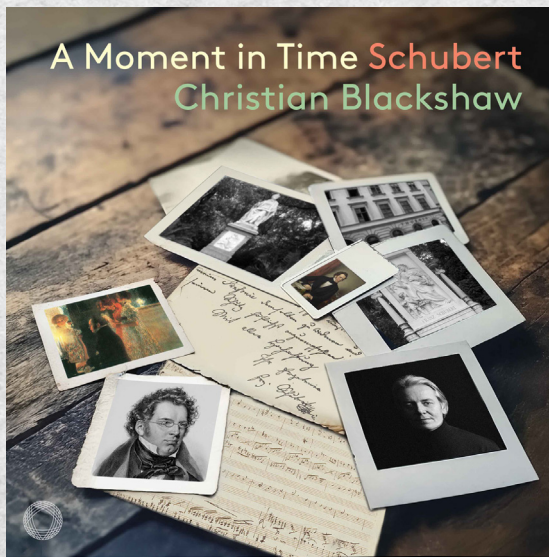


FEB 20 | FEB 27 NEW RELEASE GUIDE



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ABOUT THIS RELEASE

In 2018, four friends studying at the Royal Academy of Music in London decided to form an ensemble they called Théodora. Mariamielle Lamagat (soprano), Louise Ayrton (baroque violin), Lucie Chabard (harpsichord) and Alice Trocellier (viola da gamba) explore French Baroque music and its ramifications. For their first recording, part of Alpha Classics' "Baroque Stories" series, they decided to trace the French style in Germanic lands in the 18th century, where the dance forms, dotted rhythms, modulations and harmonies in vogue at the court of Louis XIV inspired composers to create numerous transcriptions, works and new instrumental practices... Johann Fischer and Johann Philipp Krieger make no secret of their admiration for Campra and Lully, whose music enjoyed considerable success across the Rhine. This programme features their magnificent "Duo de la paix et de la félicité" (Duet of Peace and Happiness), in a version preserved in Berlin, performed here with mezzo-soprano Adèle Charvet... Bach is, of course, included: he admired the French organ school, particularly Jacques Boyvin, whose superb Récit tendre, from the Second Livre d'Orgue (1700), Théodora has transcribed for violin, viola and basso continuo.



TRANQUILLES COEURS



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

Artist(s): **Ensemble Theodora**

Label: **ALPHA (ALP)**

Release Type: **PHYSICAL**

Item #: **ALPHA1197**

Primary Barcode: **3701624511978**

Disc Count: **1**

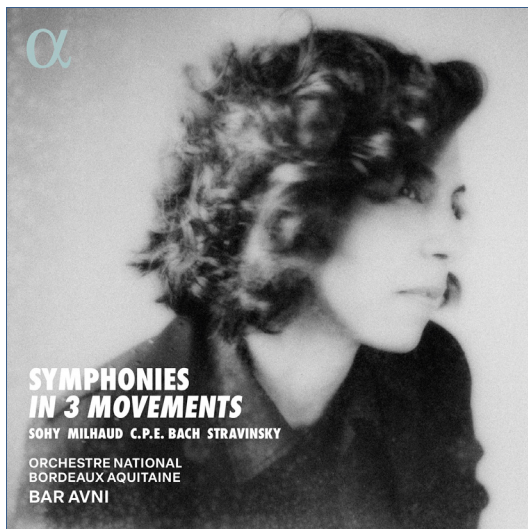
Format(s): **COMPACT DISC**

US SRP: **\$20.99**

\$20.99 CD
3701624511978



3701624511978



ABOUT THIS RELEASE

Winner of the 2024 La Maestra competition in Paris and recipient of five additional prizes, conductor Bar Avni is pursuing a very promising career. Born in Israel, she first studied percussion before turning to conducting. She counts Yoav Talmi, Barbara Hannigan and Ayelet Geva as mentors and has assisted conductors such as Gustavo Dudamel, Klaus Mäkelä and Myung-Whun Chung. Avni is known for her desire to seek out programmes that are off the beaten track. This is evident in her first recording with the Orchestre National Bordeaux Aquitaine, which combines the music of Charlotte Sohy, Darius Milhaud, Carl Philipp Emanuel Bach and Igor Stravinsky. The programme opens with Sohy's symphony *Grande Guerre*, which was composed in 1914 but only premiered in 2019. Milhaud composed his first of six *Petites Symphonies* in 1917 while he was secretary to Paul Claudel, French ambassador to Brazil. C. P. E. Bach's sparkling symphony, composed in 1775, precedes the final work by Stravinsky, his first major work composed after he moved to America around 1940, a *Symphony in Three Movements*... Three movements: the common thread running through the works on this symphonic journey.



SYMPHONIES IN 3 MOVEMENTS



Composer(s): **Carl Philipp Emanuel Bach Dar**

Artist(s): **Orchestre National Bordeaux Aquitaine Bar Avni**

Label: **ALPHA (ALP)**

Release Type: **PHYSICAL**

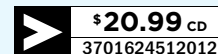
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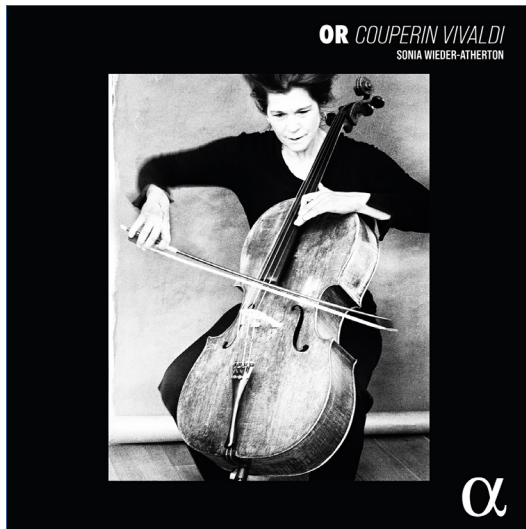
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



3701624512012



ABOUT THIS RELEASE

For her new recording, entitled *Or (light)*, cellist Sonia Wieder-Atherton has devised a two-part narrative, “a series of freeze frames, like incursions into time”: first, Couperin’s *Les leçons de ténèbres* or the Lamentations of the Prophet Jeremiah. Prophecies are created in the time before. Before destruction and tears: “We hear the prophet’s song of lamentation, although the possibility that this might not come to pass still exists.” Then comes “our time”: “Vivaldi’s dramatic power brings us face to face with the present. He says, ‘It’s here now.’” Sonia has chosen several excerpts from his operas and from two violin concertos. She transcribed most of the pieces in this programme for solo cello or two cellos, two voices that she plays herself. She also imagined bridges to other lights, those of Mahut’s percussion and Marius Atherton’s electric guitar and MS20 synthesiser.



OR (LIGHT)



Composer(s): **Francois Couperin Antonio Viv**

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

Label: **ALPHA (ALP)**

Release Type: **PHYSICAL**

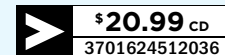
Item #: **ALPHA1203**

Primary Barcode: **3701624512036**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



3701624512036



ABOUT THIS RELEASE

Alena Baeva and Vadym Kholodenko are starting their recording of Beethoven's complete sonatas for violin and piano. Alena is recognised as a versatile violinist with a magnetic presence and now performs with the greatest orchestras and conductors, while Vadym has been one of the most impressive pianists of his generation since winning the gold medal at the 2013 Van Cliburn Competition. For more than ten years, they have formed a close-knit and highly sought-after duo (both on and off stage). The three sonatas featured on this recording (Op. 12 No. 3, Op. 24 "Spring," and Op. 47 "Kreutzer") were composed between 1797 and 1803, a period that brought Beethoven both his first recognition on the European stage and the first signs of his deafness. Baeva and Kholodenko used the 2020 edition by Bärenreiter and carried out in-depth research into their interpretative choices: phrasing, ornamentation, and tempi are the result of this research and of sources from the period.



