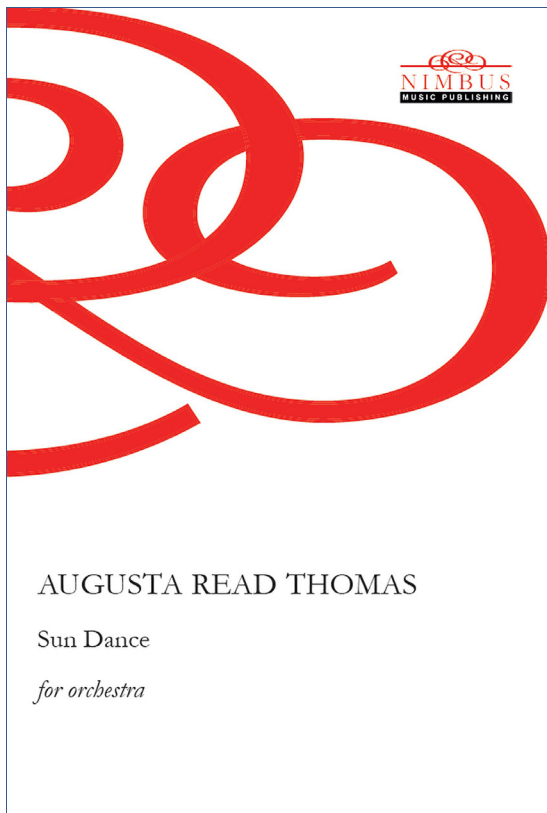
Format(s): **BOOK**

US SRP: **\$56.99**



9790708217633





#### ABOUT THIS RELEASE

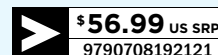
Organic and, at every level, concerned with transformations and connections, the carefully sculpted and fashioned musical materials of SUN DANCE are agile and spirited, and their flexibility allows pathways to braid harmonic, rhythmic, and contrapuntal elements that are constantly transformed — at times whimsical and light, at times jazzy, at times almost Ravel- or Stravinsky-ballet-like, at times layered and reverberating with lyrical resonance, pirouettes, fulcrum points, and effervescence.



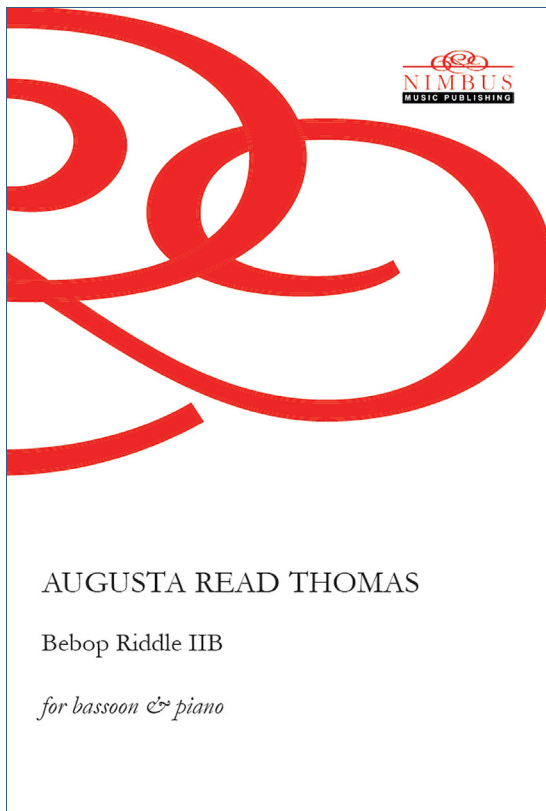
#### SUN DANCE STUDY SCORE



Composer(s): **Augusta Read Thomas**  
Artist(s): **N/A**  
Label: **NIMBUS MUSIC PUBLISHING (NMP)**  
Release Type: **PHYSICAL**  
Item #: **NMP1162**  
Primary Barcode: **9790708192121**  
Disc Count: **0**  
Format(s): **BOOK**  
US SRP: **\$56.99**



