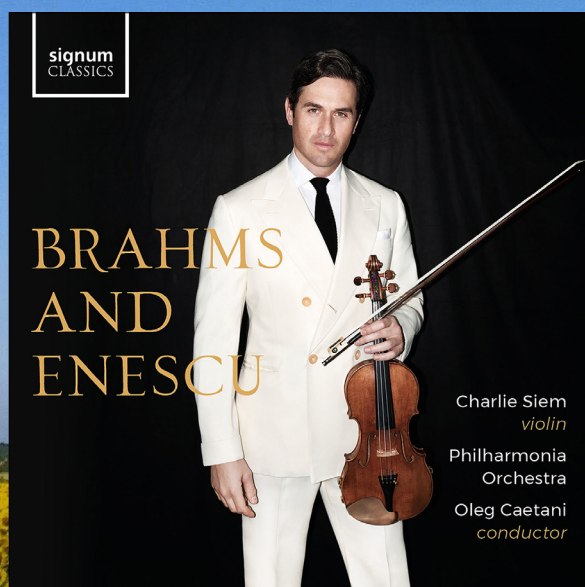
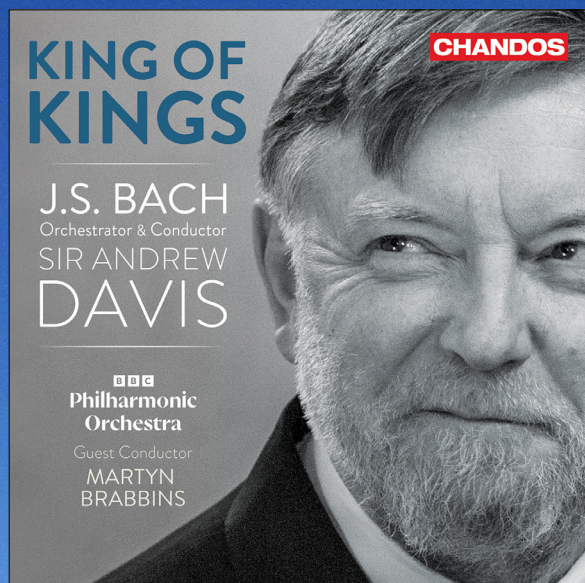


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ABOUT THIS RELEASE

Creative collaboration is central to American composer Joel Puckett's career, a spirit that unites the three works on this recording. Each work represents a partnership between Puckett's vibrant creative imagination and a particular musician, or group of musicians. Puckett's new Trumpet Concerto (2024), his second for the instrument, was written for the distinguished jazz trumpeter Sean Jones. It's a homage of sorts to another American classic conceived for a great jazz musician, Aaron Copland's Clarinet Concerto, which was commissioned and premiered by Benny Goodman. The work is a personal response to Jones's artistry, showcasing his dazzling high register and individual articulations and inflections that are unique to his playing. The orchestral song cycle *There Was a Child Went Forth* was created for Grammy Award-winning tenor Nicholas Phan. The music is accessible and inward, much like the verses by Walt Whitman. It's a work of celebration, composed in 2023 for the 225th anniversary of the United States President's Own Marine Band. Inspiration came from Phan's love of Whitman, and synergy from Whitman's written reviews of the Marine Band. The album's title track, *Short Stories*, is a string quartet concerto, which has been widely performed since its 2013 premiere. Principal players of the London Symphony Orchestra shine as the soloists, at times playing as individuals, at others as a unit with their orchestral colleagues providing a resplendent accompaniment.



"I'm always genuinely inspired by great musicians, and when someone is really exciting to me, I just want to make music for them. This is why I like writing for soloists: I find it so rewarding." That spirit unites Joel Puckett's three concertante works on this recording, each a very specific encounter between the composer's vibrant creative imagination and the featured artists.

JOEL PUCKETT b.1977

1-4 *There Was a Child Went Forth* (2023) 19:39
for tenor & chamber orchestra

5-8 *Trumpet Concerto* (2024) 17:37

9-16 *Short Stories* (2013) 22:53

concerto grosso for string quartet & orchestra

NICHOLAS PHAN tenor (1-4) • SEAN JONES trumpet (5-8)

members of the London Symphony Orchestra (9-16):

BENJAMIN MARQUISE GILMORE violin I • JULIÁN GIL RODRÍGUEZ violin II

GILLIANNE HADDOW viola • DAVID COHEN cello

LONDON SYMPHONY ORCHESTRA / JOSEPH YOUNG

Total time: 60:09 STEREO DDD AV2751 LC11582

Booklet included - Mit deutscher Textbeilage - Brochure incluse

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SHORT STORIES IN LONDON



Composer(s): **Joel Puckett**

Artist(s): **London Symphony Orchestra**

Nicholas Phan Sean Jones

Label: **AVIE Records (AVIE)**

Release Type: **PHYSICAL**

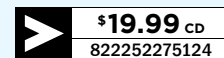
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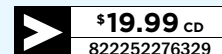
I was drawn to an approach of dealing with the history of slavery within one's family, the ownership of a name and its "rebranding" – reflecting on the American slave and how Black Americans deal with creating a sense of pride, familial storytelling, and lineage in contemporary America. This notion of "rebranding" extends to the "Negro Melody"... My intent with these arrangements is to acknowledge the impact of those melodies on current popular culture, and reflect that influence onto the orchestral stage – to create moments where listeners may participate vocally, with movement, or rhythmically clapping along – to maintain a sense of belonging and recognition – to create community around this music in the classical concert hall – to embrace where all contemporary American concert music extends from, in my belief – America's mother-music: the Blues.' – Curtis Stewart



SAMUEL COLERIDGE-TAYLOR



Composer(s): **Samuel Coleridge-Taylor**
Artist(s): **National Philharmonic Curtis Stewart**
Label: **AVIE Records (AVIE)**
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US SRP: **\$19.99**



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ABOUT THIS RELEASE

When several of the greatest minds in modern music join forces, the result is a genre-defying masterpiece. Memory of Tomorrow brings together the virtuosic talents of marimbist Mika Stoltzman, bassist Eddie Gomez, pianists Geoffrey Keezer and Anders Wihk, vibraphonist Mike Mainieri, clarinetist Richard Stoltzman, and drummer Steve Gadd, who doubles as the producer of this all-star album. From the soulful melody of Eric Clapton's Layla to the infectious groove of Gadd's The Duke, the ensemble reimagines iconic works by several of modern history's most celebrated artists, from Sting to Chick Corea and more. A stunning blend of jazz, classical, and contemporary influences, this album is a celebration of virtuosity at its finest.



MEMORIES OF TOMORROW



Composer(s): **Sting Bill Cahn Eric Clapton**
Artist(s): **Mika Stoltzman Steve Gadd Eddie Gomez Geoffrey Keezer Anders Wihk**
Label: **BIG ROUND RECORDS (BRR)**

Release Type: **PHYSICAL**

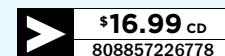
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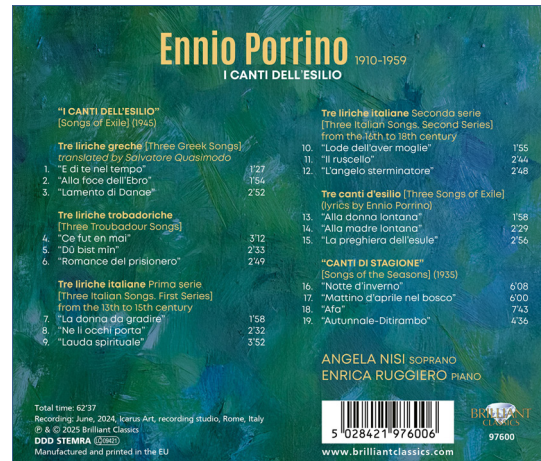


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ABOUT THIS RELEASE

The first 12 songs of the 15 in *I canti dell'esilio* – originally written for voice and small orchestra – were composed in the early months of 1945 before the Allied forces' arrival in Venice in April at the end of the War. They are a clear reflection of an ideological choice that guided Ennio Porrino: selecting texts linked to a 'tradition' and crafting a musical language retaining the clarity of melody, in harmony with the prosody of the text. This was supported by harmonies both modal and chromatic, within the boundaries set by Debussy and his influence. All 15 of the *Canti dell'esilio* follow this structure, but especially the first 12, where the classical sources (Greek poets, newly translated in Salvatore Quasimodo's now-famous versions) and the pseudo-troubadour medieval sources (in old French, German and Spanish) intersect with Italy's poetic heritage. Organized according to a historical principle, these works suggest that Porrino intended to create a cycle representing different epochs of Italian literature. The first part of the collection comprises the three Greek songs, the three troubadour songs, and the three ancient Italian songs (from the 13th to 15th centuries). These stand out for their liveliness and charm, though simple modal processes occasionally hint at melancholy. The second part opens with the Italian songs from the 16th and 18th centuries, where a vital, extroverted energy prevails in movement, sound and gestures that border on the theatrical. Then the last three songs revisit the theme of 'exile' in their titles. While in the overall title of the collection the word 'exile' might imply the solace sought by the exiled and found through poetry, in this final subset of three it assumes a more personal meaning of nostalgia and sorrow, inevitably evoking the composer's own fate in that tragic spring of 1945.



I CANTI DELL'ESILIO

Composer(s): **Ennio Porrino**

Artist(s): **Angela Nisi Enrica Ruggiero**

Label: **Brilliant Classics (BRI)**

Release Type: **PHYSICAL**

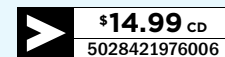
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Format(s): **COMPACT DISC**

US SRP: **\$14.99**



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ABOUT THIS RELEASE

Arthur Honegger's song output falls into two distinct periods. The first spans his apprentice years from 1914 – the date of the first of the 4 Poèmes H.7 – to 1924. He returned to art song on the eve of the Second World War, and Eleni-Lydia Stamellou sings two further sets of songs originally conceived as film accompaniments. In the 4 Poems there is a Debussy turn to the harmony which mirrors the symbolist flavour of the text. More distinct from the model of Debussy is the album's title track, 'Petite Chapelle', with its avowedly spiritual character. Honegger conceived his 3 Poèmes de Paul Fort in the autumn of 1916. Here the relationship between music and text is more directly illustrative, as in the distant hunting horns to accompany the hunter lost in the forest. From February 1917, Nature morte stands alone as a musical still-life, a brief sketch of a bowl of peaches and white grapes. No less epigrammatic, but more musically adventurous as befitting the text, are Honegger's settings of the 6 Poèmes d'Apollinaire which he composed between August 1915 and March 1917. But, for all Apollinaire's influence over the composers of 'Les Six' – Honegger included – Jean Cocteau was far more instrumental in determining their aesthetic aims. And though it was Apollinaire who had coined sur-réalisme in response to seeing the premiere of Satie's ballet Parade in 1917, this new, mischievous spirit courses through Honegger's deft settings of Cocteau. Honegger makes a sincere tribute to one of France's most celebrated Renaissance-era poets in the Chanson de Ronsard from February 1924. From 1926, the 3 Chansons de La Petite Sirène feature whole-tone rising harmonies in the opening song, and the even briefer companions uphold a Satie-like inscrutability. At this point, Honegger continued in vocal music (operas, operettas and oratorio) but left song alone. However, in 1937, his soundtrack to Jean Choux 'talkie' remake of Louis Mercanton's 1920 silent film Miarka, la fille à l'ourse afforded an opportunity to write two brief songs.



PETITE CHAPELLE, SONGS



Composer(s): **Arthur Honegger**
Artist(s): **Eleni Lydia Stamellou Alexandra Listova**

Label: **Brilliant Classics (BRI)**

Release Type: **PHYSICAL**

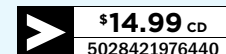
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Format(s): **COMPACT DISC**

US SRP: **\$14.99**



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ABOUT THIS RELEASE

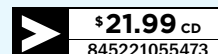
Although he had famous students (i.e., Szymanowski) and teachers (Moniuszko), few listeners know much, if anything, about Zygmunt Noskowski. And yet, for most of the 19th century, he was the primary exponent of modern symphonic music in Poland. His Third Symphony and his symphonic poem Steppe, Op. 66, blend sweeping Romanticism with Polish folk spirit. The symphony's seasonal journey is lush and lyrical, starting with spring and ending with the optimistic outlook to the next. Steppe evokes Poland's vast landscapes with Borodinesque colors. Under Antoni Wit, these overlooked gems shine anew and make for intriguing listening for lovers of melodic symphonic music.



SYMPHONY NO. 3



Composer(s): **Noskowski, Zygmunt**
Artist(s): **Staatsphilharmonie Rheinland-Pfalz; Wit, Antoni**
Label: **CAPRICCIO (CAP)**
Release Type: **PHYSICAL**
Item #: **C5547**
Primary Barcode: **845221055473**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$21.99**



845221055473



ABOUT THIS RELEASE

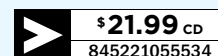
The name of Domenico Ferrari (1722–1780) was well known throughout Europe in the second half of the 18th century. He was considered one of the finest violin virtuosos as well as a sublime composer. One of Tartini's best Italian pupils, Ferrari quickly gained fame first at the imperial court in Vienna and later at the Württemberg court in Stuttgart. After his successful debut at the Concert Spirituel in Paris in 1754, he was granted a ten-year royal privilege to publish his works in France, where he remained until the end of his life, never to return to his native Piacenza. During his stay in Paris, Ferrari published six sets of sonatas for violin with continuo. His Op. 3, featured on this CD, dates back to 1760 and consists of six sonatas. These works showcase a blend of late Baroque and Classical characteristics.



6 SONATAS, OP. 3



Composer(s): **Ferrari, Domenico**
Artist(s): **Gatti, Leonardo; Dzeganovskyi, Artem; Hrechorowicz, Sonia**
Label: **CAPRICCIO (CAP)**
Release Type: **PHYSICAL**
Item #: **C5553**
Primary Barcode: **845221055534**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$21.99**



845221055534



ABOUT THIS RELEASE

This album comprises seven solo, chamber, and orchestral pieces composed over almost forty years. It does not include any compositions for Japanese instruments or for early instruments, which are well represented in other albums by David Loeb. All of the pieces were written specifically for the performers who have played them here.

VOICES OF SPRING David Loeb

Nocturnes and Dances (10:48)
1. Moderato 3:20
2. Allegro giocoso 1:51
3. Adagio 3:19
4. Allegro 2:17

Kenneth Every, percussion;
Robert Spano, conductor;
Curtis Orchestra strings

Fantasia e due scherzi (13:31)
5. Allegro tranquillo 8:51
6. Allegretto 2:45
7. Presto, sempre misterioso 1:54
Ashlee Miller, clarinet;
Yen Lu, guitar

Voices of Spring (6:27)
8. Lento 2:52
9. Poco lento 1:46
10. Allegro giocoso 1:48
Min-Ack Ensemble of Korean instruments

11. The River Flows as if Knowing
Men's Hearts 1:31
David Loeb, traditional bamboo flute

Three Scenes from the Inland Fjord (8:27)
12. Allegro 2:16
13. Lento e un poco misterioso 4:13
14. Allegro assai 1:57
Scott, Litroff, saxophone;
Eve Jundt, piano

Two Miniatures (3:34)
15. A Desolate Harbor 2:00
16. Winterscape 1:34
Rita Mitsel, oboe

Concerto No. 1 for Organ
and String Orchestra (9:32)
17. Allegro tranquillo 4:59
18. Andante solenne; Presto 4:33
Mark Bani, organ;
Robert Spano, conductor;
Curtis Orchestra strings

Total time 54:01

Recorded in various locations 1983-2023. Editing and mastering by Randall Crafton. Cover art: Taketori monogatari (Tale of the Bamboo-cutter) by Emiko Toda Loeb, 1987. Cover photograph by Karen Bell.