VIOLIN SONATAS NOS. 5 ""SPRING



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

Artist(s): **Alena Baeva Vadym Kholodenko**

Label: **ALPHA (ALP)**

Release Type: **PHYSICAL**

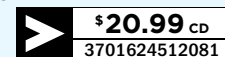
Item #: **ALPHA1208**

Primary Barcode: **3701624512081**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



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ABOUT THIS RELEASE

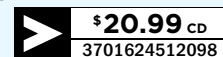
This recording, made at Noirlac Abbey in January 2025, is dedicated to Denis Raisin Dadre, who passed away suddenly on September 29 of the same year. With Douce Mémoire, the ensemble he founded in 1989 and with which he brought Renaissance music to the world, Denis directed the production of this album from start to finish. In the booklet, he writes: "The Lagrime di San Pietro and Lagrime del peccatore both deal with a subject rarely encountered in musical settings: Peter's denial of Jesus. Furthermore, each is the swan song of its composer. Munich, 1594. In the last year of his life, Orlando di Lasso composed his masterpiece, the apogee of Renaissance counterpoint and musical eloquence. Ferrara, 1586. Lodovico Agostini published his final work, whose language sought above all to move and overwhelm the listener by using all the already baroque devices of chromaticism and dissonance."



LAGRIME DI SAN PIETRO



Composer(s): **Ludovico Agostini Orlando di**
Artist(s): **Doulce Memoire Denis Raisin Dadre**
Label: **ALPHA (ALP)**
Release Type: **PHYSICAL**
Item #: **ALPHA1209**
Primary Barcode: **3701624512098**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$20.99**



3701624512098



ABOUT THIS RELEASE

The Azrieli Music Prizes unveil their fifth album for Analekta, celebrating excellence in music composition across four world-premiere recordings that place a spotlight on the 2024 Laureates. Jordan Nobles' kanata is a sonic and restorative reflection on place, landscape, and home inspired by his travels across Canada. Josef Bardanashvili's choral fantasy Light to My Path draws on both his Georgian choral heritage and the Book of Psalms to examine various states of belief, from doubt to ecstasy and gratitude. Yair Klartag's The Parable of the Palace explores medieval Jewish philosopher Maimonides' famous parable to create a musical meditation on the limits of reason in explaining reality and our search for the divine, all sung in the original Judeo-Arabic. Closing the album is Juan Trigos' Simetrias Prehispánicas, which pays homage to the cultural history of his native Mexico, especially Aztec culture and cosmology, through fragments of original texts in Spanish and Nahuatl by 15th-century poets. Created in 2014 by Sharon Azrieli CQ for the Azrieli Foundation, the biennial Azrieli Music Prizes discover, elevate, and amplify excellence in music composition.



V5: NEW JEWISH MUSIC

ANALEKTA

Composer(s): **Josef Bardanashvili Yair Klar**
Artist(s): **Choeur de l'Orchestre symphonique de Montreal Andrew Megill**

Label: **ANALEKTA (ANA)**

Release Type: **PHYSICAL**

Item #: **AN29265**

Primary Barcode: **774204926526**

Disc Count: **1**

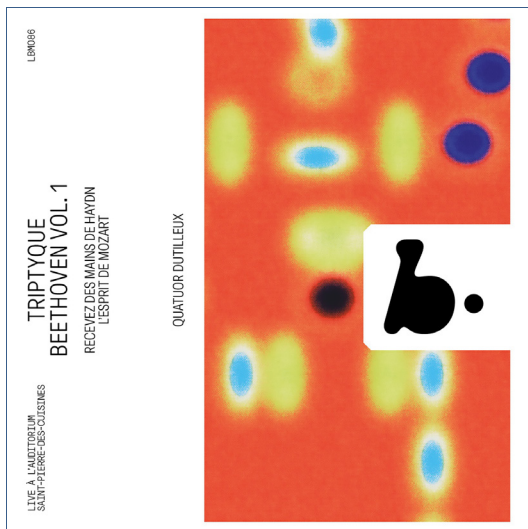
Format(s): **COMPACT DISC**

US SRP: **\$20.99**

\$20.99 CD
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774204926526



ABOUT THIS RELEASE

In this first volume of a trilogy dedicated to Beethoven, the Quatuor Dutilleux (Dutilleux Quartet) showcases works of the composer's youth, when he would "receive Mozart's spirit from Haydn's hands," as Count Waldstein phrased it. Haydn's last quartet passes the baton to Beethoven's first quartet, with Mozart's monumental Adagio and Fugue acting as the "Statue of the Commander"...



V1: TRIPTYQUE BEETHOVEN



Composer(s): **Ludwig van Beethoven Joseph H**

Artist(s): **Quatuor Dutilleux**

Label: **B RECORDS (BRE)**

Release Type: **PHYSICAL**

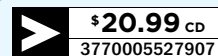
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Primary Barcode: **3770005527907**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



3770005527907



ABOUT THIS RELEASE

Catrin Finch releases 'Notes to Self', her first solo album in a decade, featuring personal tracks dedicated to her 13-year-old self. Accompanied by letters, the album reflects on her 40-year career, exploring vulnerability, transformation, and life in the public eye. As a gay woman, cancer survivor, and mother, Finch channels her struggles and triumphs into music, marking a bold, introspective evolution in her artistry.



NOTES TO SELF

bendigedig

Composer(s): **Finch, Catrin**

Artist(s): **Finch, Catrin**

Label: **bendigedig (BEN)**

Release Type: **PHYSICAL**

Item #: **BENDI13**

Primary Barcode: **5065002172310**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

\$20.99 CD
5065002172310



5065002172310



ABOUT THIS RELEASE

Astor Piazzolla (1921–1992) was an Argentine composer and bandoneon virtuoso who revolutionized the traditional tango by infusing it with elements of jazz, classical music, and modern harmonies. His work transformed tango from a dance genre rooted in Buenos Aires' popular culture into a sophisticated art form suitable for the concert hall. Central to this transformation were his bandoneon concertos, which showcased the expressive possibilities of the instrument and blurred the boundaries between popular and classical traditions. The bandoneon, a type of button accordion originally developed in Germany, became the soulful voice of Argentine tango. Piazzolla mastered its complex mechanics and extended its expressive range far beyond its traditional role. Aconcagua: Concerto for Bandoneon and Orchestra (1980) represents the peak of Piazzolla's orchestral writing. Named after the highest mountain in the Andes, it symbolizes artistic ascent and ambition. This concerto highlights the instrument's dual nature—melancholic yet rhythmic, intimate yet dramatic. In this concerto, Piazzolla combines lush textures, driving rhythms, and virtuosic passages to create a dialogue between the bandoneon and orchestra that is both lyrical and dynamic. Also included on this disc are the Tres Tangos for orchestra and the immensely popular Oblivion, known from Marco Bellocchio's film Enrico IV. Played by Klaudiusz Baran, one of the leading bandoneon players of his country, and the Czystochowa Philharmonic Symphony Orchestra, conducted by Adam Kłoczek.



ANOTHER DAWN



Composer(s): **Joseph Achron Erich Wolfgang**
Artist(s): **Tassilo Probst Thessaloniki State
Symphony Orchestra**

Label: **BERLIN CLASSICS (BC)**

Release Type: **PHYSICAL**

Item #: **0304466BC**

Primary Barcode: **885470044668**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



885470044668



ABOUT THIS RELEASE

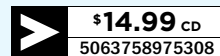
Ildebrando Pizzetti (1880–1968) was an Italian composer, music theorist, and teacher whose work bridges the late Romantic tradition and early twentieth-century modernism. A member of the so-called “Generation of the Eighties” alongside Ottorino Respighi, Gian Francesco Malipiero, and Alfredo Casella, Pizzetti sought to redefine Italian music by reconnecting it with the country’s Renaissance and Baroque heritage. Deeply inspired by early polyphony, Gregorian chant, and classical drama, he cultivated a style marked by modal harmony, contrapuntal clarity, and a profound sense of lyricism. Beyond composition, he was an influential pedagogue, teaching at the conservatories of Florence and Milan and later directing the Accademia di Santa Cecilia in Rome. Pizzetti’s Piano Trio in A major (1904) is an early work that reflects both his academic training and his emerging individuality. Written while still under the influence of Romantic models such as Brahms and Franck, the trio nonetheless reveals Pizzetti’s characteristic Italianate warmth and structural discipline. Its melodic contours often echo the inflections of Italian vocal writing, while its harmonic palette experiments with modal color. The work’s three movements display a balance between lyrical expressiveness and contrapuntal craftsmanship, suggesting the composer’s lifelong fascination with vocal polyphony adapted to instrumental textures. In contrast, the Tre Canti for cello and piano (1924) exemplify Pizzetti’s mature idiom. Composed two decades later, these three short pieces distill his refined sense of melody and austerity. Each “Canto” unfolds as an expressive monologue, the cello singing with quasi-vocal intensity over restrained piano writing. Modal inflections and chant-like phrasing create an atmosphere of meditative introspection, while subtle rhythmic freedom evokes the flexibility of spoken or sung language. Together, the Tre Canti encapsulate Pizzetti’s search for a timeless musical expression—rooted in Italy’s ancient past yet articulated in a modern, deeply personal voice.