9790708192121



## ABOUT THIS RELEASE

Bebop Riddle IIB is by turns sprightly, spry, energetic, and spirited. Thomas crafted animated, traveling, flexible, versatile, changing, fluid, and buoyant sonic adventures. Iridescent, bold, and scintillating, the carefully sculpted and fashioned musical materials of Bebop Riddle IIB are agile and vivacious, and their flexibility allows pathways to braid harmonic, rhythmic, and contrapuntal elements that are constantly transformed — at times whimsical, jazzy, and be-bop-like, layered and reverberating, with lyrical resonance, pirouettes, fulcrum points, and vitality. The two equally virtuosic parts, which require highly characterized dynamics and articulations, bubble forth for 8 minutes and 15 seconds, unfolding continuously developing phrases. The music is organic and, at every level, concerned with transformations and connections. Bassoon can be substituted by baritone saxophone or bass clarinet. The range of the bassoon part is C2 to E5.

## BEBOP RIDDLE IIB



Composer(s): **Augusta Read Thomas**

Artist(s): **N/A**

Label: **NIMBUS MUSIC PUBLISHING (NMP)**

Release Type: **PHYSICAL**

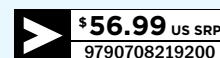
Item #: **NMP1270**

Primary Barcode: **9790708219200**

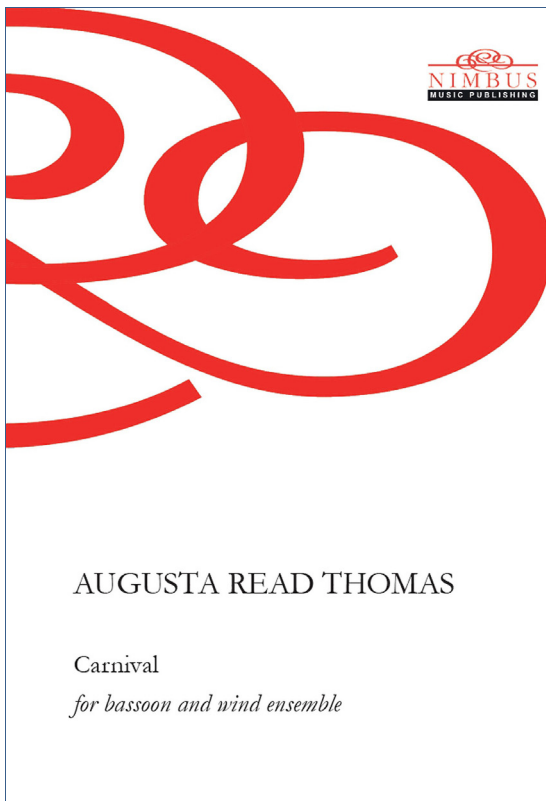
Disc Count: **0**

Format(s): **BOOK**

US SRP: **\$56.99**



9790708219200



## ABOUT THIS RELEASE

Relatively speaking, bassoon concerti are rare. CARNIVAL shows off different attributes of the instrument and soloist with inventive music that seamlessly embraces lyrical, jazzy, spirited, stately, expressive, and many other qualities. This music is fun to play because it is engaging to bring to life Thomas' distinctive, personal, clever sonic storytelling.