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VOICES OF SPRING



Composer(s): **Davidb Loeb**

Artist(s): **Kenneth Every Curtis Orchestra**

Strings Ashlee Miller Yen Lu Min-Ack

Ensemble of Korean Instruments David Loeb

Scot

Label: **CENTAUR (CTR)**

Release Type: **PHYSICAL**

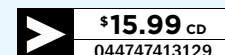
Item #: **CRC4131**

Primary Barcode: **044747413129**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$15.99**



044747413129



ABOUT THIS RELEASE

"Music, for all of us, is intimately connected to our lives and the sounds we love and grew up with, and that we discovered on our journeys through our world. We all remember the music we heard as children, and certainly, we remember the songs that bound us together with our friends as teens. As we grow older, we are exposed to music from all over the world that we experience through visits, shows, and media." — Craig Madden Morris

Across The Seas
Cultural Inspirations in Chamber Music

Craig Madden Morris

High Holidays, Solos (16:55)
Eric Silberger, violin; John Henry Crawford, cello

1	Hineni (Here I Stand)	5:41	(Silberger)
2	Zochari Loch (I Remember You)	5:47	(Silberger)
3	Ayl Molay (Compassionate God)	5:27	(Crawford)

Americana, String Trio (19:17)
Eric Silberger, violin; Tanner Mennes, viola; John Henry Crawford, cello

4	Moderato	6:40	
5	Adagio	7:20	
6	Rondo	5:16	

Aloha Quartet (17:06)
Eric Silberger, violin; Bixby Kennedy, clarinet; John Henry Crawford, cello; Philip Fisher, piano

7	Puka La (Rising Sun)	6:58	
8	Nalu (Waves)	4:17	
9	Ukelele	5:50	

Total Time: 53:21

Recorded July 6, 7, & September 1, 2024 at Samurai Hotel, Astoria, New York.
Producer and engineer, Shao Ting-Sun. Copyist, Jared Albertus.
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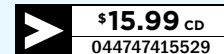

CRC 4155

0 447474 15529

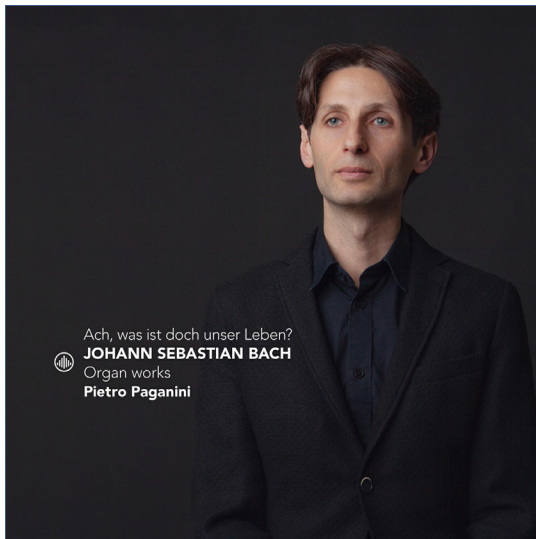
ACROSS THE SEAS



Composer(s): **Craig Madden Morris**
Artist(s): **Eric Silberger John Henry Crawford
Tanner Mennes Bixby Kennedy Philip Fisher**
Label: **CENTAUR (CTR)**
Release Type: **PHYSICAL**
Item #: **CRC4155**
Primary Barcode: **044747415529**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$15.99**



044747415529



ABOUT THIS RELEASE

This album presents three large and undoubtedly genuine compositions. In addition, it presents some of Bach's doubtful and spurious works, which were already attributed to him in the late 18th and early 19th centuries. By using an original organ (Mueller, 1734, in the Waalse Kerk, Amsterdam) and a performance aesthetic based on historically informed choices of registration, touch, articulation, and ornamentation — all magical details of Bach's music shine through.

JOHANN SEBASTIAN BACH Organ works Pietro Paganini

- [1-3] Toccata, Adagio and Fugue, BWV 564
- [4] Wenn ich in Angst und Not, Trio, BWV deest
- [5] Aus der Tiefe rufe ich, BWV 745
- [6] Wir Christenleut habn jetzund Freud, Trio, BWV deest
- [7] Jesu, meine Freude, BWV 713a
- [8] Was Gott tut, das ist wohlgetan, Trio, BWV deest
- [9-11] Sonata No. 2, BWV 526
- [12] O Gott, du frommer Gott, Trio, BWV deest
- [13] Ach, was ist doch unser Leben, BWV 743
- [14] Lobt Gott, ihr Christen allzugleich, Trio, BWV deest
- [15] **ANDRÉ RAISON** Christe, Trio en passacaille
- [16] Auf meinen lieben Gott, Arioso, BWV deest
- [17] Passacaglia, BWV 582

Total time 71:57
Complete track information inside booklet

The three large organ compositions undoubtedly written by J.S. Bach on this album, and some works attributed to him showcase the musical forms and national influences characteristic of Baroque organ music: Toccata, Fugue, Trio, and Chorale. By using an original organ (Mueller, 1734) and a performance aesthetic based on historically informed choices of registration, touch, articulation, and ornamentation — all magical details of Bach's music shine through.



ACH, WAS IST DOCH UNSER LEBEN?



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

Artist(s): **Pietro Paganini**

Label: **Challenge Classics (CHC)**

Release Type: **PHYSICAL**

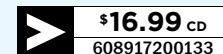
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Primary Barcode: **608917200133**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**

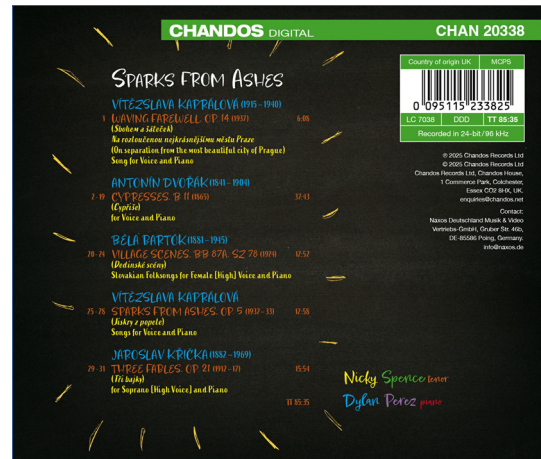


608917200133



ABOUT THIS RELEASE

Hailed by The Daily Telegraph as 'a voice of real distinction', Nicky Spence possesses unique skills as a singing actor and a rare honesty of musicianship, all of which has earned him a place at the top of the classical music profession. Admired in particular for his interpretation of the music of Janáček, he has appeared worldwide in the composer's operas. Performing here with the outstanding pianist Dylan Perez, he presents a varied programme of Czech and Slovak art song. Béla Bartók found his lifelong enthusiasm for folk music sparked whilst on holiday in Slovakia in 1904, when he heard a nursemaid singing. Village Scenes sets five folksongs from a large Slovakian collection published in 1915, and depicts various aspects of a country wedding. Jaroslav Křička became a central figure in Czech musical life, occupying the posts of chorus master of the Czech Philharmonic and professor of composition at the Prague Conservatory, amongst others. His Three Fables are settings of traditional fairy tales. Vítězslava Kaprálová was a composer of great promise who died of TB in 1940, aged just twenty-five. She studied conducting with Václav Talich and composition with Vítězslav Novák before moving to Paris, where she was taught by Bohuslav Martinů. Her song cycle Sparks from Ashes deals with themes of love – found, flourishing, and lost – as do the eighteen numbers of Dvořák's song cycle Cypresses. Written by Kaprálová four years later, the haunting Waving Farewell was inspired by having to leave Prague for her new life in Paris.



SPARKS FROM ASHES

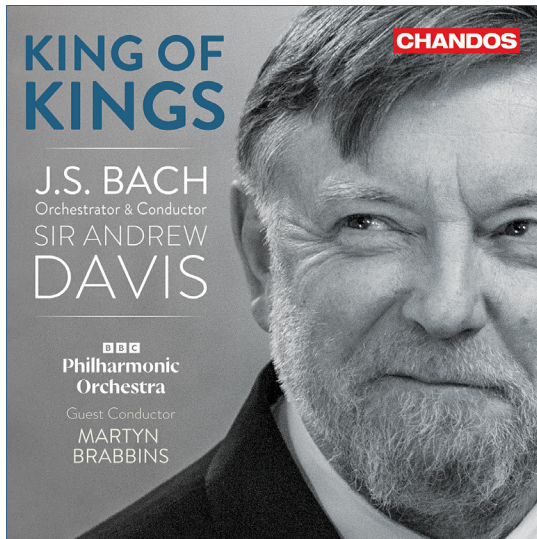
CHANDOS

Composer(s): **Various**
Artist(s): **Nicky Spence Dylan Perez**
Label: **CHANDOS (CHN)**
Release Type: **PHYSICAL**
Item #: **CHAN 20338**
Primary Barcode: **0095115233825**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$21.99**

\$21.99 CD
0095115233825



0095115233825



ABOUT THIS RELEASE

Sir Andrew Davis was a talented keyboard player as a child and teenager, and after study with Peter Hurford at St Albans, he spent four years at the University of Cambridge as organ scholar at King's College, under Sir David Willcocks. It was this period of his life that sparked his love for and appreciation of the organ works of J.S. Bach, which remained a lifelong passion. Sir Andrew made all the transcriptions on this album for the BBC Philharmonic, and four of them were recorded in November 2023. Sadly, Sir Andrew died before the final recording sessions for the album could take place (September 2024); we are immensely grateful that he completed the arrangements, and very thankful to Martyn Brabbins for completing the recording with the sense of style, love, and affection that Sir Andrew would have admired.

CHANDOS DIGITAL		CHAN 20400
JOHANN SEBASTIAN BACH (1685–1750)		0 095115 240021
Orchestrated by Sir Andrew Davis (1944–2024)		Recorded in 24-bit/96 kHz
previous recordings		© 2025 Chandos Records Ltd. © 2025 Chandos Records Ltd. Chandos Records Ltd. Chandos House, 1 Cornhill Place, Cambridge CB2 3BP, UK info@chandos.co.uk
1-2	TOCCATA AND FUGUE, BWV 565 (1708?) in D minor - in d-Moll - en ré mineur	8:56
3	LIEBSTER JESU, WIR SIND HIER, BWV 731 (early?) in A major - in A-Dur - en fa majeur	2:14
4	IN DULCI JUBILO, BWV 608 (c. 1713) in A major - in A-Dur - en fa majeur	1:03
5	HEUT' TRIUMPHIERT GOTTES SOHN, BWV 630 (c. 1713) (1st revised setting) in G minor - in g-Moll - en sol mineur	1:14
6-7	GREAT FANTASIA AND FUGUE, BWV 542 (c. 1741, or at Köthen, c. 1720) in G minor - in g-Moll - en sol mineur	10:54
8	HERZLICH TUT MICH VERLANGEN, BWV 727 (1740) in B minor - in b-Moll - en si mineur	2:11
9	O MENSCH, BEWEIN' DEIN' SÜNDE GROß, BWV 622 (1708–17) in E-flat major - in E-Dur - en mi bémol majeur	5:39
10-11	PASSACAGLIA AND FUGUE, BWV 582 (c. 1710?) in C minor - in c-Moll - en ut mineur	12:43
12	WACHET AUF, RUFT UNS DIE STIMME, BWV 645 (1747–48) in E-flat major - in E-Dur - en mi bémol majeur	4:15
13	TRIO SUPER HERR JESU CHRIST, DICH ZU UNS WEND', BWV 655 (before 1717, revised 1739–42, 1746–47) in G major - in G-Dur - en sol majeur	3:23
14-15	PRELUDE AND FUGUE, BWV 552 'ST ANNE' (before 1739) in E-flat major - in E-Dur - en mi bémol majeur	15:10
		TT 68:23

KING OF KINGS

CHANDOS

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

Artist(s): **BBC Philharmonic Orchestra**

Label: **CHANDOS (CHN)**

Release Type: **PHYSICAL**

Item #: **CHAN 20400**

Primary Barcode: **0095115240021**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$21.99**

\$21.99 CD
0095115240021

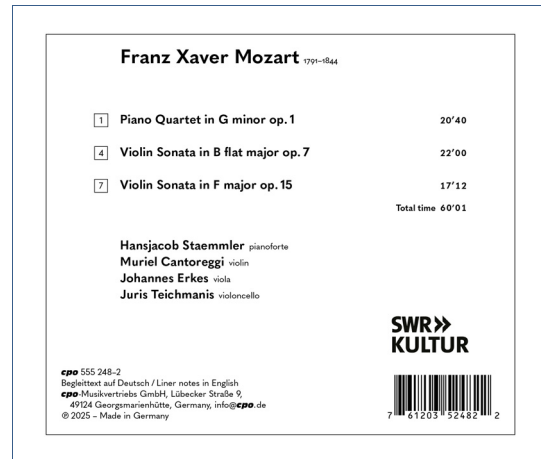


0095115240021



ABOUT THIS RELEASE

Born just months before his father's early death, Franz Xaver Mozart represented the great hope of his mother, Constanze, who envisioned the continuation of the musical lineage in the younger of her two surviving sons. She, therefore, ensured that he received a first-class education, and he strove with all his might to prove himself worthy of the trust placed in him. He became a distinguished and recognized pianist, while over the years he created a small but refined body of work dominated by intimate ensembles ranging from lieder to chamber music. His character, as revealed through his compositions, is not unlike that of his father: behind the classically elegant and occasionally humorous language lies a quiet, touching melancholy, which in his piano quartet presses stormily into the world of the Romantics.



PIANO QUARTET, OP. 1



Composer(s): **Mozart, Franz Xaver**
Artist(s): **Cantoreggi, Muriel; Erkes, Johannes; Teichmanis, Juris; Staemmler, Hansjacob**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

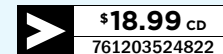
Item #: **555248-2**

Primary Barcode: **761203524822**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



761203524822



ABOUT THIS RELEASE

Around the same time that Michael Korstick caused a sensation with the first and, to date, only recording of all Beethoven piano concertos (555 447-2), these recordings were also made. They shed light on the life of the "Titan" from the opposing perspectives of fashionable accessories and clever miniatures. These two aspects interweave in reverse chronological order: the Variations in C Minor from 1806 serve as the prelude, while the 24 variations on Righini's Venni Amore from 1791 conclude the portrait. In between, musical snapshots of the Bagatelles Op. 33 (1802) and Op. 119 (1822) frame the variations on an original theme, Op. 76 (1809), which would later become the Turkish March. In every piece, from the smallest vignette to the most intricate keyboard trick, the boundless imagination of one who set out to instill fear is at work.

Ludwig van Beethoven 1770–1827		
Bagatelles & Variations		
1	32 Variations on an Original Theme in C minor, WoO 80	10'12
2	7 Bagatelles, op. 33	19'29
9	Allegretto in C minor, WoO 53	4'01
10	Six Variations on an Original Theme in D major ("Turkish March"), op. 76	5'55
11	11 New Bagatelles, op. 119	16'12
22	24 Variations on Vincenzo Righini's Air "Venni Amore" in D major, WoO 65	21'06
		Total time 77'21
Michael Korstick piano		
cpo 555 564-2 Begleitetext auf Deutsch / Liner notes in English cpo Musikvertriebs-GmbH, Lübecker Straße 9, 49104 Georgsmarienhütte, Germany. info@cpo.de © 2025 - Made in Germany		
		 

BAGATELLES & VARIATIONS

cpo

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

Artist(s): **Korstick, Michael**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

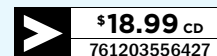
Item #: **555564-2**

Primary Barcode: **761203556427**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



761203556427



ABOUT THIS RELEASE

Julius Otto Grimm was born in the Estonian port city of Pärnu, studied at the Leipzig Conservatory, and, after several stops, arrived in Münster, where he played such an outstanding role until his death in 1903 that the city's symphony orchestra could not deny him the recognition he deserved in anticipation of his 200th birthday (2027). This recording showcases two of the most significant works from Grimm's concise catalog: the youthful, passionate Symphony composed in Leipzig in 1852, paired with the second Canonical Suite from 1870, which the composer dedicated to his lifelong friend Johannes Brahms. This miniature masterpiece forms a bridge back to Johann Sebastian Bach, who undoubtedly inspired the refined contrapuntal artistry without ever relegating the self-avowed Romantic Grimm to the background.

Julius Otto Grimm 1827–1903

Symphony in D minor op. 19 42'12

1	Sostenuto – Allegro	16'30
2	Trauermarsch. Andante	11'09
3	Scherzo. Presto	5'23
4	Finale. Allegro vivace	9'10

Second Suite in Canon Form in G major op. 16 34'24

5	Allegro con brio	11'32
6	Tempo di Minuetto	6'24
7	Molto Adagio, cantabile	8'22
8	Finale. Allegro assai, alla breve	8'06

Total time 76'42

Sinfonieorchester Münster
Golo Berg

WDR 3

cpo 555 612-2
Begleitetext auf Deutsch / Liner notes in English
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49104 Georgsmarienhütte, Germany. info@cpo.de
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SYMPHONY, OP. 19 SUITE

Composer(s): **Grimm, Julius Otto**
Artist(s): **Sinfonieorchester Münster; Berg, Golo**
Label: **CPO (CPO)**
Release Type: **PHYSICAL**
Item #: **555612-2**
Primary Barcode: **761203561223**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$18.99**

 **\$18.99 CD**
761203561223



761203561223



ABOUT THIS RELEASE

When the 18-year-old Georg Friedrich Handel arrived in Hamburg to immerse himself in the dazzling world of opera, he sat in the violin section as though he could not count to five, according to his friend Johann Mattheson. A year later, he presented his first stage work, and by the age of 21, he had already won the hearts of the Italians – a prodigy of boundless versatility to whom no task was too difficult. Even where the clergy prohibited opera performances, the "dear Saxon," as they called him, ignited dramatic sparks. The two cantatas – one about the sorceress Armida, abandoned by her beloved, and the other about Emperor Nero's mother, condemned to death – are intense monodramas that continue to spellbind audiences today, especially when staged by an artist like Amanda Forsythe. One is grateful for the instrumental interludes that provide moments of respite between these captivating "pocket operas."