PIANO TRIO, WORKS FOR VIOLIN



Composer(s): **Ildebrando Pizzetti**
Artist(s): **Trio Hèrmes Ginevra Bassetti
Francesca Giglio Marianna Pulsoni**
Label: **Brilliant Classics (BRI)**
Release Type: **PHYSICAL**
Item #: **BRI97530**
Primary Barcode: **5063758975308**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$14.99**



5063758975308



ABOUT THIS RELEASE

Astor Piazzolla (1921–1992) was an Argentine composer and bandoneon virtuoso who revolutionized the traditional tango by infusing it with elements of jazz, classical music, and modern harmonies. His work transformed tango from a dance genre rooted in Buenos Aires' popular culture into a sophisticated art form suitable for the concert hall. Central to this transformation were his bandoneon concertos, which showcased the expressive possibilities of the instrument and blurred the boundaries between popular and classical traditions. The bandoneon, a type of button accordion originally developed in Germany, became the soulful voice of Argentine tango. Piazzolla mastered its complex mechanics and extended its expressive range far beyond its traditional role. *Aconcagua: Concerto for Bandoneon and Orchestra* (1980) represents the peak of Piazzolla's orchestral writing. Named after the highest mountain in the Andes, it symbolizes artistic ascent and ambition. This concerto highlights the instrument's dual nature—melancholic yet rhythmic, intimate yet dramatic. In this concerto, Piazzolla combines lush textures, driving rhythms, and virtuosic passages to create a dialogue between the bandoneon and orchestra that is both lyrical and dynamic. Also included on this disc are the *Tres Tangos* for orchestra and the immensely popular *Oblivion*, known from Marc Bellocchio's film *Enrico IV*. Played by Klaudiusz Baran, one of the leading bandoneon players of his country, and the Czestochowa Philharmonic Symphony Orchestra, conducted by Adam Kloczek.



BANDONEON CONCERTO ""ACONCAGUA



Composer(s): **Astor Piazzolla**
Artist(s): **Klaudiusz Baran Czestochowa Philharmonic Symphony Orchestra**
Label: **Brilliant Classics (BRI)**
Release Type: **PHYSICAL**
Item #: **BRI97749**
Primary Barcode: **5063758977494**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$14.99**



\$14.99 CD
5063758977494



5063758977494



ABOUT THIS RELEASE

Puccini's music touches the hearts of millions. But how well do we really know the man, his work, and his era? What was his life like? What shaped his genius? This new audio biography from BR-KLASSIK — vividly and captivatingly narrated by Udo Wachtveitl and accompanied by lush music — offers the answers. When Mimì utters her last words, Tosca throws herself on her dead lover, or Cio Cio San takes her child in her arms once more, opera audiences worldwide reach for tissues. This was Puccini's goal: far piangere — “to make people cry.” His success in this brought him immense fame and fortune, but how did he craft such enduring art? This audio biography reveals the perfectionist behind the works, a man who spent years refining his operas to make them feel as if they were part of real life. Puccini's personal life is often reduced to his notorious passions for women, cars, and hunting, along with the tragedy surrounding the suicide of his maid, Doria Manfredi. He was undoubtedly a “macho” through and through, but as he confided to his soulmate Sybil Seligman, “not even my friends know who I really am.” In this audio biography, with its many quotations, Puccini shares numerous aspects of his story himself, often surprising listeners with his humour, self-deprecation, and critical reflection (though his behaviour remained unchanged). We hear of his affairs, miseries, joys, and struggles. We accompany him on his bicycle, aboard an ocean liner, duck hunting, in family disputes, and in moments of triumph in New York. And we witness his country — Italy, tragically torn by crisis and eventually sliding into war and fascism. The main focus, however, is his music, and not just his famous arias and operas. From the church music of his student days to experimental stage works like *La Fanciulla del West* and *Il Trittico*, this audio biography charts the remarkable development of his career and uncovers many musical gems.



MAKING THE WORLD CRY



Composer(s): **Giacomo Puccini Jorg Handstei**

Artist(s): **Munich Radio Orchestra Max Simonischek Udo Wachtveitl**

Label: **BR KLASSIK (BRK)**

Release Type: **PHYSICAL**

Item #: **BRK900939**

Primary Barcode: **4035719009392**

Disc Count: **4**

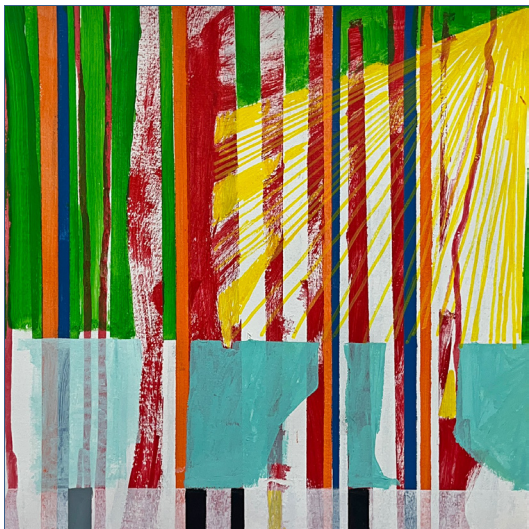
Format(s): **COMPACT DISC**

US SRP: **\$39.99**

\$39.99 CD
4035719009392



4035719009392



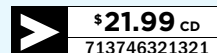
ABOUT THIS RELEASE

Widely regarded among the most important chamber works of the 20th century, Olivier Messiaen's *Quatuor pour la fin du temps* is a world within itself, a profound rumination on the concept of eternity — and, owing to its legendary and mythical stature as a work of resistance, an integral part of the European classical standard repertoire for several generations. As such, the *Quatuor* is still the oldest piece in the repertoire of New York's Anzû Quartet, whose members — Olivia De Prato (violin), Ashley Bathgate (cello), Ken Thomson (clarinet), and Karl Larson (piano) — view the work as a catalyst for much of the contemporary music they perform today. Inspired by the lauded 1976 recording by the TASHI quartet, the group follows in some giant footsteps while digging deep into the original score with a renewed sense of rhythmic vitality, seeking to render Messiaen's pivotal work as powerful today as it was when he first composed it as a prisoner of war in 1940–41.

QUATUOR POUR LA FIN DU TEMPS



Composer(s): **Olivier Messiaen**
Artist(s): **Anzû Quartet**
Label: **CANTALOUPE MUSIC (CAN)**
Release Type: **PHYSICAL**
Item #: **CA21213**
Primary Barcode: **713746321321**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$21.99**



713746321321



ABOUT THIS RELEASE

Piano works by two great French composers;
Contemporary composer Philippe Manoury, and Claude
Debussy.



RESONANCES

Composer(s): **Claude Debussy Philippe Manou**

Artist(s): **William Fried**

Label: **CENTAUR (CTR)**

Release Type: **PHYSICAL**

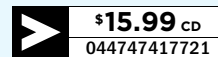
Item #: **CRC4177**

Primary Barcode: **044747417721**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$15.99**



044747417721



ABOUT THIS RELEASE

"I have chosen the title Kairos for my debut album of compositions, as this richly meaningful Greek word conveys a sense of a significant moment or season of time. While the word Chronos refers to quantitative, measurable time, Kairos refers to a deeper, qualitative view of time. This music is the fruit of a season in which I turned over a new page as a composer, digging deeper into the forms and vocabulary of the historic classical music tradition, and delving into some of the most vital themes of human existence – time, birth, life, death, and love." — Kyle Werner

Kairos

Chamber Music of Kyle Werner



CRC 4179

The Balourdet Quartet

Angela Bae, violin; Justin DeFilippis, violin
Benjamin Zannoni, viola; Russell Houston, cello

Chenchun Ma, piano

String Quartet No. 1	(18:18)
1 I Night	3:43
2 II Morning	4:27
3 III Afternoon	4:41
4 IV Evening	5:21
Piano Trio	(17:14)
5 I Andante	3:01
6 II Adagio	7:12
7 III Animato	6:55
8 String Quartet No. 2 "In Memory"	20:13

Total Time: 55:49

Recorded December 17-19, 2024 at the Georgina Joshi Recording Studio at Indiana University Jacobs School of Music, Bloomington, Indiana. Produced and engineered by Konrad Strauss. Cover photo by Kyle Pastore Asirvatham. Cover design by Kelly Werner. All compositions on this album are published by Kyle Werner Music. www.kylewerner.com
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CHAMBER MUSIC OF KYLE WERNER