## CARNIVAL



Composer(s): **Augusta Read Thomas**

Artist(s): **N/A**

Label: **NIMBUS MUSIC PUBLISHING (NMP)**

Release Type: **PHYSICAL**

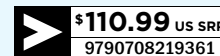
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Primary Barcode: **9790708219361**

Disc Count: **0**

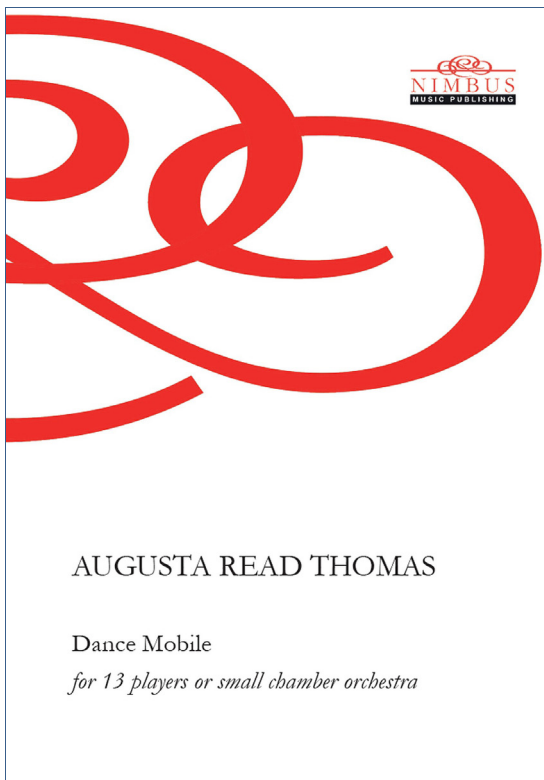
Format(s): **BOOK**

US SRP: **\$110.99**



9790708219361





## ABOUT THIS RELEASE

The word "mobile" denotes both the noun (a decorative structure that is suspended so as to turn freely in the air) as well as the adjective (lively, sprightly, spry, energetic, vigorous; animated, travelling, flexible, versatile, changing, fluid, and on the move). On this mobile, three circa 4-minute dances are hanging. Between them are moments floating in the air until the suspended mobile is activated and set into motion. To be performed with dancers when feasible. Dance Mobile is a spin-off of material Augusta developed in her much longer ballet, commissioned by the Howard Hanson Institute for American Music in celebration of the 100th anniversary of the Eastman School of Music.

## DANCE MOBILE STUDY SCORE



Composer(s): **Augusta Read Thomas**

Artist(s): **N/A**

Label: **NIMBUS MUSIC PUBLISHING (NMP)**

Release Type: **PHYSICAL**

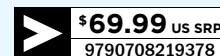
Item #: **NMP1287**

Primary Barcode: **9790708219378**

Disc Count: **0**

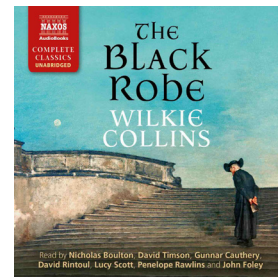
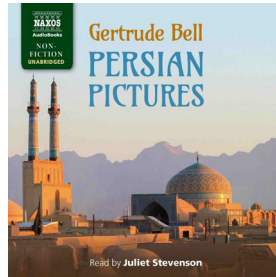
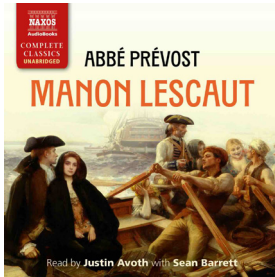
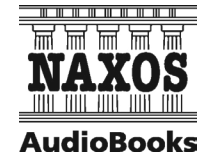
Format(s): **BOOK**