Georg Friedrich Händel 1685-1759

Italian Cantatas & Arias

1	Armida abbandonata HWV 105	15'45
8	Sinfonia in B flat major HWV 339	10'24
11	Agrippina condotta a morire HWV 110	23'22
24	Trio Sonata in A major op. 5, No. 1 HWV 396	8'50
29	Il Trionfo del Tempo e del Disinganno (Excerpts) HWV 46a	15'01
		Total time 75'33

Amanda Forsythe soprano
Opera Prima
Cristiano Contadin

cpo 555 616-2
Begleitetext auf Deutsch / Liner notes in English
Sung text in original Italian & English translation
cpo Musikvertrieb GmbH, Lübecker Straße 9,
49124 Georgsmarienhütte, Germany, info@cpo.de
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ITALIAN CANTATAS & ARIAS



Composer(s): **Anonymous; Handel, George Frideric; Pamphili, Benedetto; Tasso, Torquato**

Artist(s): **Opera Prima Ensemble; Forsythe, Amanda; Contadin, Cristiano**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

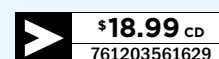
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Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**

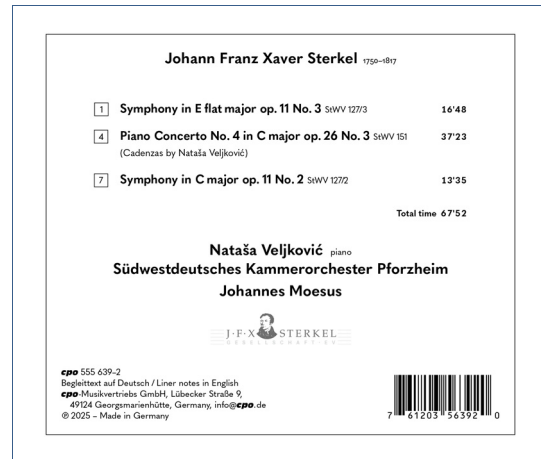


761203561629



ABOUT THIS RELEASE

Today, his work "has no significant presence in recordings or concert life," states the boundless internet for those seeking information on the life and work of composer, pianist, and priest Johann Franz Xaver Sterkel (1750–1817). This perception, however, will have to change in the foreseeable future, for what has recently resurfaced from the legacy of this versatile Würzburg-born musician awakens a curiosity that deepens with each encounter and is rewarded with ever-surprising creations. Now, alongside the three highly acclaimed chamber works released by cpo in November (555 499-2), two of his once widely performed symphonies join the spotlight, as well as one of the six piano concertos he composed—pieces that served both to showcase his classically refined, virtuosic eloquence and to bring universal delight in his presence.



ORCHESTRAL WORKS



Composer(s): **Sterkel, Johann Franz Xaver**

Artist(s): **Moesus, Johannes;
Südwestdeutsches Kammerorchester
Pforzheim; Veljkovic, Nataša**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

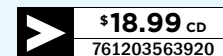
Item #: **555639-2**

Primary Barcode: **761203563920**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



761203563920



ABOUT THIS RELEASE

On August 15, 1684, the Sun King's war against Emperor Leopold I and King Charles II of Spain reached a temporary end. Louis XIV had secured the advantage, and so several influential gentlemen sought to delight His Majesty with extravagant tributes. One of them was the Marquis de Seignelay, who spent the staggering sum of 100,000 livres on illuminations, lavish banquets, and a concert at his Château de Sceaux on a summer evening. In doing so, he sparked a sensation that echoed for years: the *Idylle sur la Paix* (Idyll on Peace), featuring music by the court composer Lully and poetry by the court poet Racine. The Duke of Richelieu (the great-nephew of the legendary Cardinal) could only remain in second place. He, too, had planned a grand fête at his estate, with music by Marc-Antoine Charpentier and the unveiling of an equestrian statue of the king. But the devil lurked in the details, and the fête never came to pass. Now, 340 years later, the Boston Early Music Festival brings this long-lost vision to life.



IDYLLE SUR LA PAIX, LWV 68

Composer(s): **Anonymous; Charpentier, Marc-Antoine; Lully, Jean-Baptiste; Racine, Jean**

Artist(s): **Reutter-Harrah, Danielle; Mealy, Robert; Woody, Jonathan; Wakim, Teresa; McStoots, Jason; Reese, James; Ward, John Taylor; Sheehan, Aaron; Boston Early Music Festival Chamber Ensemble; Boston Early Music Festival Vocal Ensemble; Lebel, Mireille**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

Item #: **555678-2**

Primary Barcode: **761203567829**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**

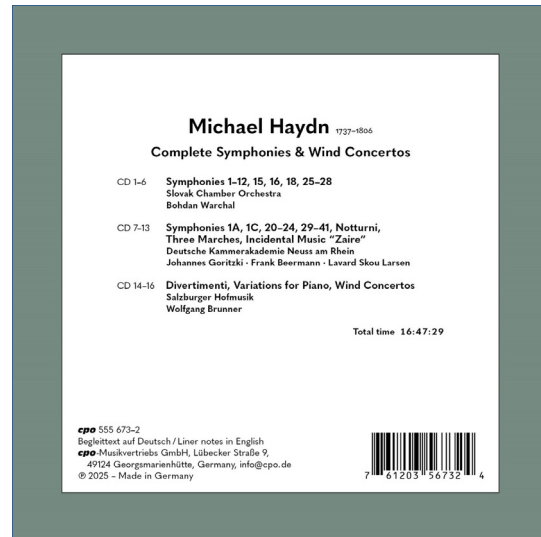


761203567829



ABOUT THIS RELEASE

"Deutscher Schallplattenpreis" – The jury's statement:
"Comprehensive and interpretatively high-ranking insight into the central creative field of an unjustly forgotten composer of the Schönberg generation, who stood in the Reger tradition and continued it not without a pronounced will to experiment. The edition of a young label enriches the record repertoire in an exemplary way and has a high information value." (Orgelwerke);
"Excellent performance." (American Record Guide)



WORKS FOR ORGAN, HARMONIUM



Composer(s): **Sigfrid Karg-Elert**
Artist(s): **Wolfgang Stockmeier Johannes Matthias Michel Helmut C. Jacobs Ernst Breidenbach Werner Hoppstock Michael Zieschang**

Label: **CPO (CPO)**

Release Type: **PHYSICAL**

Item #: **555681-2**

Primary Barcode: **761203568123**

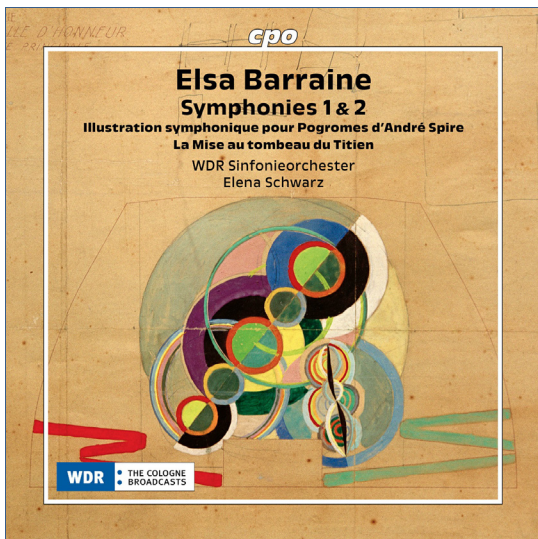
Disc Count: **18**

Format(s): **COMPACT DISC**

US SRP: **\$79.99**



761203568123



ABOUT THIS RELEASE

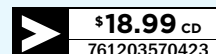
Elsa Barraine (1910–1999) must have been a musical prodigy. At 18, she placed second in the competition for the coveted Prix de Rome; by 19, she had it in the bag. While studying under Paul Dukas in the Eternal City, she composed, among other works, a first symphony of remarkable quality and individuality, unmistakably neoclassical. There is no question that this was no mere talent but the manifestation of an outstanding figure. And she lived up to the high expectations placed upon her: the “symphonic illustration of André Spire’s poem Pogrom” proves to be a gripping tone poem, and the second symphony from 1938 unleashes a force one neither wants nor can resist. And there remains La Mise au tombeau du Titien (“The Entombment of Titian”) from 1953 – a passacaglia whose expressive power and intensity take one’s breath away.



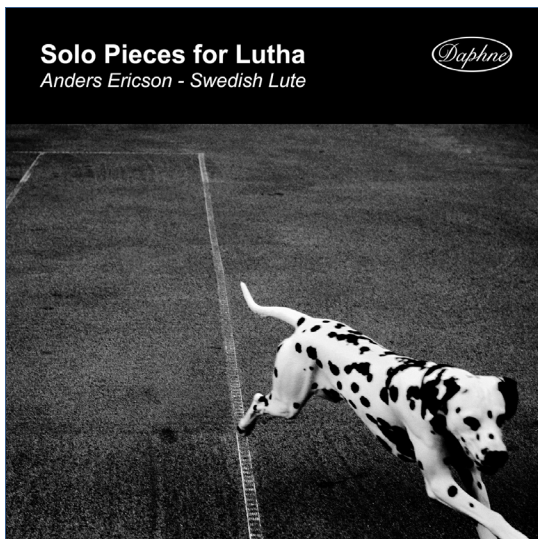
SYMPHONIES 1 & 2



Composer(s): **Barraine, Elsa**
Artist(s): **WDR Sinfonieorchester Köln; Schwarz, Elena; Ricci, Alberto Carnavale**
Label: **CPO (CPO)**
Release Type: **PHYSICAL**
Item #: **555704-2**
Primary Barcode: **761203570423**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$18.99**



761203570423



ABOUT THIS RELEASE

Pieces for Lutha – Anders Ericson plays this unique instrument from the Gustavian era, and presents an unknown part of the late 18th-century Swedish musical landscape to the modern audience. Lute player Anders Ericson plays recently restored instruments by Swedish 18th-century master luthier Johan Jermer, that take us back to an intriguing and intimate sonority from another time. Swedish composers Cloos, Ankar, and Wikmanson clearly display the high musical and technical level of early Swedish “Luthenists.” Each work on Solo Pieces for Lutha is a world premiere recording, which makes this disc truly exciting. An unknown musical treasure and an unheard instrument resounds!

Solo Pieces for Lutha

Anders Ericson - Swedish Lute

- | | |
|--|--|
| 1 <i>Polonaise</i> 05:33
Gustaf Adolph Cloos (1782-1812) | 7 <i>Andante with Variations</i> 05:14
Adolph Ulrich Grill (1752-1797) |
| 2-3 <i>Sonate</i>
• <i>Allegro moderato</i> 05:18
• <i>Presto</i> 02:46
Johan Wikmanson (1753-1800) | 8-16 <i>Andante con Espresioni</i>
• <i>Thema</i> 02:05
• <i>Plus vite</i> 01:16
• <i>Tempo primo</i> 02:23
• <i>Poco allegro</i> 01:30
• <i>Lento con espressione</i> 03:45
• <i>Tempo primo</i> 01:18
• <i>Majore risoluto</i> 02:34
• <i>Poco presto</i> 01:35
• <i>Tempo primo</i> 02:53
Anonymous |
| 4 <i>Rondo Allegretto</i> 02:18
Johan Wilhelm Ankar (1759-1816) | |
| 5 <i>Andante Siciliano</i> 03:07
Jean-Frédéric Edelmann (1749-1794) | |
| 6 <i>Marche Funèbre</i> 04:56
Anonymous | |

Total time: 48:39

Recorded in Tysslinge Church, Sweden 24-27 January 2025
Balance and mastering by Jens Kihlen
Recording and digital editing by Anders Ericson
Cover photo by Markus Jenemark
Design by Sara Nordin Andersen, Destedesign (www.destedesign.se)
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SOLO PIECES FOR LUTHA



Composer(s): **Various**

Artist(s): **Anders Ericson**

Label: **DAPHNE RECORDS (DPH)**

Release Type: **PHYSICAL**

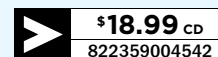
Item #: **DAPHNE1088**

Primary Barcode: **822359004542**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



822359004542



ABOUT THIS RELEASE

Chopin's 21 Nocturnes, often described as 'songs of the night', are among the most well-known and beautiful of Chopin's short solo piano works. Divine Art is thrilled to present pianist Tom Hicks' insightful new recording of these works, which synthesizes his research into Chopin's performance and composition practices with modern listeners' expectations via a 'stunning technical agility' (American Record Guide). Dr. Kim Sauberlich's excellent liner notes delve deeper into this often-forgotten performance, teaching, and historical recording practice and, together with the 21 pieces on this album, pose fascinating questions about authenticity and interpretation. Chopin's practice of sending manuscripts to publishers in multiple countries, while continuing to edit, led to multiple, authentic first editions which are not often heard in performance today, and even less in recordings. In this recording, Tom has tastefully incorporated some of these variants, alongside historically informed choices about tempo, rubato, and pedaling, to create a version of the Nocturnes that feels fresh, individual, and truly authentic. He has even included minor and occasional improvisations, paying homage to the composer's multifaceted creative process, in which improvisation was central. Tom Hicks has said, "All of this led me to see Chopin as a highly creative and spontaneous musician for whom the score is one representation of the work and for whom the score is only the starting point of an interpretation, not the end." The album was recorded at night, and the engineers have captured an intimacy of sound. The recording process relied upon minimal editing and longer 'live' takes to recreate the intimate feel of the salon where these pieces were most often heard. Guernsey-born pianist Tom Hicks has an expansive repertoire and has been praised for his "brilliantly evocative" (International Piano) and "gorgeously creative playing" (Fanfare).



THE COMPLETE NOCTURNES



Composer(s): **Frederic Chopin**

Artist(s): **Tom Hicks**

Label: **DIVINE ART (DVA)**

Release Type: **PHYSICAL**

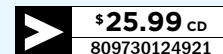
Item #: **DDX21249**

Primary Barcode: **809730124921**

Disc Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$25.99**

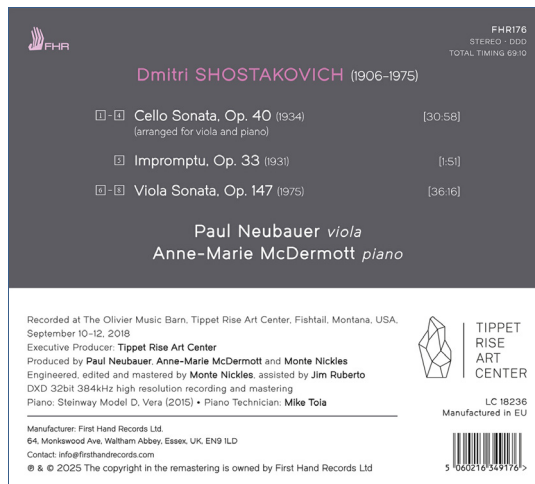


809730124921



ABOUT THIS RELEASE

We begin with one of Shostakovich's earliest chamber works, the Cello Sonata, originally premiered by cellist Viktor Kubatsky with the composer at the piano. Kubatsky later transcribed the cello part for the viola with Shostakovich's approval. His version, along with subsequent transcriptions by Evgeny Strakov and Annette Bartholdy, adapted certain passages to suit the viola. For this recording, I chose to remain as faithful as possible to the original cello version, raising some passages by an octave to accommodate the viola's range. This is followed by Shostakovich's Impromptu, a brief but captivating piece discovered in 2017. The album concludes with Shostakovich's Viola Sonata, which stands as one of the cornerstones of the viola repertoire. Not only is it his final composition, but it's also one of his most profound. In this work, Shostakovich seems to bid a poignant farewell, weaving in quotations from his earlier pieces and even paying tribute to Beethoven in the final movement.

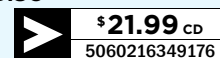


CELLO SONATA



Composer(s): **Dmitri Shostakovich**
Artist(s): **Paul Neubauer Anne-Marie McDermott**
Label: **FIRST HAND RECORDS (FHR)**
Release Type: **PHYSICAL**
Item #: **FHR176**

Primary Barcode: **5060216349176**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$21.99**



5060216349176



ABOUT THIS RELEASE

Award-winning Polish composer Paweł Łukaszewski is one of today's most distinctive creators of contemporary sacred music. The Nocturnes for piano, based on some of his own sacred pieces, are inspired by the cosmos, with each nocturne named after a newly discovered bright star in constellations including Vela, Scorpius, and the Southern Cross. Łukaszewski takes the listener on a journey through the beauty of the night sky with these intimate and atmospheric sound paintings.