Composer(s): **Kyle Werner**

Artist(s): **The Balourdet Quartet Angela Bae
Justin DeFilippis Benjamin Zannoni Russell
Houston**

Label: **CENTAUR (CTR)**

Release Type: **PHYSICAL**

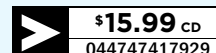
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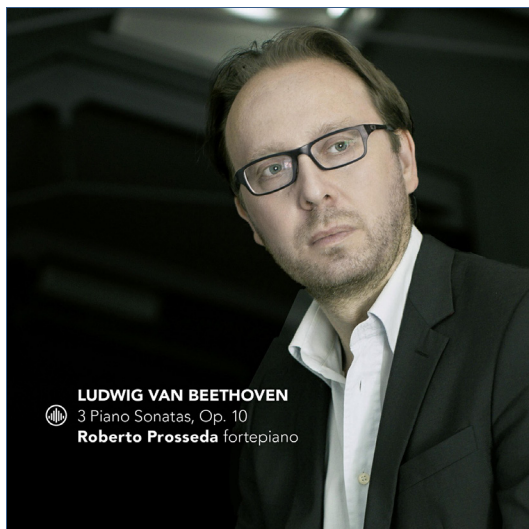
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$15.99**



044747417929



ABOUT THIS RELEASE

Beethoven's three Sonatas Op. 10, written between 1796 and 1798, mark a decisive step from the Classical clarity of Haydn and Mozart toward a bolder, more individual language. Each sonata displays a distinct character: the C minor No. 1 combines tragic urgency with structural concentration; the F major No. 2 reveals Beethoven's emerging humor and rhythmic invention; and the expansive D major No. 3 unfolds an unprecedented emotional and architectural scale, crowned by the visionary Largo e mesto. The unifying rhythmic motif of "short-long" pulses through the set, foreshadowing the composer's later dramas. Performed on an 1820 Conrad Graf fortepiano, Roberto Prosseda's interpretation restores the music's raw contrasts, speaking timbres, and anti-rhetorical gestures that modern pianos often smooth away. In his personal note, Prosseda explains how returning to these works on a historical instrument transformed his understanding of Beethoven's expression. The fortepiano's transparency, differentiated registers, and responsive mechanism invite a freer phrasing and more rhetorical, speech-like delivery. He aims not for novelty but sincerity—seeking to rediscover familiar music through its original sound world. Prosseda is one of Italy's leading pianists with a distinguished career, celebrated for his complete Mendelssohn and Mozart recordings and for reviving the pedal piano. This Beethoven Op. 10 album follows his acclaimed Op. 2 set for Challenge Classics, continuing his exploration of early Beethoven on period instruments.



3 SONATAS, OP. 10



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

Artist(s): **Roberto Prosseda**

Label: **Challenge Classics (CHC)**

Release Type: **PHYSICAL**

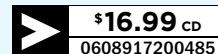
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Primary Barcode: **0608917200485**

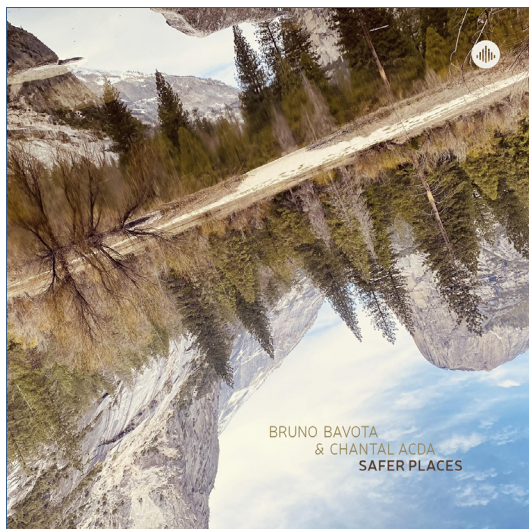
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



0608917200485



ABOUT THIS RELEASE

After the warm reception of their first collaborative album, pianist Bruno Bavota and vocalist/composer Chantal Acda felt a quiet but undeniable pull to continue the journey they had begun together. What started as a spontaneous musical dialogue has grown into a deeper partnership; one rooted in trust, intuition, and a shared devotion to the emotional core of sound. For this new chapter, the duo stepped into the studio together for the first time, choosing to shape the music side by side rather than far apart, as was the case with their first album. They invited legendary engineer Phill Brown, renowned for his work with Talk Talk, Mark Hollis and a constellation of other boundary-pushing artists, to help capture the fragility, space and raw honesty that define their collaboration. Brown's unmistakable sensitivity to atmosphere became an essential part of the album's sonic architecture. To expand their palette even further, Bavota and Acda opened the doors to a small circle of like-minded musicians whose voices naturally complement their own: Adam Wiltzie (A Winged Victory for the Sullen, Stars of the Lid), Gerd Van Mulders, Beatrijs de Klerck and Niels Van Heertum. Their contributions move gently through the record: brass, strings, textures and drones that never overwhelm, but instead illuminate the quiet spaces where Bavota and Acda's music breathes. The result is an album that feels both intimate and expansive, grounded in the delicate interplay of piano and voice yet broadened by the subtle orchestration surrounding them. It is a record about presence: two artists meeting in the same room, listening deeply and allowing others to join their conversation. Released by Challenge Records, the album *Safer Places* marks a meaningful evolution in Bavota and Acda's collaboration. An album that resonates with the beauty of connection, the weight of silence and the courage to let sound unfold in its own time.

BRUNO BAVOTA & CHANTAL ACDA SAFER PLACES

- | | |
|-----------------------|---------------------------------|
| 1 SEEMINGLY - 3:37 | 6 LEFT ON BRAKES - 3:33 |
| 2 HOLD ON - 3:10 | 7 SANDWICH IN MY HAND - 3:55 |
| 3 REAL - 4:02 | 8 DON'T KNOW WHAT TO SAY - 4:17 |
| 4 A PART OF ME - 3:42 | 9 THIS DAMN WALL - 3:36 |
| 5 SAFER PLACES - 3:46 | 10 BIKES - 5:11 |

All tracks composed by Bruno Bavota and Chantal Acda

BRUNO BAVOTA - ACOUSTIC GUITAR, PIANO, SYNTH CHANTAL ACDA - VOCALS, PERCUSSION
BEATRIJS DE KLERCK - VIOLIN GERD VAN MULDER - BUGLE PHILL BROWN - TEXTURES
NIELS VAN HEERTUM - EUPHONIUM PAVEL KARLIK - GUITAR ADAM WILTZIE - SYNTH

16+ CHALLENGE

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CHALLENGE RECORDS INT.

WWW.CHALENGERECD.COM - MADE IN AUSTRIA

WWW.BRUNOBAVOTA.COM
WWW.CHANTALACDA.COM

SAFER PLACES



Composer(s): **Bruno Bavota**

Artist(s): **Chantal Acda Bruno Bavota**

Label: **Challenge Records (CHL)**

Release Type: **PHYSICAL**

Item #: **CR 73622**

Primary Barcode: **0608917362220**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



\$16.99 CD

0608917362220

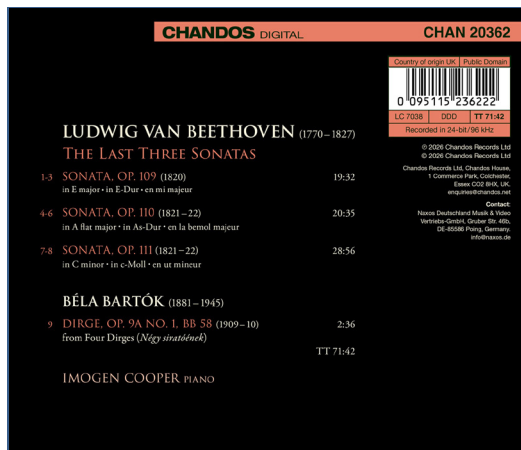


0608917362220



ABOUT THIS RELEASE

Regarded as one of the finest interpreters of classical and romantic repertoire, Imogen Cooper is internationally renowned for her virtuosity and lyricism. Dame Imogen writes: 'It has taken many years for me to perceive the last three sonatas by Beethoven as the evolving journey I now feel them to be. A combination of wariness of Op. 109 and overawe of Op. 111 kept me solely concentrated on Op. 110, which I can hardly regret. Nor do I regret thereby coming late in life to Opp. 109 and 111. Having come to see the shortcomings of my perception as surmountable, I found that the joys and riches of these wonderful works presented themselves with much more vivid colours than had I tussled with them whilst I was tussling with myself. The case was, incidentally, similar with the "Diabelli" Variations, Op. 120, which I finally approached and embraced in my sixties, with crystal clarity of intention and unadulterated joy. Now it would be hard for me to play any of the last three sonatas alone, so potent is the journey from first to last. And how privileged my hands feel, having wondered and wandered in the heavenly heights of the last pages of Op. 111, to travel down the keyboard and bring this astonishing last sonata, and indeed the whole body of thirty-two sonatas, to a close, with a quiet chord of C major – no long note value, no fermata. Just silence.'