US SRP: **\$69.99**



9790708219378

# NEW RELEASE INFORMATION JULY – DECEMBER 2024



|     | Cat No. | ISBN              | Title                                  | Hrs   | Prices                     | Author                   | Reader                         |
|-----|---------|-------------------|----------------------------------------|-------|----------------------------|--------------------------|--------------------------------|
| Jul | NA0631  | 978-1-78198-526-7 | TALES OF THE ELDERS OF IRELAND         | 9.25  | £19.50, \$27.00, €22.00    | N/A                      | Gerry O'Brien                  |
|     | NA0635  | 978-1-78198-530-4 | PERSIAN PICTURES                       | 5     | £13.00, \$17.50, €14.50    | Gertrude Bell            | Juliet Stevenson               |
| Aug | NA0633  | 978-1-78198-528-1 | MANON LESCAUT                          | 7.5   | £16.00, \$21.50, €18.50    | Abbé Prévost             | Justin Avoth with Sean Barrett |
|     | NA0634  | 978-1-78198-529-8 | THE YELLOW WALLPAPER AND OTHER STORIES | 9.75  | £19.50, \$27.00, €22.00    | Charlotte Perkins Gilman | Laurel Lefkow                  |
|     | NA0632  | 978-1-78198-527-4 | THE GRASMERE AND ALFOXDEN JOURNALS     | 7.25  | £16.00, \$21.50, €18.50    | Dorothy Wordsworth       | Sarah Lambie                   |
| Sep | NA0636  | 978-1-78198-531-1 | THE SONG OF THE LARK                   | 17.5  | £33.00, \$44.00, €37.00    | Willa Cather             | Laurel Lefkow                  |
|     | NA0637  | 978-1-78198-532-8 | THE SOLITARY SUMMER                    | 4     | £11.00, \$15.00, €12.50    | Elizabeth von Arnim      | Lucy Scott                     |
|     | NA0638  | 978-1-78198-533-5 | MONSIEUR LECOQ                         | 30.25 | £ 49.00, \$ 67.00, € 55.00 | Émile Gaboriau           | David Timson                   |
| Oct | NA0641  | 978-1-78198-536-6 | THE CLOUD OF UNKNOWING                 | 3.75  | £ 11.00, \$ 15.00, € 12.50 | N/A                      | Nicholas Boulton               |
|     | NA0639  | 978-1-78198-534-2 | VATHEK                                 | 4     | £ 11.00, \$ 15.00, € 12.50 | William Beckford         | Jonathan Keeble                |
|     | NA0650  | 978-1-78198-545-8 | OLD FRIENDS AND NEW MUSIC              | 9.5   | £ 19.50, \$ 27.00, € 22.00 | Nicolas Nabokov          | Justin Avoth                   |
| Nov | NA0642  | 978-1-78198-537-3 | ESTHER WATERS                          | 13.5  | £ 25.00, \$ 34.00, € 28.50 | George Moore             | Lucy Scott                     |
|     | NA0643  | 978-1-78198-538-0 | THE BLACK ROBE                         | 12.25 | £ 23.00, \$ 31.00, € 26.00 | Wilkie Collins           | Nicholas Boulton and cast      |
|     | NA0644  | 978-1-78198-539-7 | 813                                    | 14    | £ 27.00, \$ 37.00, € 31.00 | Maurice Leblanc          | David Timson                   |
|     | NA0683  | 978-1-78198-578-6 | JOURNEY TO THE END OF THE NIGHT        | 20    | £ 36.00, \$ 49.00, € 40.50 | Louis-Ferdinand Céline   | Justin Avoth                   |
| Dec | NA0684  | 978-1-78198-579-3 | WAR                                    | 4     | £ 11.00, \$ 15.00, € 12.50 | Louis-Ferdinand Céline   | Justin Avoth                   |
|     | NA0640  | 978-1-78198-535-9 | SYLVIA'S LOVERS                        | 21.5  | £ 39.00, \$ 54.00, € 44.00 | Elizabeth Gaskell        | Naomi Frederick                |
|     | NA0685  | 978-1-78198-580-9 | THE HIRELING                           | 9     | £19.50, \$27.00, €22.00    | L.P. Hartley             | Nicholas Boulton               |
|     | NA0686  | 978-1-78198-581-6 | THE BRICKFIELD                         | 8.5   | £18.00, \$25.00, €20.50    | L.P. Hartley             | Nicholas Boulton               |



**JAN 03 | JAN 10**



**2025 NEW RELEASE GUIDE**