ŁUKASZEWSKI: NOCTURNES FOR PIANO



Composer(s): **Łukaszewski, Paweł**

Artist(s): **Zagórski, Maciej**

Label: **GRAND PIANO (GP)**

Release Type: **PHYSICAL**

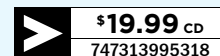
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Primary Barcode: **747313995318**

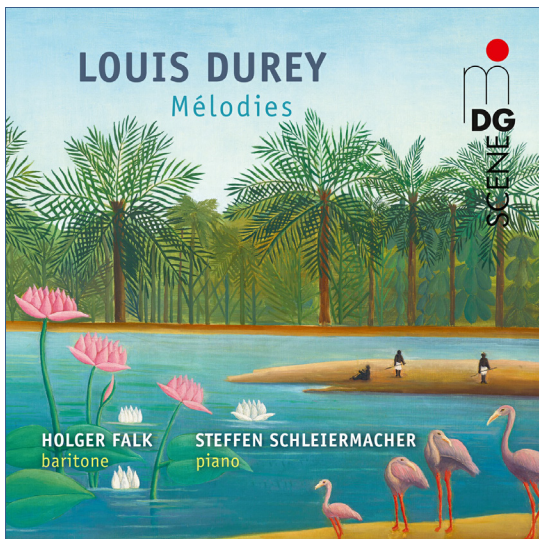
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



747313995318



ABOUT THIS RELEASE

MDG's multi-award-winning Les Six anthology series showcases the entire spectrum of an epoch. This installment is dedicated to Louis Durey, the eccentric outsider of Le Groupe des Six. Holger Falk's incredibly agile baritone and tremendous tonal range, accompanied by Steffen Schleiermacher's sensitivity, verve, and virtuosity on the piano, yet again take the benchmark up a notch in art song excellence.

English text enclosed • Mit deutschem Text

MDG 613 2357-2

Louis Durey (1888–1979)
Méloides

MUSIKPRODUKTION
DABRINGHAUS UND GRIMM

11–26	Le Bestiaire ou Cortège d'Orphée Op. 17a (1919)	27'14
27–32	Six Madrigaux de Mallarmé Op. 22a (1919)	6'46
33–39	Vergers – Sept poèmes de Rilke Op. 42 (1931/32)	11'50
40–43	Épigrammes de Théocrite Op. 13 (1918)	6'06
44–46	Trois poèmes de Pétrone Op. 15 (1918)	5'32
47	Hommage à Erik Satie (1918)	3'08
48–50	Chansons Basques Op. 23 (1919)	4'33
51–52	Inscriptions sur un Oranger Op. 16 (1918)	2'36
53–54	Deux Lieder Romantiques (Heinrich Heine) Op. 20 (1919)	4'02
55–56	Deux Poèmes d'Ho-chi-Minh Op. 69 (1951)	4'03
Total Time:		75'51

Holger Falk, baritone
Steffen Schleiermacher, piano (Steinway D "Manfred Bürki" 1901)

DDD  © + ® 2025, Made in Germany
Musikproduktion Dabringhaus und Grimm, Bachstr. 35, D-32756 Detmold, Tel. +49-(0)5231-93890, info@mdg.de

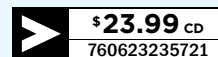
SCENE DG

7 60623235721

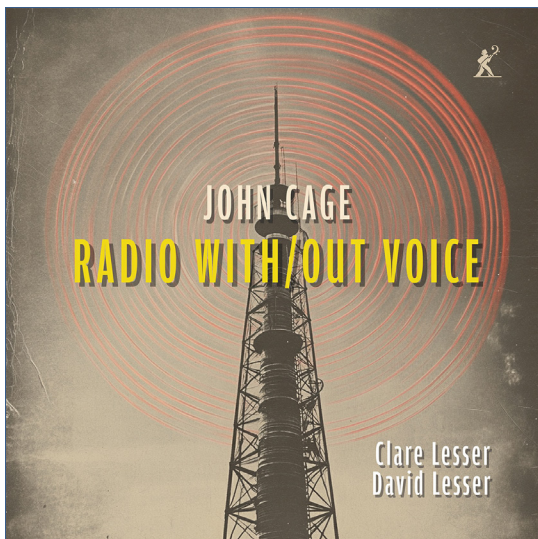
COMPACT
DISC
DIGITAL AUDIO

MELODIES

Composer(s): **Louis Durey**
Artist(s): **Holger Falk Steffen Schleiermacher**
Label: **MDG - SCENE (MDGS)**
Release Type: **PHYSICAL**
Item #: **6132357-2**
Primary Barcode: **760623235721**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$23.99**

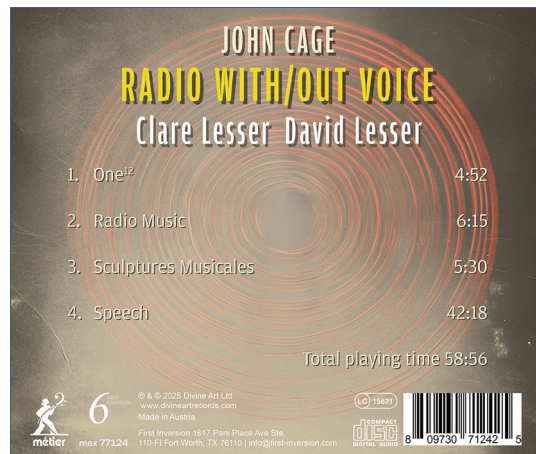


760623235721



ABOUT THIS RELEASE

Radio With/Out Voice is a provocative new album which reanimates John Cage's enduring fascination with the medium of radio. Performed by Clare and David Lesser—two of contemporary music's most versatile interpreters—this recording explores Cage's radiophonic works through performance, composition, and critical engagement. Far from being a nostalgic reconstruction, the Lessers' approach is both scholarly and boldly creative, situating Cage's use of radio not merely as a historical curiosity, but as a radical act of decentralisation: of authorship, temporality, and musical expectation. This is Cage as theorist of transmission and static, prophet of sonic ephemerality, and architect of what Mark Fisher called "a time out of joint." Spanning works such as Radio Music and One¹² to the rarely heard Sculptures Musicales, this album presents the radio not only as a sonic instrument but as a philosophical site—an invisible architecture in which Cage staged his most audacious dismantling of musical norms. Static and fragmentation become expressive forces in themselves, mediated by the performers' acute sense of form and freedom. Drawing on deep knowledge of Cage's methods, including his application of the I Ching and his subversive use of silence and structure, Clare and David Lesser illuminate the vibrancy of Cage's late and lesser-known works. These performances embrace the medium's inherent unpredictability—its "crackle" and drift—and in doing so, reaffirm Cage's commitment to sound as process, possibility, and play. This is an album for critics, scholars, and listeners attuned to the intersections of philosophy, sonic experimentation, and media archaeology. It speaks to the ever-shifting boundary between sound and signal, listening and hearing.



RADIO WITH/OUT VOICE

Composer(s): **John Cage**
Artist(s): **Clare Lesser David Lesser**
Label: **METIER (MTR)**
Release Type: **PHYSICAL**
Item #: **MEX 77124**
Primary Barcode: **809730712425**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$18.99**

 **\$18.99 CD**
809730712425



809730712425



ABOUT THIS RELEASE

CORO ALLEGRO: WE ARE HERE is a stirring choral album that amplifies voices of resistance, resilience, and remembrance. Featuring Kareem Roustom's Rage Against the Tyrant(s) and Eric Banks' Aluta Continua: The Passion of David Kato Kisule, this collection weaves together protest chants, poetry, and sacred texts to confront oppression and honor those who fight for justice. With performances by Coro Allegro under the direction of David Hodgkins and a constellation of guest artists, CORO ALLEGRO: WE ARE HERE is a call to action, an evocative tribute to the power of music to bear witness and inspire change.



WE ARE HERE



Composer(s): **Eric Banks Kareem Roustom**

Artist(s): **Coro Allegro**

Label: **NAVONA (NVA)**

Release Type: **PHYSICAL**

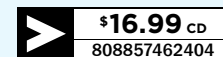
Item #: **NV6739**

Primary Barcode: **808857462404**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



808857462404



ABOUT THIS RELEASE

In 2009, a large collection of guitar music from the Gitarristische Vereinigung München ('Munich Guitar Society') was rediscovered in an attic in Munich. The collection included many significant works for guitar that have been hidden from view for decades. Many of these works are by neglected composers whose names are deserving of exploration and revival. Wilhelm Schmoelzl's *Introduction und Variationen* exists on the threshold between Classicism and Romanticism, while Adam Darr's perfectly realised *Sonata* is notable for its striking use of Alpine folk music. The programme concludes with Carl Kamberger's witty and surprising *Grand Fantasy*, with its multitude of quoted themes and unconventional techniques.

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THE MUNICH GUITAR SOCIETY MANUSCRIPTS

Wilhelm Schmoelzl (1809–1845) I Introduction und Variationen über einen Solo-Sleyrer Jodler, Op. 4 8:55 II Leonard Schulz (1813–1860) Rondo Savoyard (rev. by Daniel Marx) 13:13 Adam Darr (1811–1866) Guitar Sonata in D major 14:11 I. Allegro moderato 7:04 II. Andante religioso 3:33 III. Allegro scherzando 3:34	Friedrich Kühnel (1820–1878) II Fantasie 'Erinnerung an Straniera nach Thalberg' 14:19 Friedrich Carl Josef Kamberger (1824–1892) Grand Fantasy for Guitar No. 1 in A major, Op. 34 10:56
--	---

Daniel Marx, Guitar

Recorded: April 2024 in Kreuzlingen, Switzerland • Producer, engineer and editor: John Taylor
 Booklet notes: Daniel Marx • Guitar: Herrmann Hauser, 1925
 Sponsor: Lotteriefonds Thurgau, Peter Byrne Architect, Hammbach, International Guitar Research Centre
 Cover photograph: Pascal Albandopulos
 Manufacturer: Naxos Deutschland Musik & Video Vertriebs-GmbH, Graber Str. 46b, DE-85586 Pfing, Germany, info@naxos.de

NAXOS
CLASSICS

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Playing Time
61:36



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Booklet notes in English
Made in Germany

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THE MUNICH GUITAR SOCIETY



Composer(s): **Darr, Adam; Kamberger, Carl; Kühnel, Friedrich; Marx, Daniel Valentin; Schmözl, Carl Wilhelm; Schulz, Leonard**

Artist(s): **Marx, Daniel Valentin**

Label: **NAXOS CLASSICS (NCL)**

Release Type: **PHYSICAL**

Item #: **8551472**

Primary Barcode: **0730099147231**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



0730099147231



ABOUT THIS RELEASE

Florence Price had an abiding love of literature, setting poets affiliated with the Harlem Renaissance as well as Byron and Robert Frost, among others. Her largest choral work is *Abraham Lincoln Walks at Midnight*, which sets a poem published in 1914 imagining Lincoln surveying the modern world with dismay. Its chorale-like passages and fugal finale, allied to her use of spirituals, give the cantata a thoughtful, sometimes introspective grandeur. *Song of Hope*, which uses Price's own text, is an emotionally intense supplication that also draws on spirituals. Charming smaller settings devoted to the natural world, and two sacred numbers, complete the album.

Florence Beatrice PRICE (1887–1953)	
1-7 Abraham Lincoln Walks at Midnight	21:50
8 Song of Hope (version for chorus and orchestra)	9:29
9 Weathers	1:06
10 Poem of Praise	2:17
11 Praise the Lord	2:34
12 Wander-Thirst	2:30
13 Summer Clouds	2:46
14 Song for Snow	1:44
15 The Witch of the Meadow	2:40
16 The Moon Bridge	2:24
17 Night	2:12
18 Resignation	2:51

Sara Swietlicki, Soprano 1 3 4 8
Lindsay Grace Johnson, Mezzo-soprano 8
Jonas Samuelsson, Baritone 8
Jan Karlsson Korp, Piano 3 8 15
Robert Bensch, Organ 1 8
Malmö Opera Chorus
Elena Mitrevska, Chorus Master
Malmö Opera Orchestra 1 8 • John Jeter

A detailed track list can be found inside the booklet
Available using texts can be accessed at
www.naxos.com/libretti/559951.htm
Recorded: 19–22 March 2024 at Malmö Opera, Sweden
Producer, engineer and editor: Sean Lewis
Booklet notes: Douglas W. Shadle • Publisher: G. Schirmer, Inc.
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PRICE: CHORAL WORKS

Composer(s): Bible; Coatsworth, Elizabeth; Gould, Gerald; Hardy, Thomas; Lindsay, Vachel; Mayle, Bessie; Price, Florence Beatrice; Rolofson Gamble, Mary

Artist(s): Samuelsson, Jonas; Swietlicki, Sara; Johnson, Lindsay Grace; Malmö Opera Chorus; Malmö Opera Orchestra; Korp, Jan Karlsson; Jeter, John

Label: NAXOS CLASSICS (NCL)

Release Type: PHYSICAL

Item #: 8559951

Primary Barcode: 636943995129

Disc Count: 1

Format(s): COMPACT DISC

US SRP: \$19.99

\$19.99 CD
636943995129



636943995129



ABOUT THIS RELEASE

In the early 1960s, Goffredo Petrassi's idiom was almost indistinguishable from that of the Italian avant-garde. Completed in 1964, the Seventh Concerto evolves with mounting tension and a sense of underlying menace. The Eighth Concerto from 1972 was commissioned and premiered by the Chicago Symphony Orchestra. It is a substantial piece of outright virtuosity, with dissonance, trenchant dialogues, and a fraught atmosphere. The much earlier Sonata da camera for harpsichord and ten instruments finds Petrassi poised between neo-Classicism and a more modernist direction. This is the third and final volume of Petrassi's complete Concertos for Orchestra on Naxos (Nos. 1–3 are on 8.573702; Nos. 4–6 are on 8.573703).

In the early 1960s Goffredo Petrassi's idiom was almost indistinguishable from that of the Italian avant-garde. Completed in 1964, the *Seventh Concerto* evolves with mounting tension and a sense of underlying menace. The *Eighth Concerto* from 1972 was commissioned and premiered by the Chicago Symphony Orchestra. It is a substantial piece of outright virtuosity, with dissonance, trenchant dialogues and a fraught atmosphere. The much earlier *Sonata da camera* for harpsichord and ten instruments finds Petrassi poised between neo-Classicism and a more modernist direction. This is the third and final volume of Petrassi's complete *Concertos for Orchestra* on Naxos (Nos. 1–3 are on 8.573702; Nos. 4–6 are on 8.573703).

Goffredo PETRASSI (1904–2003)	
11–16	Settimo Concerto per orchestra (1961–64) 22:34
17–19	Ottavo Concerto per orchestra (1970–72) 21:51
10–12	Sonata da camera, per clavicembalo e dieci strumenti (1948) 12:54

Mario Stefano Tonda, Harpsichord 
Orchestra Sinfonica di Roma
Francesco La Vecchia

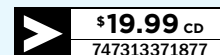
A detailed track list can be found inside the booklet.
Recorded: 4–5 March 2012 at the Auditorium Conciliazione  and 12  15–16  June 2013 at the OSR Studios, Rome, Italy
Engineers: Giuseppe Silvi  Piero Schiavoni  Music assistant: Désirée Sencquaglia
Editing and mastering: Charlie Henbrey (R&A Productions Ltd) • Release co-ordinator: Peter Bromley
Booklet notes: Richard Whitehouse • Publisher: Edizioni Suvini Zerboni, Milano / SZ Sugar
Special thanks: Andrea Fasano, Tommaso Manera and Maria Marullo
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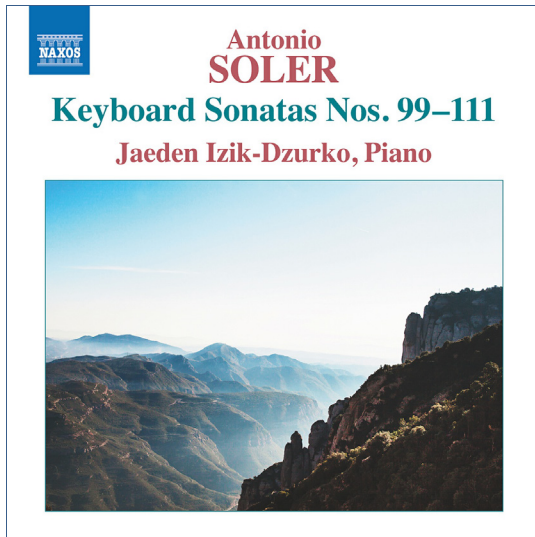
PETRASSI: CONCERTOS FOR ORCHESTRA NOS. 7 & 8 - SONATA DA CAMERA



Composer(s): **Petrassi, Goffredo**
Artist(s): **La Vecchia, Francesco; Tonda, Mario Stefano; Orchestra Sinfonica di Roma**
Label: **NAXOS CLASSICS (NCL)**
Release Type: **PHYSICAL**
Item #: **8573718**
Primary Barcode: **747313371877**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$19.99**



747313371877



ABOUT THIS RELEASE

Antonio Soler enjoyed high prestige at Spain's royal palace, the Escorial, where his contributions to keyboard technique, harmonic innovation, and his Spanish musical identity served to bridge the stylistic gap between the late Baroque and early Classicism. Soler's innovations have often been overlooked, but the intricate modulations and rhythmic vitality found in his sonatas offer compelling evidence of their importance. Sonatas Nos. 99–111 offer a wealth of entrancing features, which include sophisticated ornamentation, a synthesis of contrapuntal and Iberian folkloric traditions, and humorous cadences.