THE LAST THREE SONATAS

CHANDOS

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

Artist(s): **Imogen Cooper**

Label: **CHANDOS (CHN)**

Release Type: **PHYSICAL**

Item #: **CHAN 20362**

Primary Barcode: **0095115236222**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$21.99**

\$21.99 CD
0095115236222



0095115236222



ABOUT THIS RELEASE

The Camerata Salzburg begins a collaboration with Channel Classics and, with its leader Giovanni Guzzo, presents its first recording entitled *Muses*. The album includes three neoclassical masterpieces for chamber orchestra by Igor Stravinsky. The Concerto in E-flat "Dumbarton Oaks" is a small concerto in the style of the Brandenburg Concertos. Apollon musagète pays homage to Apollo, and to the Muses of mime, poetry and dance, with beautiful, harmonically pure and melodically perfect music. The Concerto in D employs every conceivable kind of string sound and technique, creating a combination of pure melodic and rhythmic drive and wonderful cantabile passages. In these three works, Camerata Salzburg delves deeply into sound, a quest made possible by each musician's individual commitment to the ensemble, uniting the muses of chamber music, concert and orchestra.



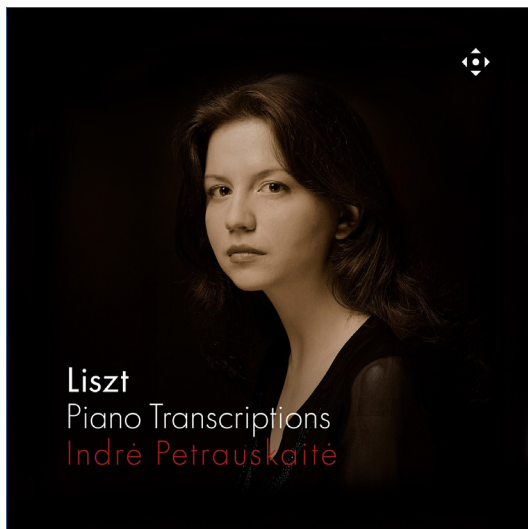
MUSES

Composer(s): **Igor Stravinsky**
Artist(s): **Camerata Salzburg Giovanni Guzzo**
Label: **CHANNEL CLASSICS (CCS)**
Release Type: **PHYSICAL**
Item #: **CCS48426**
Primary Barcode: **723385484264**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$20.99**

 **\$20.99 CD**
723385484264



723385484264



ABOUT THIS RELEASE

The album opens with Liszt's transcriptions of two passionate and romantic works: Schumann's *Widmung* from the song cycle *Myrthen* and *Isolde's Liebestod* from Wagner's *Tristan und Isolde*, followed by the charming and magical *Spinnerlied* from Wagner's *Der Fliegende Holländer*. Several transcriptions of Schubert's lied are featured here: the sombre *Der Doppelgänger* from *Schwanengesang* and *Der Müller und der Bach* (the inspiration for the album) from *Die Schöne Müllerin*; the soothing *Frühlingsglaube* and the delightful and imaginative *Ständchen von Shakespeare* (*Horch, hoch! Die Lerch!*); finally, a piece (No. 6) from Liszt's own *Soirées de Vienne* cycle — arrangements of Schubert's tremendous 12 *Valses Nobles*, D. 969. The album has a "coda": the *Valse* from Gounod's opera *Faust*, the subject of several works by Liszt. This famous virtuoso piano transcription is full of drama and excitement, with "diabolic" sections but also gentle and lyrical, at times even transcendent. Indre Petrauskaitė says, "It is delightful to take the example from Liszt himself and continue to 'practise' the love for the original music while 'revisiting' these famous transcriptions."



PIANO TRANSCRIPTIONS

divine art

Composer(s): **Franz Liszt**

Artist(s): **Indre Petrauskaitė**

Label: **DIVINE ART (DVA)**

Release Type: **PHYSICAL**

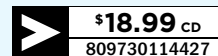
Item #: **DDX 21144**

Primary Barcode: **809730114427**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



809730114427



ABOUT THIS RELEASE

It was nothing short of a sensation: in the autumn of 2021, the Female Symphonic Orchestra Austria (FSOA), under the direction of its founder and chief conductor Silvia Spinnato and featuring Jacquelyn Wagner — one of the most sought-after and successful sopranos in the lyric and youthful-dramatic repertoire — gave the posthumous world premiere of the Hymnic Symphonie (Hymnic Symphony) by Bruckner's student Mathilde Kralik von Meyrswalden at the International Brucknerfest in Linz. This performance came more than 80 years after the final version was completed. "A sensational symphonic rediscovery," proclaimed the Oberösterreichische Nachrichten, and the concert audience cheered. Now, the live recording of this concert is being released, paired with the Piano Trio in F major, also composed by Mathilde Kralik. Her early chamber music, after all, was well received by Eduard Hanslick, the universally feared music critic, and her songs, which form the main part of her oeuvre, were popularly sung. In contrast, the few symphonic works from her pen almost without exception ended up in a drawer and, after her death in Vienna in 1944, fell into near-total obscurity until today.



HYMNIC SYMPHONY & PIANO TRIO



Composer(s): **Mathilde Kralik von Meyrswalde**

Artist(s): **Jacquelyn Wagner Female Symphonic Orchestra Austria Channele Bednarczyk Alba Hernandez Carcamo**

Label: **GRAMOLA (GML)**

Release Type: **PHYSICAL**

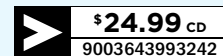
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Primary Barcode: **9003643993242**

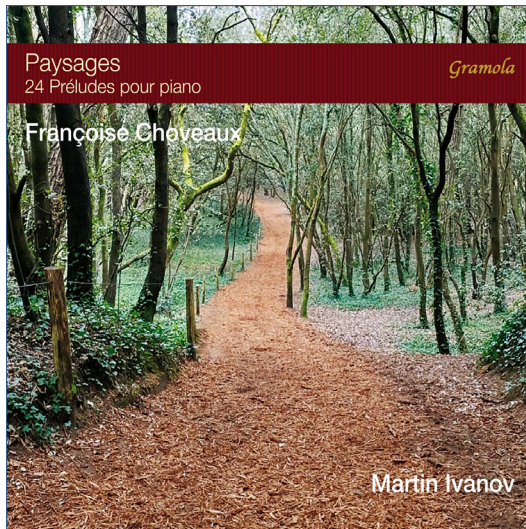
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$24.99**



9003643993242



ABOUT THIS RELEASE

Françoise Choveaux studied at the Conservatory of Lille, the École Normale de Musique in Paris, the Peabody Institute in Baltimore, and later at the Juilliard School in New York. She is a composer, but also a pianist, who connects with a musical tradition dating back to the 19th century. After returning from the Juilliard School to France in 1981, Françoise Choveaux settled in a small farmhouse in Killem, surrounded by the wind-swept fields of East Flanders. The powerful nature and vast landscapes are an essential part of her life, and thus each of her scores is either inspired by travels or inner emotions, or is directly connected to a literary or visual work. The 24 Preludes by the title "Paysages" (Landscapes) for piano, interpreted by the Bulgarian, Vienna-based pianist Martin Ivanov, were composed between 1981 and 2024 and are love songs to nature, inspired by the earthy elements of Flanders; she describes the sky, haunted by strong, contrasting winds, the radiant sky, and the black, fertile earth.



PAYSAGES - 24 PRELUDES



Composer(s): **Francoise Choveaux**

Artist(s): **Martin Ivanov**

Label: **GRAMOLA (GML)**

Release Type: **PHYSICAL**

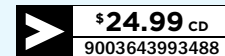
Item #: **GRAM99348**

Primary Barcode: **9003643993488**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$24.99**



9003643993488



ABOUT THIS RELEASE

Playing Franz Schubert's music on the unusual instrument known as the "arpeggione" in an ensemble with the combination of Schrammel harmonica and contraguitar known as the "Wiener Pack!" (Viennese posse) in traditional Viennese music — as far-fetched as this combination may seem at first glance, on closer inspection it is not so outlandish, given that the inventor of the arpeggione, Johann Georg Stauffer, also made the first attempts to develop the contraguitar. And the Schrammel harmonica was also invented around the same time, also in Vienna! On this album by the title "Arpeggione.200," Peter Hudler, Andreas Teufel and Daniel Fuchsberger perform Schubert's popular Sonata for Arpeggione and Piano in addition to different Ländler and their own arrangements of songs like "Trockne Blumen," "Du bist die Ruh" or "Sei mir gegrüßt," opening a gateway to a very special, distinctly poetic, lyrical sound world which also highlights the close relation of Schubert's works to traditional Alpine folk music.



ARPEGGIONE.200



Composer(s): **Franz Schubert**
Artist(s): **Peter Hudler Andreas Teufel Daniel Fuchsberger**
Label: **GRAMOLA (GML)**
Release Type: **PHYSICAL**
Item #: **GRAM99369**
Primary Barcode: **9003643993693**
Disc Count: **2**
Format(s): **COMPACT DISC**
US SRP: **\$24.99**



9003643993693



ABOUT THIS RELEASE

Armande de Polignac was one of an unprecedented number of female composers emerging at the beginning of the 20th century. With training from the likes of Gabriel Fauré and Vincent d'Indy, she was able to devote her life to music at the highest level of professionalism. From the introspective early *Préludes* via the luxuriant, Russian-infused *Échappées* to the remarkable sonic realism of *Cloches*, these recordings reveal Armande de Polignac as one of the greatest French female composers of her time.

ARMANDE DE POLIGNAC (1876–1962)

PIANO WORKS

Armande de Polignac was one of an unprecedented number of female composers emerging at the beginning of the 20th century. With training from the likes of Gabriel Fauré and Vincent d'Indy she was able to devote her life to music at the highest level of professionalism. From the introspective early *Préludes* via the luxuriant Russian-infused *Échappées* to the remarkable sonic realism of *Cloches*, these recordings reveal Armande de Polignac as one of the greatest French female composers of her time.

1-3	SIX PRÉLUDES (c. 1900)	09:11
7	NOCTURNE POUR PIANO (pub. 1907)	06:47
8	PLUIE (1905)*	01:42
9	BERCEUSE (1906) (revised version)*	08:04
10-12	ÉCHAPPÉES (1909)*	18:00
13-14	CLOCHES (for piano four hands**) (1919)*	08:25
15-17	LES MILLE ET UNE NUITS (version for piano four hands**) (1912)*	20:43

* WORLD PREMIERE RECORDING

TOTAL TIME: 72:32

BRUNO BELTHOISE

** JOÃO COSTA FERREIRA

Singer-Polignac

7 47313995417

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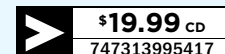
GRAND PIANO

GP954
NAXOS

POLIGNAC: PIANO WORKS



Composer(s): **Polignac, Armande de**
Artist(s): **Belthoise, Bruno; Costa Ferreira, João**
Label: **GRAND PIANO (GP)**
Release Type: **PHYSICAL**
Item #: **GP954**
Primary Barcode: **747313995417**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$19.99**



747313995417



ABOUT THIS RELEASE

Arvids Jansons (1914–1984) was born in Liepaja on Latvia's west coast. He studied violin from 1929 until 1935 at the Conservatory of Liepaja, then composition and conducting (under Leo Blech) at the Conservatory of Riga from 1940 until 1944 while working as a violinist at Riga Opera. In 1944 he was appointed conductor of Riga Opera, then of the Latvian Radio Orchestra (1947–1952). In 1952 he was appointed associate conductor of the Leningrad Philharmonic under Yevgeny Mravinsky and toured frequently with them, as well as with other Russian orchestras, to the UK and to the Continent from 1970 onwards. Jansons became principal guest conductor of Manchester's Hallé Orchestra in 1965 at the personal invitation of Sir John Barbirolli, who knew of Jansons as an expert orchestral conductor but a genius in the rehearsal studio. It was in Manchester that Jansons collapsed and died from a heart attack in 1984 while conducting a concert with the Hallé. Arvids was the father of Mariss Jansons (1943–2019).



SYMPHONIES 5 & 9 (LIVE)

Composer(s): **Dmitri Shostakovich Richard W**

Artist(s): **Arvids Jansons Leningrad Philharmonic Orchestra**

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

Release Type: **PHYSICAL**

Item #: **ICAC5188**

Primary Barcode: **5060244551886**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

\$20.99 CD
5060244551886



5060244551886



ABOUT THIS RELEASE

Vienna was in the grip of serious political unrest that forced many of its artists into exile when Erich Wolfgang Korngold (1897–1957) composed his Second String Quartet in 1933, first performed the following year in the Austrian capital. In it he celebrated, before it faded away, the vitality of a musical school of which Wolfgang Amadeus Mozart (1756–1791) had been one of the founders more than a century and a half earlier, and which Anton Webern (1883–1945) had helped to usher into modernity. It is this lineage that the musicians of the Quatuor Hermès (the Hermès String Quartet) highlight through a twilight-tinged programme in which each work bears witness to a fascinating narrative power and could be understood as an expression of a farewell.



ECHOES OF VIENNA | Quatuor Hermès

Omer Bouchez & Elise Liu, violins
Lou Yung-Hsin Chang, viola
Yan Levionnois, cello

Wolfgang Amadeus Mozart
Anton Webern
Erich Wolfgang Korngold

String Quartet No. 15 in D minor, K.421
Langsamer Satz
String Quartet No. 2 in E-flat major op.26



ECHOES OF VIENNA



Composer(s): **Erich Wolfgang Korngold** **Wolfg**

Artist(s): **Quatuor Hermes**

Label: **LA DOLCE VOLTA (LDV)**

Release Type: **PHYSICAL**

Item #: **LDV134**

Primary Barcode: **3760419360436**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



\$20.99 CD

3760419360436



3760419360436



ABOUT THIS RELEASE

On 1 March 1620, the festa a ballo Delizie di Posillipo was performed at the Royal Palace of Naples to celebrate the recovery of King Philip III. Promoted by the Viceroy Pedro Girón, 3rd Duke of Osuna, the spectacle featured splendid stage designs by Bartolomeo Cartaro and music by some of Naples' finest composers: Pietro Antonio Giramo, Giacomo Spiaro, Andrea Ansalone, and especially Francesco Lambardi and Giovanni Maria Trabaci, maestro di cappella and organist of the viceregal chapel. As in the great court intermedi, the performance combined arias, canzonettas, and dances, with alternating instrumental groups. On stage, Pan and Venus, symbols of the terrestrial and marine realms, compete for Posillipo, but the contest ends with a solemn final dance. La Grande Chapelle faithfully revives this sumptuous ballo, framed by the religious ceremonies and music organised by the Spanish court in Naples, a brilliant reflection of its power, multicultural identity, and Baroque splendour.



DELIZIE DI POSILLIPO

Composer(s): **Andrea Ansalone Pietro Antoni**

Artist(s): **La Grande Chapelle**

Label: **LAUDA (LAU)**

Release Type: **PHYSICAL**

Item #: **LAU027**

Primary Barcode: **8435307620583**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

\$20.99 CD
8435307620583



8435307620583



ABOUT THIS RELEASE

For her debut solo album of music by J. S. Bach's contemporary Gottlieb Muffat, Gramophone praised pianist and harpsichordist Alexandra Nepomnyashchaya as "an ideal advocate for the music". Now, for her second solo recording for Linn, she turns to Johann Sebastian Bach in *Transformations*, revealing him as the supreme reinventor who continually refashioned existing material into striking new creations. The recital includes Bach's brilliant reworkings of concertos by Vivaldi and Marcello, expanded with a colour and vitality well beyond the originals. The other works on the programme are extraordinary arrangements of Bach's own music (Adagio in G major and Sonata in D minor), pieces initially written for a different instrument (Prelude, Fugue and Allegro in E-flat major) and a concerto without orchestra (the Italian Concerto).