SOLER: KEYBOARD SONATAS NOS. 99-111

Composer(s): **Soler, Antonio**
Artist(s): **Izik-Dzurko, Jaeden**
Label: **NAXOS CLASSICS (NCL)**
Release Type: **PHYSICAL**
Item #: **8574666**
Primary Barcode: **747313466672**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$19.99**

\$19.99 CD
747313466672



747313466672



ABOUT THIS RELEASE

Arrigo Boito is remembered today for his only completed opera, *Mefistofele*. The score for *Nerone* was left unfinished at the composer's death — a performing version was completed by the composers Vincenzo Tommasini and Antonio Smareglia, along with Arturo Toscanini, who conducted the world premiere at Teatro alla Scala in 1924. The narrative focuses on Emperor Nero during a time of conflict between beliefs in Imperial Roman gods and Christianity and ends with tragic dramas amidst the Great Fire of Rome. With influences that include Wagner and Sibelius, Boito's rarely performed *Nerone* uses a truly exciting harmonic palette delivered through a masterly handling of huge orchestral forces.



BOITO: NERONE



Composer(s): **Boito, Arrigo**
Artist(s): **Uzun, Deniz; Frontali, Roberto; Giacobbe, Antonino; Coro del Teatro Lirico di Cagliari; Ebau, Nicola; Spinola, Luana; Cilluffo, Francesco; Tornincasa, Fiorenzo; Gavrilan, Natalia; Orchestra del Teatro Lirico di Cagliari; Zanatta, Francesca; Kim, Dongho; Vassallo, Franco; Solodkyy, Vasy; Boi, Valentina; Sheshaberidze, Mikheil**

Label: **NAXOS CLASSICS (NCL)**

Release Type: **PHYSICAL**

Item #: **8660582-83**

Primary Barcode: **730099058278**

Disc Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$29.99**



730099058278



ABOUT THIS RELEASE

Composer Kay Rhie releases *Cereus*, a portrait album of chamber works, two including voice, featuring soprano Leela Subramaniam, Winsor Music, and the Aperture Duo. Rhie's music draws on her experience as a South Korean-born artist living in Los Angeles, responding to the lived environment in outward ways through text setting and thematic context, as well as inward impacts on her compositional process.



CEREUS

NEW FOCUS
RECORDINGS

Composer(s): **Kay Rhie**
Artist(s): **Winsor Music Trio Leela Subramaniam Rachel Wolz Andreas Apostolou Aperture Duo Jennifer Jo Sierra Allen Xenia Dev**

Label: **NEW FOCUS RECORDINGS (NFR)**

Release Type: **PHYSICAL**

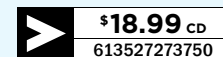
Item #: **FCR426**

Primary Barcode: **613527273750**

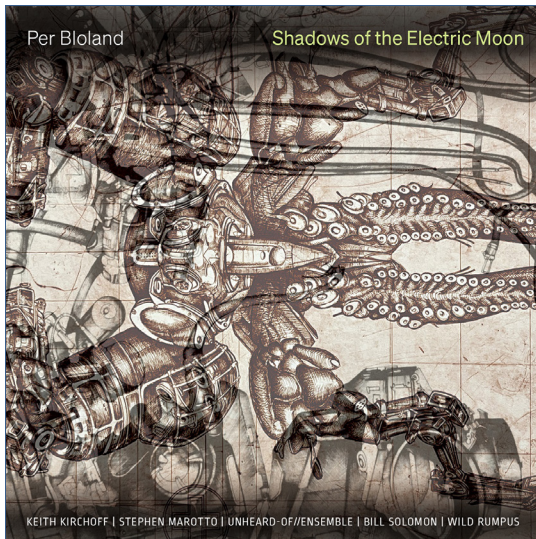
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**

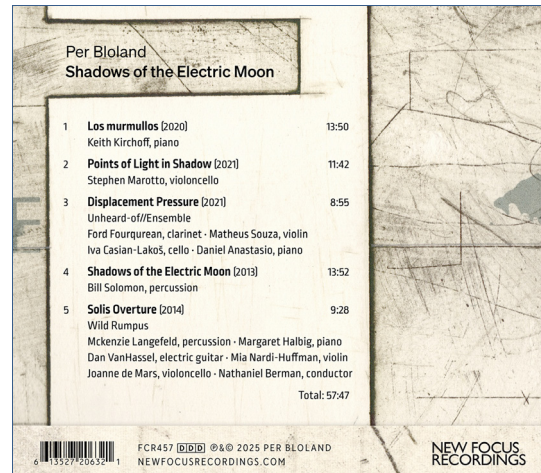


613527273750



ABOUT THIS RELEASE

Composer Per Bloland's newest release, *Shadows of the Electric Moon*, highlights his reliance on fiction as an impetus for compositional inspiration as well as his integration of custom-designed electronic software into his work. Featuring Unheard-of//Ensemble, Wild Rumpus, Keith Kirschhoff, Bill Solomon, and Stephen Marotto, Bloland's music captures his inventive spirit and keen ear for highlighting subtleties of instrumental characteristics and developing them within the narrative of a composition.



SHADOWS OF THE ELECTRIC MOON

NEW FOCUS RECORDINGS

Composer(s): **Per Bloland**

Artist(s): **Keith Kirchoff Stephen Marotto
Unheard-of//Ensemble Bill Solomon Wild
Rumpus**

Label: **NEW FOCUS RECORDINGS (NFR)**

Release Type: **PHYSICAL**

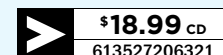
Item #: **FCR457**

Primary Barcode: **613527206321**

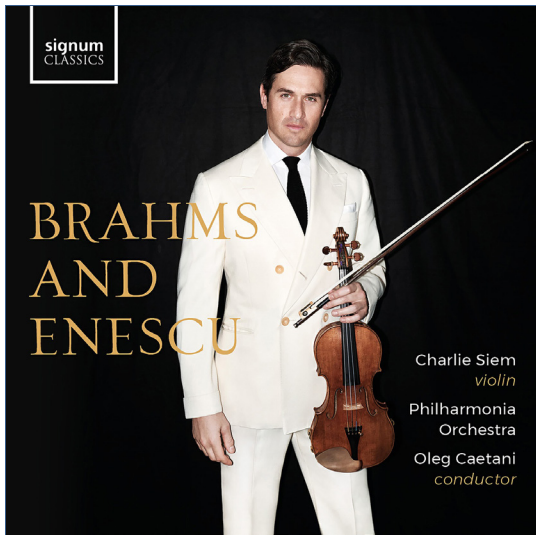
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



613527206321



ABOUT THIS RELEASE

Marking 70 years since Enescu's death, celebrated violinist Charlie Siem returns to Signum Classics performing the Brahms Violin Concerto, and works by George Enescu with previous collaborators, conductor Oleg Caetani and the Philharmonia Orchestra. This release features a world premiere recording of the Brahms Violin Concerto cadenza written by George Enescu.



BRAHMS AND ENESCU

signum
CLASSICS

Composer(s): **Johannes Brahms George Enescu**

Artist(s): **Charlie Siem Susanna Stefani Caetani Philharmonia Orchestra**

Label: **Signum Classics (SIG)**

Release Type: **PHYSICAL**

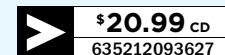
Item #: **SIGCD936**

Primary Barcode: **635212093627**

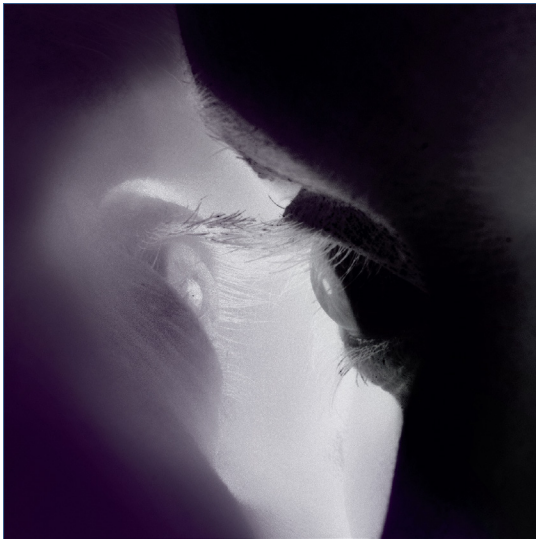
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



635212093627



ABOUT THIS RELEASE

R-O-R refers to the chemical compound ether, when two elements come together to create entirely different matter. This ethereal compound also gives its name to the collaboration between Icelandic musicians Gyða Valtýsdóttir and Úlfur Hansson, whose new album AUGA brings together the two musicians in a unique new work of cosmic alchemy. On AUGA the two musicians combine like electrons to create an expansive sound-world that feels like entering the landscape of a dream. The elements here are both earthly and alchemical: evocations of rain, geology, wind entangle with the oneiric and celestial. Úlfur's self-made synthesiser soars and segues with sparkling harmonic threads of Gyða's cello, creating a tapestry in which matter entwines with a luminous sense of the spectral. AUGA is a new direction borne from a long history of collaboration between the two. Both have worked on each other's previous solo projects, with Gyða playing cello on Úlfur's album *Arborescens*, and Úlfur working on arrangements and production for Gyða's albums *Evolution* and *Ox*. A deeper collaboration began, however, when Gyða and Úlfur created the Icelandic Music Award-nominated track 'Morphogenesis' for Gyða's album *Epicycle II*. Partly created out of improvisation and partly composed in writing, and appropriately named 'Morphogenesis' for the biological process that causes an organism to develop its shape, this explorative collaborative process set the path for the deeply symbiotic creation of AUGA. The resulting album is an elemental dreamscape of long-form music informed by the astral and eternal. The music made between the two has the quality of a kind of primordial plasma, with contours of melodies arising from thin air and swiftly shapeshifting into whorls of formlessness. On 'Petrichor', a track named for the scent of falling rain, a dew-drop string melody merges with the geological bedrock drones of Úlfur's synthesizer. Elsewhere, the chemical evocations of tracks like 'Esters' and 'Onium Ion' take us on a spectral atomic journey through hydrogen and halogen, and the deep tremors of 'Vacuum' transport us through a sense of expansive geological deep-time.



AUGA



Composer(s): **Gyða Valtysdottir Úlfur**

Artist(s): **Úlfur Gyða Valtysdottir**

Label: **SONO LUMINUS (DOR)**

Release Type: **PHYSICAL**

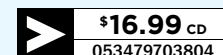
Item #: **SLE-70038**

Primary Barcode: **053479703804**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



053479703804



ABOUT THIS RELEASE

Shades of Mourning This album began, unknowingly, at my grandmother's deathbed. I didn't realize then that the piece I wrote while she was taking her last breaths would grow into an album, nor did I yet know I was a composer. The room was dark and hushed, air hanging motionless as though time itself had paused. Outside, the world continued its rhythms, but in that space, existence narrowed to the shallow rise and fall of her chest. "Shades of Mourning," which opens this collection of compositions centered around the process of grief, is a passacaglia — a farewell to a woman who shaped my life in ways I'm still uncovering. It opened a door to composing as a form of grief, reflection, and memory — and became the foundation of this entire work.



SHADES OF MOURNING



Composer(s): **Tamar Sagiv**
Artist(s): **Tamar Sagiv Leerone Hakami Ella Bukszpan**

Label: **SONO LUMINUS (DOR)**

Release Type: **PHYSICAL**

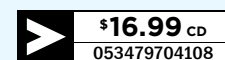
Item #: **SLE-70041**

Primary Barcode: **053479704108**

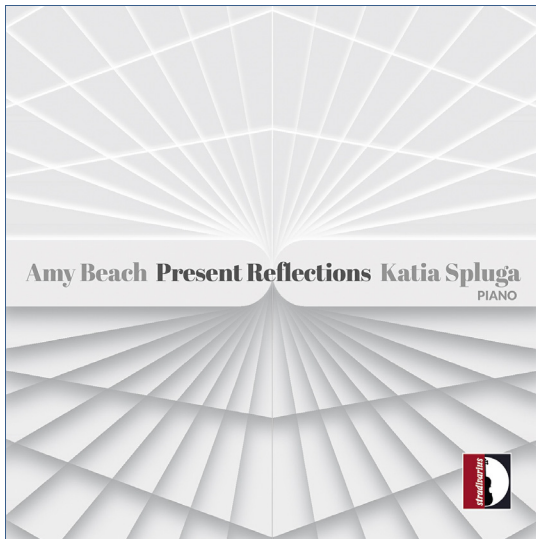
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



053479704108



ABOUT THIS RELEASE

The album *Present Reflections* offers an anthology of Amy Beach's piano works, showcasing her remarkable compositional talent and stylistic range—from expressive virtuosity to deep interpretative intimacy. This distinctive quality is due not only to her extraordinary gift but also to several factors: the profound cultural shifts she experienced between the late 19th and early 20th centuries—bridging late Romanticism, the emergence of the avant-garde, and the advent of jazz—and her unmistakable emotional expressiveness. Despite the strict, self-imposed discipline of her compositional process (she was entirely self-taught), her style remains deeply personal and authentic in every work. Looking back in time, beginning with her later compositions, one can observe a radical evolution in her writing. These works are not only a significant contribution to American piano literature but also a testament to the transformation of an era—one that slips away from the present to become almost immediately part of the past. In this way, *Present Reflections* becomes a mirror of today's world, reflecting the epochal changes of which we are all a part. Mrs. Beach's incredible talent, which enabled her to emerge as one of the greatest composers of her time, tells the story of both women and men—transcending the limitations imposed by society and leaving behind a musical legacy that deserves not only rediscovery but celebration. Katia Spluga



PRESENT REFLECTIONS



Composer(s): **Beach, Amy**

Artist(s): **Spluga, Katia**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

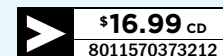
Item #: **STR37321**

Primary Barcode: **8011570373212**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



8011570373212



ABOUT THIS RELEASE

Two metaphors intertwine in the Roseti del mare (Rose Gardens of the Sea). The rose garden is the shared place, the multifaceted, multicoloured, thorny and delicate project that well embodies the evolutionary drive of the young performers of Polimnia. The enigmatic vastness of the sea provides the setting in the consolidated repertoire of many great composers. Its presence is manifest in Robert Schumann's Romanzen für Frauenstimmen (Meerfey, Der Wassermann, In Meeres Mitten), and it recurs in the choices of numerous French composers (for example, in C. Debussy's La Mer), a trait that clearly resonates in the fluid and elegant writing of Gabriel Fauré featured here. Across its surface, the sea incarnates the spontaneity, luminosity, and immediacy of Fauré's invention, while in its depths resides the Schumannian style, introspective and severe, directing its gaze towards Reflection and the layering of Thought. With the Polimnia vocal ensemble, I chose to work on a challenging project, far removed from easy transcriptions or more straightforward choral adaptations. For all of us, it was like going out into the open sea, with no footholds or furrows of well-trodden routes. A treacherous journey, devoid of certainties, yet full of opportunities for a totally shared research into the meanings and sounds expressed by the young performers already rich in their own time, ranging from 17 to 25 years of age. The fact that young is not an adjective to be equated with superficial is the conviction I have matured in my long experience as director of the children's choir from which the Polimnia Ensemble almost entirely originates. The result we have achieved is the impetus that moves us towards new challenges, new future projects. Claudio Fenoglio



ROSETI DEL MARE

Composer(s): **Gabriel Faure Robert Alexandre**
Artist(s): **Ensemble Vocale Polimnia Chiara Cassin**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

Item #: **STR37329**

Primary Barcode: **8011570373298**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**

\$16.99 CD
8011570373298



8011570373298



ABOUT THIS RELEASE

Suk, Martinů, and Fišer in the creative hands of young virtuosos The Supraphon debut of 18-year-old Daniel Matejčka (Ysaÿe – Violin Sonatas, 2023) has attracted great attention, with critics around the world writing about his remarkable talent, comparing his recording with the very best. That same year, the 17-year-old pianist Jan Schulmeister came away from Texas with third prize at the prestigious Cíburn Junior Competition. And also that year, the Matejčka–Schulmeister duo celebrated victory in the chamber music category at the competition Concertino Praga; that opened them the door to the studio for the making of this recording. Instead of brilliant, virtuosic showpieces, the young artists chose challenging Czech repertoire of the 20th century with pivotal works by Suk, Martinů, and Luboš Fišer. Martinů composed his Czech Rhapsody in the USA just after the end of the Second World War for Fritz Kreisler, who was 70 years old by then. Even today, this beautiful composition is a great technical challenge for the soloist. Martinů's First Violin Sonata (1929) still belongs to the composer's Paris period, as can be seen from jazz elements and the sometimes impressionistic mood of the piano part. The third composer, Luboš Fišer, is known mainly in his homeland, but his music also earned international awards (UNESCO Prize, Prix d'Italia). His violin sonata The Hands was originally supposed to have been titled Crux, but that was completely unacceptable during the period of harsh communist rule. In the words of Ivan Štraus, who premiered the sonata, "...the composition could be interpreted as a loose depiction of the Stations of the Cross at Easter with dramatic moments of whipping, hatred, and anxiety followed by a funeral procession (pizzicato) and then the glorious Resurrection in the concluding apotheosis to the sound of bells."



WORKS FOR VIOLIN & PIANO



Composer(s): **Lubos Fiser Bohuslav Martinu**

Artist(s): **Daniel Matejka Jan Schulmeister**

Label: **SUPRAPHON (SUP)**

Release Type: **PHYSICAL**

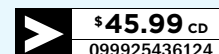
Item #: **SU4361-2**

Primary Barcode: **099925436124**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$45.99**



099925436124



ABOUT THIS RELEASE

Bohuslav Martinů – a matter of the heart for Vilém Vítěk In 1910, when the director of the Prague Conservatoire expelled Martinů from the school because of his “incorrigible negligence,” he assuredly had no idea the 20-year-old youth would become one of the most famous composers of the 20th century. Three years later, the young student sold his violin in Paris to be able to concentrate fully on composition. About his beginnings, the composer later declared that he was “simply unable to learn those things,” and instead had to “come up with my own feeling somehow.” Martinů devoted himself more to the cello than any other composer of his generation, writing both chamber works and concertos. The present recording of his complete works for cello and piano was made at the Musik Akademie Basel, just a few kilometres from Schönenberg, where Martinů spent the last years of his life. The works were mostly written for famous cellists who were often the composer’s friends (Frank, Cassadó, Fournier, Honegger, Piatigorsky, Sádlo, etc.). He wrote five compositions in a lighter character in Paris between 1929 and 1931. The more serious works (three sonatas and two compositions in variation form) were written between 1939 and the end of the composer’s life; the Variations on a Slovak Folk Song became his last chamber work, and in it one hears unmistakably his yearning for the homeland to which he could not return. The young Vilém Vítěk has enjoyed success at competitions (victory at the Penderecki Cello Competition in Krakow, the 2023 Markneukirchen International Instrumental Competition, the 2022 Rahn Musikpreis, etc.) and has worked with top orchestras (the Czech Philharmonic, the Prague Symphony Orchestra, the Lucerne Symphony Orchestra, the Basel Chamber Orchestra, etc.), but above all, what wins over listeners is the expressive depth of his playing, inspired on this recording by the musicianship of the wonderful pianist Denis Linnik.



THE COMPLETE WORKS FOR CELLO



Composer(s): **Bohuslav Martinů**
Artist(s): **Vilém Vítěk Denis Linnik**
Label: **SUPRAPHON (SUP)**
Release Type: **PHYSICAL**
Item #: **SU4364-2**
Primary Barcode: **099925436421**
Disc Count: **2**
Format(s): **COMPACT DISC**
US SRP: **\$36.99**

\$36.99 CD
099925436421



099925436421



ABOUT THIS RELEASE

Preserved in three different libraries—the Marciana in Venice, the Library of the Naples Conservatory, and the State and University Library in Hamburg—the six cantatas that make up this world-premiere recording were composed by Benedetto Marcello in the early 18th century. These are thus youthful works, quite interesting for the originality of their writing, which helps us understand why their author was so highly regarded during his lifetime—even called the “prince of music”—and also by posterity, as he managed to blend his personal sensibility with lessons drawn from tradition and the influences of a life rich in cultural encounters. The compositional structure of these works—less known than his concertos and theatrical works—follows the traditional format of alternating recitatives and arias. However, this does not prevent the author from experimenting with innovative solutions, particularly in the treatment of the voice. Typical of Marcello's style is a certain inclination toward the bizarre, with the use of harmonies that can sound “estranging,” sudden modulations, chromaticism, augmented sixth chords, and the melodic interval of the diminished fourth. In some passages, he even seems to anticipate the models of the “sublime” style theorized in the mid-to late 18th century.

TACTUS
DDD
TC 681302
© 2025
Made in Italy

Text by
TULLIA PEDERSOLI
(Italian - English)

Recorded at
Sala consiliare
Gavirate (Va)
July 2023

WORLD PREMIERE
RECORDING



8 007194 108200



In collaborazione con
COMUNE DI GAVIRATE
ASSESSORATO ALLA CULTURA

BENEDETTO MARCELLO
(1686-1739)

6 Cantate per soprano e continuo
6 Cantatas for soprano and continuo

1. Costanza in lontananza	8:59
2. Doh vanne del mio cor	9:17
3. Filli, quant'io t'amai	8:53
4. Dimando a voi pietà	10:20
5. Amor d'intorno mi sta scherzando	10:22
6. Se franger non potete	9:35

Total time 57:49

I SOLISTI AMBROSIANI
TULLIA PEDERSOLI, soprano
CLAUDIO FRIGERIO, violoncello
MASSIMO MARCHESE, tiorba
NICOLA BISOTTI, clavicembalo

6 CANTATE PER SOPRANO E CONTIN



Composer(s): **Benedetto Marcello**
Artist(s): **I Solisti Ambrosiani Tullia Pedersoli
Claudio Frigerio Massimo Marchese Nicola
Bisotti**

Label: **TACTUS (TA)**

Release Type: **PHYSICAL**

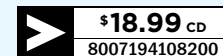
Item #: **TC681302**

Primary Barcode: **8007194108200**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



8007194108200



ABOUT THIS RELEASE

Chamber music, in its centuries-long course, presents the most varied and surprising instrumental combinations: strings, woodwinds, percussion, and keyboard instruments have, over time, found almost infinite possibilities of combination. If we wanted to limit ourselves to music composed for three instruments, the differences in instrumentation that tradition allows us to know would even number in the hundreds. In spite of this, however, a trio consisting of guitar, piano, and harp has never before been thought of or realised by anyone, in any sphere or in any era. The recording proposal presented here therefore offers the listener a unique instrumental perspective, completely new: thanks to the original resourcefulness of the Trio Gynaika, the birth of a new, highly original chamber ensemble is celebrated. Historical tradition offers a multitude of musical examples in which the guitar or harp or piano are used, avoiding the simultaneous use of all three or even just two of these three instruments. Dania Carissimi on guitar, Domenica Bellantone on harp, and Chiara Di Muzio on piano are the performers in this original production by the award-winning composers Biagio Putignano and Beatrice Campodonico.

TACTUS		BEATRICE CAMPODONICO (1958) BIAGIO PUTIGNANO (1960)																																					
DDD TC 950009 © 2025 Made in Italy		Suoni e silenzi delle corde <i>Sounds and silences of the strings</i>																																					
Text by MARCO MOURAGHI (Italian - English)																																							
Recording at Palazzo Cigola Martinesi Cigola (85) January 2022																																							
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Total time 57:43																																							
		<table><tr><td>BEATRICE CAMPODONICO</td><td><i>Aforismi for Life</i> (2010, per chitarra, arpa e piano)</td><td></td></tr><tr><td></td><td>1. <i>Butterfly</i></td><td>3:14</td></tr><tr><td></td><td>2. <i>Jess'</i></td><td>2:09</td></tr><tr><td>BIAGIO PUTIGNANO</td><td>3. <i>Per attraversare il silenzio</i> (2021, per chitarra, arpa e piano)</td><td>8:20</td></tr><tr><td>BEATRICE CAMPODONICO</td><td>4. <i>In divenire</i> (2022, per arpa)</td><td>4:25</td></tr><tr><td>BIAGIO PUTIGNANO</td><td><i>Some aphorisms about friendship</i> (2022, per arpa)</td><td></td></tr><tr><td></td><td>5. I [1:37] - 6. II [1:07] - 7. III [1:48] - 8. IV [2:45] - 9. V [4:07]</td><td></td></tr><tr><td>BEATRICE CAMPODONICO</td><td>10. <i>Sulla / nella cordiera</i> (2014, per pianoforte)</td><td>4:30</td></tr><tr><td></td><td>11. <i>Der Atem des Windes</i> (2010, per pianoforte)</td><td>4:13</td></tr><tr><td>BIAGIO PUTIGNANO</td><td>12. <i>Isole di suono</i> (2012, per pianoforte)</td><td>5:53</td></tr><tr><td>BEATRICE CAMPODONICO</td><td>13. <i>Free Island</i> (2004, per chitarra)</td><td>6:44</td></tr><tr><td>BIAGIO PUTIGNANO</td><td>14. <i>Esercizi dal silenzio assente</i> (2009, per chitarra)</td><td>5:38</td></tr></table>		BEATRICE CAMPODONICO	<i>Aforismi for Life</i> (2010, per chitarra, arpa e piano)			1. <i>Butterfly</i>	3:14		2. <i>Jess'</i>	2:09	BIAGIO PUTIGNANO	3. <i>Per attraversare il silenzio</i> (2021, per chitarra, arpa e piano)	8:20	BEATRICE CAMPODONICO	4. <i>In divenire</i> (2022, per arpa)	4:25	BIAGIO PUTIGNANO	<i>Some aphorisms about friendship</i> (2022, per arpa)			5. I [1:37] - 6. II [1:07] - 7. III [1:48] - 8. IV [2:45] - 9. V [4:07]		BEATRICE CAMPODONICO	10. <i>Sulla / nella cordiera</i> (2014, per pianoforte)	4:30		11. <i>Der Atem des Windes</i> (2010, per pianoforte)	4:13	BIAGIO PUTIGNANO	12. <i>Isole di suono</i> (2012, per pianoforte)	5:53	BEATRICE CAMPODONICO	13. <i>Free Island</i> (2004, per chitarra)	6:44	BIAGIO PUTIGNANO	14. <i>Esercizi dal silenzio assente</i> (2009, per chitarra)	5:38
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BEATRICE CAMPODONICO	10. <i>Sulla / nella cordiera</i> (2014, per pianoforte)	4:30																																					
	11. <i>Der Atem des Windes</i> (2010, per pianoforte)	4:13																																					
BIAGIO PUTIGNANO	12. <i>Isole di suono</i> (2012, per pianoforte)	5:53																																					
BEATRICE CAMPODONICO	13. <i>Free Island</i> (2004, per chitarra)	6:44																																					
BIAGIO PUTIGNANO	14. <i>Esercizi dal silenzio assente</i> (2009, per chitarra)	5:38																																					
		TRIO GYNAIKA DANIA CARISSIMI, chitarra / guitar DOMENICA BELLANTONE, arpa / harp CHIARA DI MUZIO, pianoforte / piano																																					

SUONI E SILENZI DELLE CORDE



Composer(s): **Beatrice Campodonico Biagio P**

Artist(s): **Trio Gynaika Dania Carissimi
Domenica Bellantone Chiara Di Muzio**

Label: **TACTUS (TA)**

Release Type: **PHYSICAL**

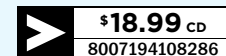
Item #: **TC950009**

Primary Barcode: **8007194108286**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



8007194108286



ABOUT THIS RELEASE

Joly Braga Santos (1924–88) was one of the most important composers in twentieth-century Portugal. In his early works, his fondness for modal harmony, absorbed from the Portuguese masters of the Renaissance, and his busy counterpoint combine to make him sound surprisingly close to such particularly English composers as Vaughan Williams and Moeran. Although his harmonic language became more astringent with time, it retained a burly sense of humour and a powerful charge of energy, often infused with the spirit of Portuguese folk-dance. [Volumes 1–3: TOCC 0207, 0428, 0588]

Joly Braga Santos (1924–88) was one of the most important composers in twentieth-century Portugal. In his early works his fondness for modal harmony, absorbed from the Portuguese masters of the Renaissance, and his busy counterpoint combine to make him sound surprisingly close to such particularly English composers as Vaughan Williams and Moeran. Although his harmonic language became more astringent with time, it retained a burly sense of humour and a powerful charge of energy, often infused with the spirit of Portuguese folk-dance.

JOLY BRAGA SANTOS Complete Chamber Music

CD1	78:48	CD3	50:40
String Quartet No. 1 in D minor, Op. 4 (1945)	36:24	Aria a Tre con Variazione, Op. 62, for clarinet, viola and piano (1984)	9:07
String Quartet No. 2, Op. 29 (1957)	20:40	Improvisio, Op. 70, for clarinet and piano (1988)	5:02
String Sextet, Op. 66 (1986)	21:42	Aria I, for bassoon and piano (1946)	3:48
		Piece for Flute and Piano	2:38
		Aria I, Op. 2, for cello and piano (1943)	4:23
		Tema e Variações, Op. 12, for cello and piano (1948)	7:45
		Canção ('Song'), for viola and piano (1971)	1:52
		Aria II, Op. 57, for cello and piano (1977)	5:52
		Melodia, for cello and piano (1987)	1:44
		Nocturno, Op. 1, for violin and piano (1942)	8:27

CD2

Piano Quartet, Op. 28 (1957)	14:41
Suite of Dances, Op. 63, for piano, oboe, viola and double bass (1984)	12:45
Piano Trio, Op. 64 (1985)	27:48
Adagio e Scherzino for woodwind quintet (1956)	6:41
Suite for Brass for three trumpets, horn, two trombones and tuba (1985)*	9:25

Quarteto Lopes-Graca
with Ricardo Lopes, oboe; Nuno Ivo Cruz, flute; António Saiote, clarinet; Carolino Carreira, bassoon; Paulo Guerreiro, horn; Jorge Almeida, Pedro Monteiro and António Quitalo, trumpets; Jarrett Butler and Vitor Faria, trombones; Ildio Massacote, tuba; Eliot Lawson and Luis Pacheco Cunha, violins; Leonor Braga Santos and Natasha Tchikhe, violas; Irene Lima and Catherine Strynckx, cellos; Adriano Aguiar, double bass; Jill Lawson and Olga Prats, pianos

*the standard of music-making has been consistently high and has served Joly Braga Santos exceptionally well' –MusicWeb International
'All the performances seem close to ideal' –Fanfare
'A superb project, superbly realised' –Gramophone

TOCCATA CLASSICS
TOCC 0772
FIRST COMPLETE RECORDING
5 060113447722
Made in Canada

V1-3: COMPLETE CHAMBER MUSIC



Composer(s): **Joly Braga Santos**

Artist(s): **Quarteto Lopes-Graca Ricardo Lopes Nuno Ivo Cruz Antonio Saiote Carolino Carreira Paulo Guerreiro Pedro Monteiro**

Label: **TOCCATA CLASSICS (TOC)**

Release Type: **PHYSICAL**

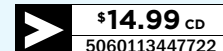
Item #: **TOCC0772**

Primary Barcode: **5060113447722**

Disc Count: **3**

Format(s): **COMPACT DISC**

US SRP: **\$14.99**



5060113447722



ABOUT THIS RELEASE

The organ works of Axel Ruoff, born in Stuttgart in 1957, constitute one of the most important contributions to the literature for the instrument by any composer since Messiaen. Stylistically, his music unites the French cathedral tradition of composers like Langlais, Dupré, and Guillo with the concern with counterpoint and logic heard in Reger and later German figures. Ruoff uses the unparalleled resources of the modern symphonic organ to produce music of freewheeling energy and uncompromising power. (Volumes 1–5: TOCC 0567, 0596, 0610, 0672, 0709)

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AXEL RUOFF Complete Works for Organ