TRANSFORMATIONS



Composer(s): **Johann Sebastian Bach**
Artist(s): **Alexandra Nepomnyashchaya**
Label: **LINN RECORDS (LIN)**
Release Type: **PHYSICAL**
Item #: **CKD789**
Primary Barcode: **691062078924**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$20.99**

\$20.99 CD
691062078924



691062078924



ABOUT THIS RELEASE

Divine Art is delighted to present the February 2026 release of two piano quintets from composer Jim Aitchison, both drawing on his unique dual practice as composer and artist, creating music that responds to encounters with powerful works of art by leading visual artists. The collaboration between music, art, and artistry came together as part of a project with the Tremenhoe Sculpture Gardens, "Hearing Shadows Wordless Light". Both Piano Quintets also grew out of his close collaboration with Peter Sheppard Skærved, Roderick Chadwick, and the Kreutzer Quartet, whose fiercely intelligent commitment and unique experience of working in visual art contexts have underpinned so much of Aitchison's work over the past two decades. Aitchison has always been fascinated with chamber music for piano and strings, inspired by the interplay of texture and timbre, and the huge expressive range of the great masterpieces. His own piano quintets are astonishing and unexpected, recreating yet "busting down the walls" of the Germanic canon. Neither of the quintets attempts to convey, "explain", or illustrate the artworks. "Rather, there is an exploration of territory provoked and revealed in me: I am not responding directly to the artworks themselves but rather to the range of my own reactions emerging from experiencing them." Jim Aitchison studied composition at Nottingham University in the early 1990s. Then in 2000 a move to Cornwall brought a life-changing encounter with the artists of the St Ives School, and a decades-long interest in exploring correspondences between music and art was born. As a composer, he has worked in response to a range of internationally important visual artists including Gerhard Richter, Antony Gormley, Doris Salcedo, Anthony Caro, Peter Randall-Page, Mark Rothko, Richard Serra, Anish Kapoor, Richard Deacon, Terry Frost, Bridget Riley, and John Hoyland, with various galleries such as Tate Modern, Tate St Ives, the RA, and the Henry Moore Institute.



PIANO QUINTETS



Composer(s): **Jim Aitchison**

Artist(s): **Kreutzer Quartet Roderick Chadwick**

Label: **METIER (MTR)**

Release Type: **PHYSICAL**

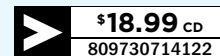
Item #: **MEX 77141**

Primary Barcode: **809730714122**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



809730714122



ABOUT THIS RELEASE

Sensual – that’s undoubtedly the word that best describes the music on this album dedicated to the early works of Josquin des Prez. In his early thirties, the composer was already developing a unique sense of sound and language. He knew how to make rhythms resonate, rendering them sometimes enveloping, sometimes liberating. His melodies are full of life – sometimes gentle, sometimes sinuous – and his duets seem to be made of glances exchanged between voices. Josquin composes with great finesse, playing on the contrasts between the intimate and the radiant. As in the art of his time, even when he addresses religious subjects, his music retains a sensual beauty, full of emotion and humanity.



MISSA L'AMI BAUDICHON



Composer(s): **Josquin Desprez**
Artist(s): **Cut Circle Jesse Rodin**
Label: **MUSIQUE EN WALLONIE (MEW)**

Release Type: **PHYSICAL**
Item #: **MEW2514**
Primary Barcode: **5425008325149**
Disc Count: **1**

Format(s): **COMPACT DISC**
US SRP: **\$20.99**

\$20.99 CD
5425008325149



5425008325149



ABOUT THIS RELEASE

Prize-winning composer Gregory Fritze has written over a hundred compositions for a variety of forces, and is also a greatly admired teacher. The four works on this album share programmatic perspectives. The city of London is evoked in a celebratory overture full of vitality, diversity, and pageantry; the two symphonies reflect Fritze's immersion in the warmth, landscape, and festive excitement of the city of Valencia; and the overture *Waterplace Park*, a popular meeting place in Providence, Rhode Island, is a jovial piece that features five unusual instrumental soloists.

Playing Time: 75:55 As rights in this sound recording, artwork, text, and translation material are owned by Naxos Music Group, all other rights are reserved. © 2025 Naxos Music Group. Made in Germany.		Gregory FRITZE (b. 1954) Overtures and Symphonies <table border="0"> <tr> <td>1. London Overture (2022)</td> <td>8:46</td> </tr> <tr> <td>A Day in Valencia (2022)</td> <td>28:30</td> </tr> <tr> <td>2. I. Sunrise over the Mediterranean</td> <td>5:17</td> </tr> <tr> <td>3. II. Workday</td> <td>10:03</td> </tr> <tr> <td>4. III. An Early Evening Walk</td> <td>4:09</td> </tr> <tr> <td>5. IV. Late Night at a Fiesta</td> <td>9:01</td> </tr> <tr> <td>6. Waterplace Park (2012)</td> <td>9:51</td> </tr> <tr> <td>Sinfonia de Valencia (2023)</td> <td>28:43</td> </tr> <tr> <td>7. I. Los Castillos</td> <td>8:34</td> </tr> <tr> <td>8. II. La Tomatina</td> <td>7:36</td> </tr> <tr> <td>9. III. Pastoral y las Montañas</td> <td>12:33</td> </tr> </table> WORLD PREMIERE RECORDINGS London Symphony Orchestra Rafael Sanz-Espert Recorded: 24-25 February 2024 at LSO St Luke's, London, England, UK Producer and editor: Jonathan Allen Engineer: Jonathan Stokes Booklet notes: Gregory Fritze Publisher: Musica Nova USA Kindly sponsored by Musica Nova USA Cover photo by gar718 (www.shutterstock.com) Naxos Rights (Europe) Ltd, 3rd Floor, Forum House, 41-51 Brighton Road, Redhill, Surrey, RH1 6YS, UK. info.NREU@naxos.com Contact: Naxos Deutschland Musik & Video Vertriebs-GmbH, Gruber Str. 40b, DE-85586 Poing, Germany. info@naxos.de	1. London Overture (2022)	8:46	A Day in Valencia (2022)	28:30	2. I. Sunrise over the Mediterranean	5:17	3. II. Workday	10:03	4. III. An Early Evening Walk	4:09	5. IV. Late Night at a Fiesta	9:01	6. Waterplace Park (2012)	9:51	Sinfonia de Valencia (2023)	28:43	7. I. Los Castillos	8:34	8. II. La Tomatina	7:36	9. III. Pastoral y las Montañas	12:33	AMERICAN CLASSICS Prize-winning composer Gregory Fritze has written over a hundred compositions for a variety of forces, and is also a greatly admired teacher. The four works on this album share programmatic perspectives. The city of London is evoked in a celebratory overture full of vitality, diversity and pageantry; the two symphonies reflect Fritze's immersion in the warmth, landscape, and festive excitement of the city of Valencia; and the overture <i>Waterplace Park</i>, a popular meeting place in Providence, Rhode Island, is a jovial piece that features five unusual instrumental soloists. www.naxos.com 6 36943 99642 3
1. London Overture (2022)	8:46																								
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7. I. Los Castillos	8:34																								
8. II. La Tomatina	7:36																								
9. III. Pastoral y las Montañas	12:33																								

G. FRITZE: OVERTURES & SYMPHONIES



Composer(s): **Fritze, Gregory**
Artist(s): **Sanz-Espert, Rafael; London Symphony Orchestra**
Label: **NAXOS CLASSICS (NCL)**
Release Type: **PHYSICAL**
Item #: **8559964**
Primary Barcode: **636943996423**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$19.99**

\$19.99 CD
636943996423



636943996423



ABOUT THIS RELEASE

The German pianist and teacher Theodor Kullak, a piano student of Carl Czerny among others, enjoyed a stellar career. His transcriptions, arrangements, and studies have proved enduring, while his lesser-known original works contain an abundance of persuasive pianistic colours. The pensive and dramatic *Grande Sonate* in F-sharp minor reveals the influence of Mendelssohn and Beethoven, and the *Symphonie de Piano* displays elements of Schumann as well as Kullak's fondness for Italian models. Virtuoso panache and drawing-room grace are also represented in the smaller works in this selection.