CD1: organ of Turku Cathedral	78:18	CD3: organs of Sovikkoenkirkko, Hollola, St Michael's Church, Turku, and St Paul's Church, Helsinki	65:11
☐ Sacrum – Toccata VI (2018)	6:28	☐ Toccata for piano and organ (2014)	9:06
☐ Neun leichte Stücke (2013)*	18:49	☐ Three Chorale Preludes (1999): No. 1	5:26
☐ Morgenbesung – Toccata V (2010)	4:51	☐ Regionen for violoncello and organ (1994)	5:15
☐ Drei phantastische Tänze (2004–5)	4:43	☐ Three Chorale Preludes: No. 2	2:21
☐ Erhebt euch, Pforten der Weltzeit – Toccata IV (2007)	6:14	☐ In inferioribus terras for saxophone and organ (2019)	8:36
☐ Wie liegt die Stadt so verlassen: Sinfonische Fragmente (2007)*	16:14	☐ Three Chorale Preludes: No. 3	6:47
☐ Via Dolorosa (1985)	12:33	☐ Movers for trombone and organ (2017)	9:26
☐ Schalen des Zorns – Toccata II (1995)	8:23	☐ Chorale Prelude, O Jesu, du edle Gabe (2014)*	5:10
		☐ Sonata for Horn and Organ (2015)	13:03
CD2: organ of St Michael's Church, Turku	83:37	CD4: organ of St Paul's Church, Helsinki	84:38
☐ Wie eine Masse dahinter die Nacht geht – Toccata I (1990)*	6:01	☐ Introduction, Variations and Fugue on the chorale 'Das Volk, das noch im Finstern wandelt' (2005)	28:04
☐ Sieben biblische Szenen (2004)	17:53	☐ Suite grotesque (2019)	20:00
☐ Symphony No. 2 (2014)*	37:17	☐ Symphony No. 1 (2013)*	36:33
☐ Tiefstille (2015)*	10:00		
☐ Erscheinung (2007)*	6:23	CD5: organ of St Paul's Church, Helsinki	78:30
☐ Shroud – Toccata III (2003)	6:13	☐ Memento creatoris tui for baritone and organ (2001)	12:43
		☐ Messe Basse for soprano and organ (2015)	21:15
		☐ In Hora Mortis for medium voice and organ (2020)	28:31
		☐ Happy Birthday: Variationen und Fuga grotesca (2019)	16:02

Jan Lehtola
with Annikka Konttori-Gustafsson, piano; Marko Ylönen, cello; Olli-Pekka Tuomisaalo, saxophone; Darren Acosta, trombone; Petri Komulainen, horn; Mari-Anni Hiltander, soprano; Henri Tikkanen, baritone

*Ruoff's powerful and expressive music is some of the very finest music for the instrument by a living German composer.
—Carson Cooman, *Fanfare*

ALL EXCEPT * FIRST RECORDINGS



5 060113447739
Made in Germany

V1-5: COMPLETE WORKS FOR ORGAN



Composer(s): **Axel Ruoff**

Artist(s): **Jan Lehtola Annikka Konttori-Gustafsson Marko Ylönen Olli-Pekka Tuomisaalo Darren Acosta Petri Komulainen Mari-Anni**

Label: **TOCCATA CLASSICS (TOC)**

Release Type: **PHYSICAL**

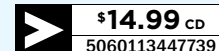
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Primary Barcode: **5060113447739**

Disc Count: **5**

Format(s): **COMPACT DISC**

US SRP: **\$14.99**



5060113447739



ABOUT THIS RELEASE

When Germany invaded Austria in 1938, Robert Fürstenthal, born in 1920, took the path of many Viennese Jews and fled to the United States, where he made his living as an accountant; the fact that he had written music in his youth was soon forgotten. Reconnection, after 35 years, with the woman who had been his first love rekindled both that flame and his urge to compose, and from then on songs and chamber music flowed from his pen, preserving the spirit of fin-de-siècle Vienna under the Californian sun—'When I compose, I am back in Vienna,' he explained. He died in November 2016, aged 96, knowing that his lyrical, eloquent music was at last attracting the attention of both musicians and microphones. [Volumes 1–3: TOCC 0519, 0542, 0577]

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TOCCATA CLASSICS
TOCC 0774

ROBERT FÜRSTENTHAL Complete Chamber Music

CD1	72:21	CD3	75:40
□ Sonata for Two Oboes and Piano in D minor, Op. 56	14:20	□ Notturmo in D major for piano trio, Op. 19	4:49
□ Cello Sonata in F minor, Op. 58	11:57	□ Sonata for Horn and Piano in D minor, Op. 54	13:20
□ Viola Sonata in D minor, Op. 57	16:07	□ Sonata for Cello and Piano in G sharp minor, Op. 44	17:52
□ Violin Sonata in B minor, Op. 43	16:21	□ Sonata for Oboe and Piano in E flat minor, Op. 50	14:30
□ Piano Trio, Op. 65	13:34	□ Sonata for Viola and Piano in F sharp minor, Op. 60a	12:30
CD2	67:43	□ String Quartet in B minor, Op. 40	17:26
□ Notturmo in D flat major for piano trio, Op. 52	4:19		
□ Flute Sonata in G minor, Op. 47	15:50		
□ Violin Sonata in G minor, Op. 46	13:50		
□ Oboe Sonata in E flat major, Op. 63	13:18		

The Rossetti Ensemble
Kathryn Thomas, flute
Malcolm Messiter and Christopher O'Neal, oboes
Nicholas Korth, horn
Martyn Jackson and Sarah Trickley, violins
Sarah-Jane Bradley, viola
Timothy Lowe, cello
John Lenehan, piano

'Fürstenthal was a miniaturist with a true gift for melody and a sound understanding of how to compose idiomatically for different instruments.'
—Henry Fogel, *Fanfare*

5 060113447746

V1-3: COMPLETE CHAMBER MUSIC



Composer(s): **Robert Fürstenthal**

Artist(s): **The Rossetti Ensemble Kathryn Thomas Malcolm Messiter Christopher O'Neal Nicholas Korth Martyn Jackson Sarah Trick**

Label: **TOCCATA CLASSICS (TOC)**

Release Type: **PHYSICAL**

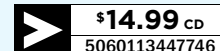
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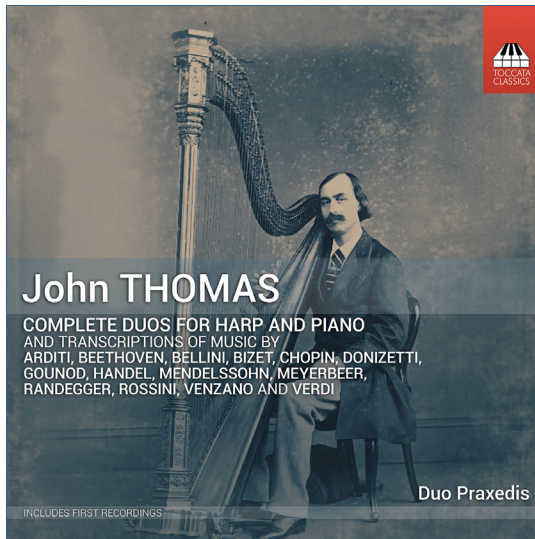
Disc Count: **3**

Format(s): **COMPACT DISC**

US SRP: **\$14.99**

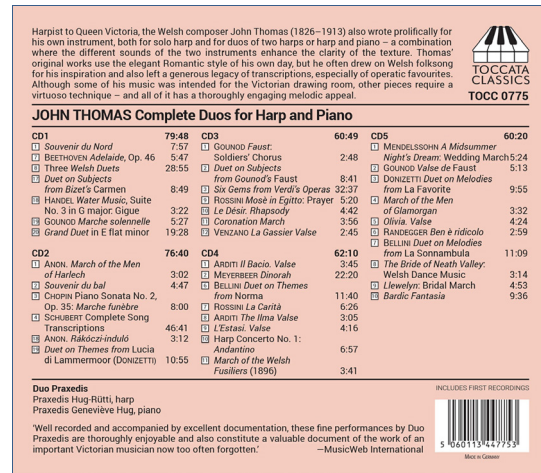


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ABOUT THIS RELEASE

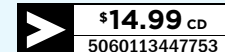
The Welshman John Thomas (1826–1913), harpist to Queen Victoria, wrote prolifically for his own instrument, both for solo harp and for duos of two harps or harp and piano—a combination where the different sounds of the two instruments enhance the clarity of the texture. Thomas's original works use the elegant Romantic style of his own day, but he often drew on Welsh folksong for his inspiration and left a generous legacy of transcriptions, especially of operatic favourites. Although some of his music was intended for the Victorian drawing room, other pieces require a virtuoso technique—and all of it has a thoroughly engaging melodic appeal. [Volumes 1–5: TOCC 0561, 0566, 0578, 0582, 0711]



V1-5: COMPLETE DUOS FOR HARP

Composer(s): **John Thomas**
 Artist(s): **Duo Praxedis Praxedis Hug-Rutti**
Praxedis Genevieve Hug
 Label: **TOCCATA CLASSICS (TOC)**
 Release Type: **PHYSICAL**
 Item #: **TOCC0775**
 Primary Barcode: **5060113447753**
 Disc Count: **5**
 Format(s): **COMPACT DISC**

US SRP: \$14.99



5060113447753



ABOUT THIS RELEASE

In German-speaking countries, music for solo flute has a very long tradition, which has its progenitor in the very famous Partita in A minor BWV 1013 by Johann Sebastian Bach, an unrivaled masterpiece and, in a certain sense, never equalled again. At the time when Bach wrote his Partita in A minor, around 1720, the transverse flute (which the English at the time also called German Flute) was practically at the beginning of its overwhelming career, which would make it, in a short time, one of the most popular instruments in the world. It was made almost exclusively of wood, and was a very different instrument from today's, built in precious metal (silver or, even better, gold). Relatively easy to play, the transverse flute has enriched itself over time with a copious literature and has had its excellent virtuosos who have increased its popularity (in the second half of the twentieth century, to cite just a few of the best known, Jean-Pierre Rampal, James Galway and, in Italy, Severino Gazzelloni) and directly or indirectly encouraged authors to write for them. The literature for flute is indeed immense. Our album offers us a choice of six compositions for solo flute, written by five different authors, mostly belonging to the German-speaking musical area; the only exception is the Dutch Rudolf Escher, while Willy Burkhard was Swiss-German. The other three, Karg-Elert, Paul Hindemith and Günter Raphael, were German.



EARLY XXTH CENTURY MUSIC



Composer(s): **Willy Burkhard Siegfried Karg-**

Artist(s): **Francesca Pagnini**

Label: **VERMEER RECORDS (VR)**

Release Type: **PHYSICAL**

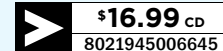
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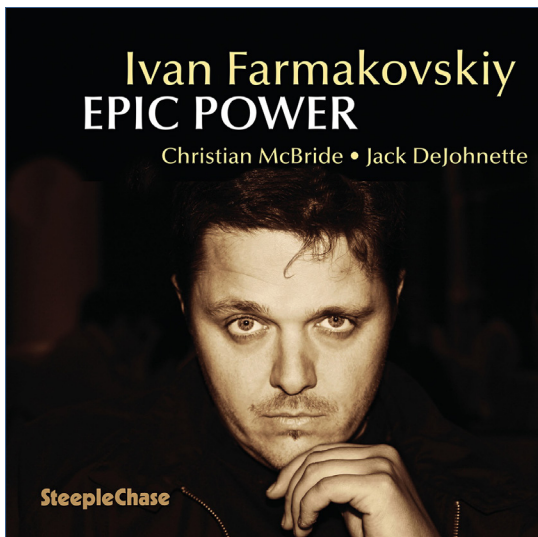
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



8021945006645



ABOUT THIS RELEASE

Renowned Russian jazz pianist Ivan Farmakovskiy makes his highly anticipated debut on SteepleChase Records with a stunning new album. Blending his signature hard-bop style with modern jazz sensibilities, Farmakovskiy delivers a masterful performance that bridges tradition and innovation with an American rhythm section of Christian McBride and Jack DeJohnette. Ivan won the 1994 bi-annual Russia Jazz Competition, the biggest contest for young Russian performers, and he won another prize at the 1997 Europe Jazz Contest in Belgium.

IVAN FARMAKOVSKIY piano
CHRISTIAN McBRIDE bass
JACK DeJOHNETTE drums
Recorded March 2010

1 SOUL INSIDE OUT 5:53
2 THE DAY BEFORE 6:50
3 CONCILIATION 6:22
4 MY BELOVED 7:59
5 ORANGE 6:03
6 AND I LOVE HER 5:32
7 PROFESSOR 6:12
8 LAZY LADY 6:11
9 SMILE TOYS 7:58
Total Playing Time 58:45

And I Love Her composed by John Lennon/Paul McCartney
All other tracks composed by Ivan Farmakovskiy, published by SteepleChase Music (KODA)

Recording: James Farber
Editing: Sasha Mashin
Mix & Mastering: Nils Winther
Photos: Anton Revnyuk (front), Gulnara Khamatova
Liner Notes: Scott Yanow
Produced by Nils Winther

© 2025 by SteepleChase Productions ApS
Slotsalleen 16, DK-2930 Klampenborg, Denmark
<http://www.steeplechase.dk>

DDD SCCD 31991
24 bit recording
7 16043 19912 9

EPIC POWER

SteepleChase

Composer(s): **Ivan Farmakovskiy John Lennon**

Artist(s): **Ivan Farmakovskiy Christian McBride Jack DeJohnette**

Label: **SteepleChase (SEP)**

Release Type: **PHYSICAL**

Item #: **SCCD 31991**

Primary Barcode: **716043199129**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$21.99**

> \$21.99 JAZZ
716043199129

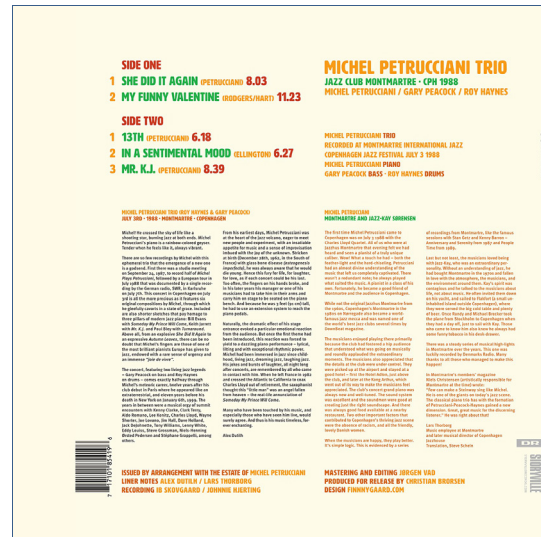


716043199129



ABOUT THIS RELEASE

Storyville Records proudly presents the previously unreleased album Michel Petrucciani Trio – Jazz Club Montmartre – CPH 1988 on two separate vinyl LPs containing the first and second set, by the legendary French pianist Michel Petrucciani. Recorded during a memorable performance at Copenhagen's Jazzhus Montmartre on July 3rd, 1988, the albums capture Petrucciani in the company of two jazz icons, Gary Peacock on bass and Roy Haynes on drums. While the trio only came together for a brief European tour in the summer of 1988, the chemistry they shared on stage was undeniable. The trio, propelled by a studio session the previous autumn, radiates synergy as they explore six of Michel's original compositions with a sense of grace and spontaneity. On these recordings, listeners will rediscover Petrucciani's unique lyrical universe, as well as his reverence for modern jazz icons, paying tribute to Bill Evans, Keith Jarrett, and Paul Bley with special arrangements of classics like Someday My Prince Will Come, Mr. K.J., and Turnaround. From the explosive energy of She Did It Again to the introspective beauty of Autumn Leaves, Petrucciani's virtuosic playing reveals a rare sense of urgency, joy, and an unrelenting passion for life. As Gary Peacock and Roy Haynes were at the height of their careers —Haynes playing with Chick Corea and Peacock with Keith Jarrett—they were drawn to Petrucciani, recognizing the greatness of his artistry. Together, they formed a trio, bound by a shared intuition and respect for one another, and this performance at Montmartre is a testament to that fleeting moment of jazz brilliance. This concert took place at the midpoint of Petrucciani's meteoric career, 12 years after his Paris debut and 11 years before his untimely passing. Despite the physical challenges posed by glass bone disease (osteogenesis imperfecta), Petrucciani's fierce determination, boundless love for music, and infectious laughter inspired all who knew him. Now, more than 35 years after that magical evening in Copenhagen, we invite listeners to close their eyes and step back in time.



CPH 1988 - FIRST SET



Composer(s): **Various**
Artist(s): **Michel Petrucciani Trio**
Label: **STORYVILLE RECORDS (STO)**
Release Type: **PHYSICAL**
Item #: **SVL6018541**
Primary Barcode: **717101854196**
Disc Count: **1**
Format(s): **VINYL**
US SRP: **\$27.99**

\$27.99 JAZZ
717101854196

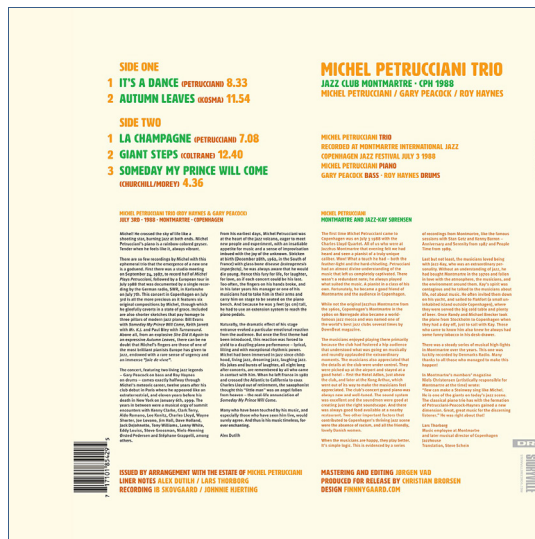


717101854196



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CPH 1988 - SECOND SET



Composer(s): **Various**
Artist(s): **Michel Petrucciani Trio**
Label: **STORYVILLE RECORDS (STO)**
Release Type: **PHYSICAL**
Item #: **SVL6018542**
Primary Barcode: **717101854295**
Disc Count: **1**
Format(s): **VINYL**
US SRP: **\$27.99**

\$27.99 JAZZ
717101854295

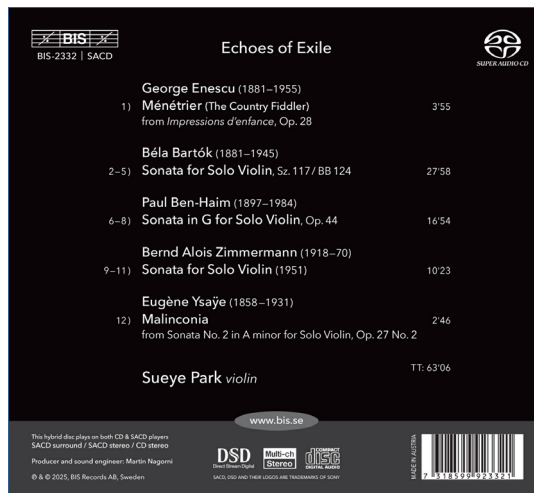


717101854295



ABOUT THIS RELEASE

Sueye Park is no stranger to solo violin recitals. After her recording of the Paganini Caprices (BIS-2282) and a recital entitled Journey through a Century (BIS-2492), both critically acclaimed, she brings us another solo project, *Echoes of Exile*, an undertaking that finds its raison d'être in today's very turbulent times. Park offers us different perspectives on the topic of exile with works composed between the 1920s and 1950s, by great composers who left their country as a result of political circumstances, as well as by others who went into their own inner exile. Two pieces by composers who left their native lands for artistic reasons, Enescu and Ysaÿe, frame three substantial and very contrasting works by composers forced into exile, either because their existence was threatened or because of a feeling of alienation within their respective countries. The works of Bartók and Ben-Haim show composers who, in their longing for their homelands, succeeded not only in emphasising the value of their culture even more strongly, but also in anchoring it within the environment into which they had entered. Zimmermann's sonata, with its unique expressive language, evokes the concerns of a young composer in the devastated Germany of the post-war period.



ECHOES OF EXILE

Composer(s): **Bela Bartok Paul Ben-Haim Ge**

Artist(s): **Sueye Park**

Label: **BIS (BIS)**

Release Type: **PHYSICAL**

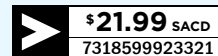
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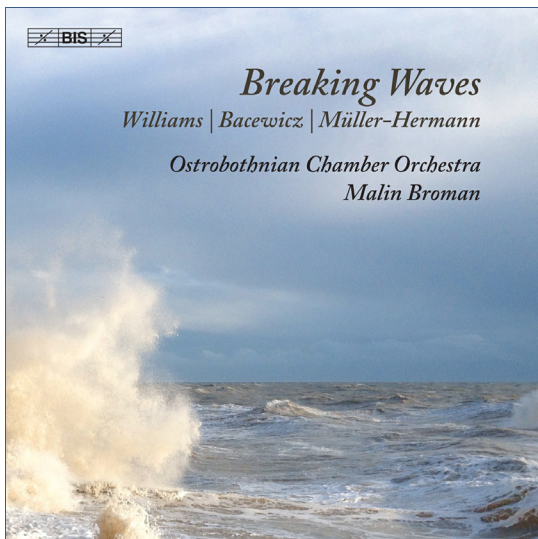
Disc Count: **1**

Format(s): **SACD**

US SRP: **\$21.99**



7318599923321



ABOUT THIS RELEASE

Three works by three women composers from three different countries, each piece with its own original idiom, are performed here by the Ostrobothnian Chamber Orchestra under the direction of its dynamic conductor and artistic director Malin Broman. Three works that assuredly deserve a wider audience! The Sea Sketches by Welsh composer Grace Williams open the programme. Inspired by the beaches of Glamorganshire and by its seascape, this five-movement work seems in constant motion and evolution. One can practically taste the salt spray and feel the power of the waves. The second work is Grażyna Bacewicz's Fourth String Quartet, played here in an arrangement for string orchestra. Bacewicz was an important figure on the Polish music scene in the mid-20th century, and her quartet is an approachable work – something that has undoubtedly contributed to making it her best-known composition – with influences of folk music and passages which, according to Malin Broman, can only be described as heavenly. Vienna-born Johanna Müller-Hermann's String Quartet, also in an arrangement for string orchestra, concludes the programme. Exciting, beautiful, and powerful, this work with its post-Romantic language is a testimony to the golden age of Vienna, when the music of Mahler, Strauss, and her teacher Zemlinsky reigned supreme.



BREAKING WAVES



Composer(s): **Grażyna Bacewicz Johanna Mull**

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

Label: **BIS (BIS)**

Release Type: **PHYSICAL**

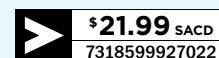
Item #: **BIS-2702**

Primary Barcode: **7318599927022**

Disc Count: **1**

Format(s): **SACD**

US SRP: **\$21.99**



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ABOUT THIS RELEASE

Inspired by the spirit of Bach, Karl-Andreas Kolly explores traces of Bach in Mendelssohn's piano works and discovers Mendelssohn's deep connection with Bach in his Organ Sonatas, which, through Kolly's transcriptions of astonishingly pianistic effect, show the great composer in a completely new light.

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

MDG 904 2362-6

Mendelssohn inspired by Bach
Organ Sonatas on the Piano

MUSIKPRODUKTION
DABRINGHAUS UND GRIMM

Felix Mendelssohn-Bartholdy
(1809–1847)

Sanft, mit Empfindung Op. 7, 1 2'54
(from "Sieben Charakterstücke")

Prelude and Fugue Op. 35, 1 9'34
E Minor / mi mineur / e-Moll

Organ Sonata No. 3 Op. 65, 3 *
A Major / la majeur / A-Dur

Prelude and Fugue Op. 35, 2 5'24
D Major / re majeur / D-Dur

Karl-Andreas Kolly, piano
(Steinway D "Manfred Bürki" 1901)

Organ Sonata No. 4 Op. 65, 4 * 12'15
B-Flat Major / si bémol majeur / B-Dur

Prelude and Fugue Op. 35, 4 8'32
A-Flat Major / la bémol majeur / As-Dur

Sehnsüchtig Op. 7, 6 2'38
(from "Sieben Charakterstücke")

Organ Sonata No. 6 Op. 65, 6 * 14'14
D Minor / re mineur / d-Moll

Total Time: 63'59
* Arr. by Karl-Andreas Kolly

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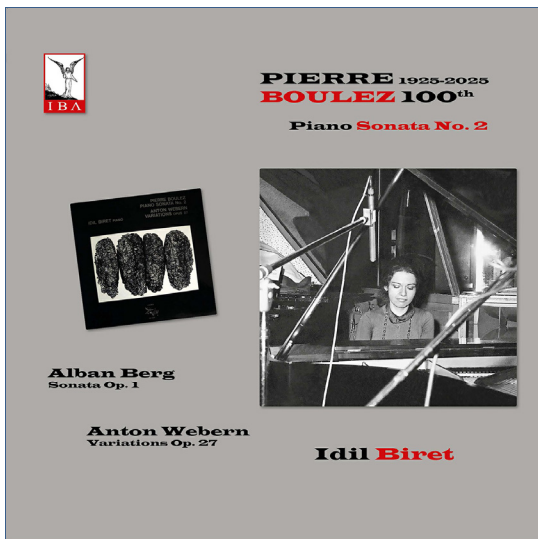
Musikproduktion Dabringhaus und Grimm, Bachstr. 35, D-32756 Detmold, Tel. +49-(0)5231-93890, info@mdg.de

MENDELSSOHN INSPIRED BY BACH

Composer(s): **Felix Mendelssohn**
Artist(s): **Karl-Andreas Kolly**
Label: **MDG - SCENE (MDGS)**
Release Type: **PHYSICAL**
Item #: **9042362-6**
Primary Barcode: **760623236261**
Disc Count: **1**
Format(s): **SACD**
US SRP: **\$24.99**

\$24.99 SACD
760623236261

760623236261



ABOUT THIS RELEASE

With Pierre Boulez's 2nd Piano Sonata, Idil Biret not only makes her American recording debut but also presents the first U.S. recording of this important contemporary work. Composed in 1948, this sonata occupies a position that exerted a causative influence upon Boulez's subsequent music. Its experimental and ground-breaking nature may be better understood if one regards it as having grown out of a response to Webern's Variations (1936), the companion piece on this album. The rigid, geometric patterns of Webern's work, the classical purity of its encompassing organization, seem to have served as a base of departure for Boulez's broadened structures that are equally rigid but incomparably more complex. It is this very complexity that conceals the strict framework of the entire composition and projects it as the product of an ardent improvisatory impetus. It demands from its interpreter a similar approach, along with technical prowess and intellectual control of the highest order. It was only a matter of course that this work, together with influences emanating from other sources (chiefly John Cage), should lead the path not only to open-form and aleatory compositions, including Boulez's own 3rd Piano Sonata, but also, through its new pianistic language, urge the development of a whole new generation of virtuoso pianists... (Ilhan Mimaroglu, 1973)



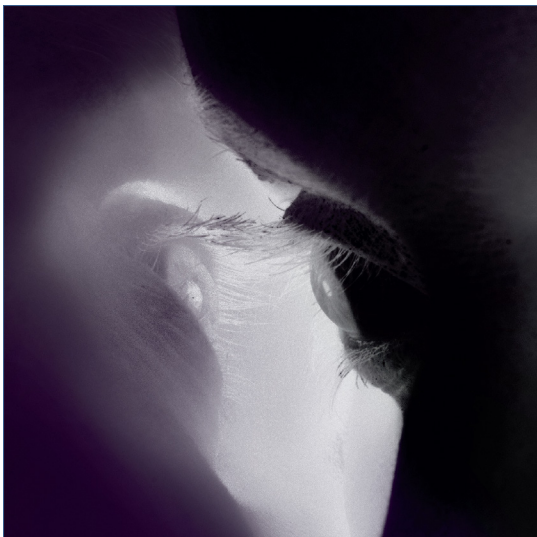
100TH ANNIVERSARY

Composer(s): **Alban Berg Pierre Boulez Ant**
Artist(s): **Idil Biret**
Label: **NAXOS Idil Biret Archive (NBA)**
Release Type: **PHYSICAL**
Item #: **IBA-LP008**
Primary Barcode: **747313266227**
Disc Count: **1**
Format(s): **VINYL**
US SRP: **\$29.99**

\$29.99 LP
747313266227



747313266227



ABOUT THIS RELEASE

R-O-R refers to the chemical compound ether, when two elements come together to create entirely different matter. This ethereal compound also gives its name to the collaboration between Icelandic musicians Gyða Valtýsdóttir and Úlfur Hansson, whose new album AUGA brings together the two musicians in a unique new work of cosmic alchemy. On AUGA the two musicians combine like electrons to create an expansive sound-world that feels like entering the landscape of a dream. The elements here are both earthly and alchemical: evocations of rain, geology, wind entangle with the oneiric and celestial. Úlfur's self-made synthesiser soars and segues with sparkling harmonic threads of Gyða's cello, creating a tapestry in which matter entwines with a luminous sense of the spectral. AUGA is a new direction borne from a long history of collaboration between the two. Both have worked on each other's previous solo projects, with Gyða playing cello on Úlfur's album *Arborescens*, and Úlfur working on arrangements and production for Gyða's albums *Evolution* and *Ox*. A deeper collaboration began, however, when Gyða and Úlfur created the Icelandic Music Award-nominated track 'Morphogenesis' for Gyða's album *Epicycle II*. Partly created out of improvisation and partly composed in writing, and appropriately named 'Morphogenesis' for the biological process that causes an organism to develop its shape, this explorative collaborative process set the path for the deeply symbiotic creation of AUGA. The resulting album is an elemental dreamscape of long-form music informed by the astral and eternal. The music made between the two has the quality of a kind of primordial plasma, with contours of melodies arising from thin air and swiftly shapeshifting into whorls of formlessness. On 'Petrichor', a track named for the scent of falling rain, a dew-drop string melody merges with the geological bedrock drones of Úlfur's synthesizer. Elsewhere, the chemical evocations of tracks like 'Esters' and 'Onium Ion' take us on a spectral atomic journey through hydrogen and halogen, and the deep tremors of 'Vacuum' transport us through a sense of expansive geological deep-time.



AUGA



Composer(s): **Hansson, Úlfur; Valtysdottir, Gyða**

Artist(s): **Hansson, Úlfur; Valtysdottir, Gyða**

Label: **SONO LUMINUS (DOR)**

Release Type: **PHYSICAL**

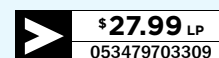
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Primary Barcode: **053479703309**

Disc Count: **1**

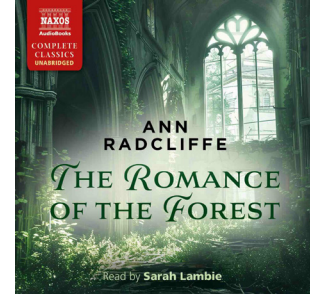
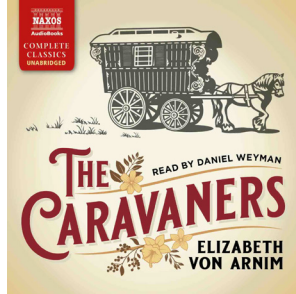
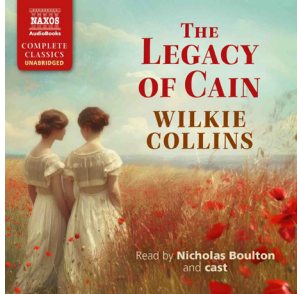
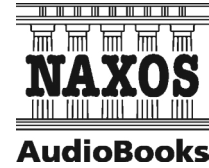
Format(s): **VINYL**

US SRP: **\$27.99**



053479703309

NEW RELEASE INFORMATION JULY – SEPTEMBER 2025



	Cat No.	ISBN	Title	Hrs	Prices	Author	Reader
Jul	NA0674	978-1-78198-569-4	MISS MARJORIBANKS	23.5	£39.00, \$54.00, €44.00	Margaret Oliphant	Lucy Scott
	NA0695	978-1-78198-590-8	THE CARAVANERS	10	£21.50, \$29.00, €24.00	Elizabeth von Arnim	Daniel Weyman
Aug	NA0678	978-1-78198-573-1	THE ROMANCE OF THE FOREST	15.5	£29.00, \$39.00, €33.50	Ann Radcliffe	Sarah Lambie
	NA0680	978-1-78198-575-5	EUGÉNIE GRANDET	7.5	£18.00, \$25.00, €20.50	Honoré de Balzac	Justin Avoth
	NA0694	978-1-78198-589-2	A VOYAGE TO ARCTURUS	12	£23.00, \$31.00, €26.00	David Lindsay	Matt Addis
Sep	NA0681	978-1-78198-576-2	DISCOURSES ON LIVY	15	£29.00, \$39.00, €33.50	Elizabeth von Arnim	Daniel Weyman
	NA0693	978-1-78198-588-5	THE LEGACY OF CAIN	13.5	£25.00, \$34.00, €28.50	Wilkie Collins	Nicholas Boulton and cast

AUG 01 | AUG 08



2025 NEW RELEASE GUIDE