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Theodor KULLAK (1818-1882)		Musikakademie in Liechtenstein
Grande Sonate in F sharp minor, Op. 7 (c. 1842)	23:33	
1. I. Allegro	11:07	
2. II. Adagio	6:45	
3. III. Finale: Allegro	5:41	
Symphonie de Piano, Op. 27 (pub. c. 1848)	29:19	
4. I. Allegro	7:36	
5. II. Andante con moto	9:13	
6. III. Scherzo: Allegro vivace	4:12	
7. IV. Finale: Allegro con fuoco	8:18	
8. Ballade, Op. 54 (pub. c. 1849)**	6:32	
9. Scherzo in G minor, Op. 96 (pub. 1856)*	6:17	
10. Impromptu-Caprice in E flat major, Op. 97 (pub. 1856)*	5:55	

*WORLD PREMIERE RECORDING **FIRST COMMERCIAL RECORDING

Roman Fediurko, Piano

Recorded: 1-3 August 2024 at the Academy of Music in Liechtenstein, Peter Kienz Konstanzerhof, Nendels, Liechtenstein
Producer, engineer and editor: Tim Burton (K&A Productions Ltd) • Booklet notes: Rodney Smith
Publishers: Adolf Martin Schönsinger (A), Schönsinger & Co. (S), Breitkopf & Härtel (B)
Piano: Steinway Model D • Piano technician: Hans Schmeier Herold
This recording was made possible thanks to sponsorship from the Academy of Music in Liechtenstein (www.musikakademie.li)
Cover photo by Giesen and Hübner (www.steinertstock.com)

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NAXOS
8.574673
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Playing Time
72:06

747313467372

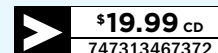
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Booklet notes in English
Made in Germany

KULLAK: PIANO WORKS



Composer(s): **Kullak, Theodor**
Artist(s): **Fediurko, Roman**
Label: **NAXOS CLASSICS (NCL)**
Release Type: **PHYSICAL**
Item #: **8574673**
Primary Barcode: **747313467372**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$19.99**



747313467372



ABOUT THIS RELEASE

Nikolay Roslavets was one of the great musical innovators of the 1920s, described by Stravinsky as “the most interesting Russian composer of the 20th century,” but vilified by the Soviet regime on account of his constant experimentation. His Piano Trio No. 4 is notable for its romantic and passionate spirit and complex polyphony. Shostakovich’s Piano Trio No. 2 is one of the most harrowing and revered of all his chamber works. The Piano Trio No. 1, a remarkable composition for a 16-year-old student, is a work of romantic intensity cast in a musical language recognisably that of Shostakovich.

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History of the Russian Piano Trio • 10
The Silver Age and Art Nouveau Era
ROSLAVETS • SHOSTAKOVICH

Nikolay ROSLAVETS (1881–1944)	Dmitry SHOSTAKOVICH (1906–1975)
Piano Trio No. 4 (1927)	Piano Trio No. 1 in C minor, Op. 8 (1923)
1 I. Moderato con moto – 40:25	11:36
2 II. Allegro vivace 6:52	Piano Trio No. 2 in E minor, Op. 67 (1944)
3 III. Lento 11:07	27:14
4 IV. Allegro risoluto 10:47	11:02
	7:34
	3:09
	5:24
	11:02

The Brahms Trio
Graf Mourja 1–4, Nikolai Sachenko 5–9, Violin
Kirill Rodin, Cello
Natalia Rubinstein, Piano

Recorded: 22 January 2017 (I–II), 23–24 March 2021 (III–IV) and 19–24 March 2024 (I–II) at the Large Hall of the Moscow Conservatory, Russia • Producer, engineer and editor, Mikhail Spassky
Booklet notes: Natalia Rubinstein • Publisher: Schott Music – Edition: Mainz, 1991 (I–II), DSCHEIDT Editionen – Edition: rev. Boris Tschernik (1981), Moscow, 2010 (III–IV), State Music Publishers – Edition: Moscow, 1968 (I–II)
Cover photos: Left: Nikolay Roslavets • Right: Dmitry Shostakovich (both by unknown photographers)

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NAXOS
8.574691
DDD
Playing Time
79:33
747313469178
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HISTORY OF THE RUSSIAN PIANO TRIO, PART II: THE SILVER AGE AND ART NOUVEAU ERA, VOL. 10: SOVIET AVANT- GARDE



Composer(s): **Roslavets, Nikolay
Andreyevich; Shostakovich, Dmitri**

Artist(s): **Brahms Trio**

Label: **NAXOS CLASSICS (NCL)**

Release Type: **PHYSICAL**

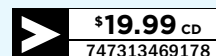
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Primary Barcode: **747313469178**

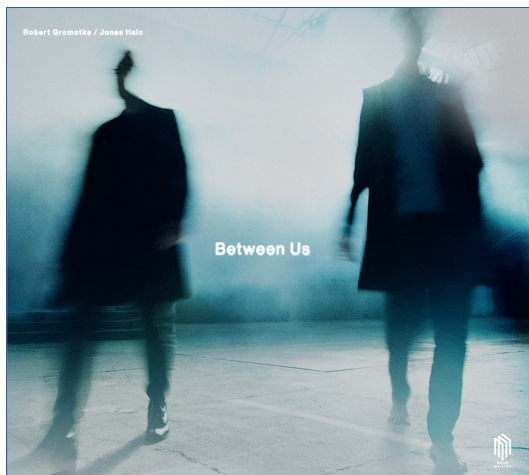
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



747313469178



ABOUT THIS RELEASE

The piano duo Jonas Hain & Robert Gromotka are joined by cello and violin for added depth and color in this new release. It is a concept album exploring human relationships and the invisible spaces between two people, blending neoclassical clarity with cinematic intensity, creating emotionally resonant soundscapes. Each composition captures moments of closeness, distance, and reflection. For fans of Nils Frahm, Max Richter, and Ólafur Arnalds – intimate, poetic, and moving.



BETWEEN US



Composer(s): **Robert Gromotka Jonas Hain**

Artist(s): **Jonas Hain Robert Gromotka**

Label: **NEUE MEISTER (NEU)**

Release Type: **PHYSICAL**

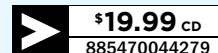
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Primary Barcode: **885470044279**

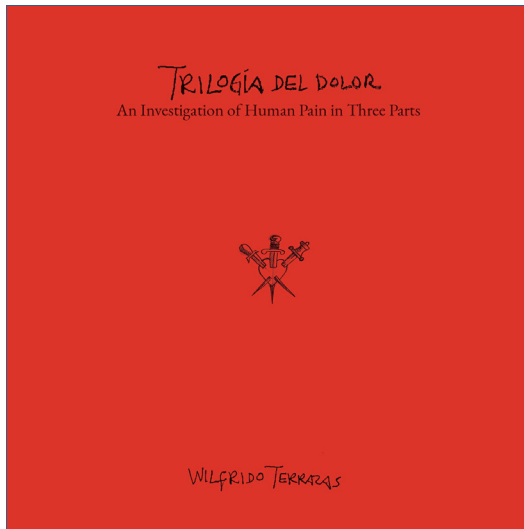
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**

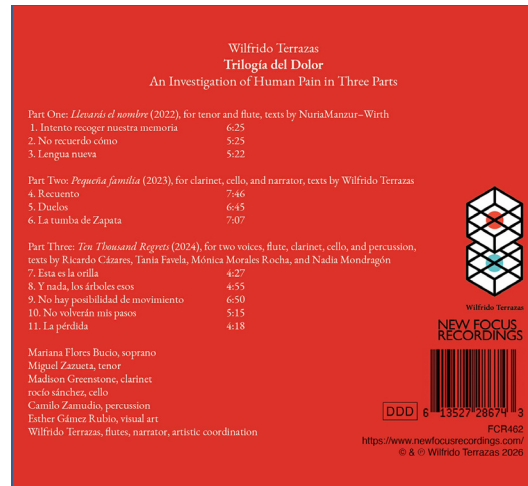


885470044279



ABOUT THIS RELEASE

Flutist and composer Wilfrido Terrazas presents *Trilogía del Dolor* (Trilogy of Pain), a collection of works blending music and poetry to explore the complexities of the human experience of pain. Going beyond common idealizations, the trilogy seeks to spark conversations and challenge taboos around pain, featuring poignant texts by Mexican authors Nuria Manzur–Wirth, Ricardo Cázares, Tania Favela, Mónica Morales Rocha, Nadia Mondragón, and the composer, in conversation with the unique visual imagination of artist Esther Gámez Rubio. The album features the vocal artistry of soprano Mariana Flores Bucio and tenor Miguel Zazueta, and the fiery talents of clarinetist Madison Greenstone, cellist Rocío Sánchez, percussionist Camilo Zamudio, and Terrazas on flutes and narration.



TRILOGIA DEL DOLOR

NEW FOCUS RECORDINGS

Composer(s): **Wilfrido Terrazas**

Artist(s): **Mariana Flores Bucio Miguel Zazueta
Madison Greenstone Rocío Sanchez Camilo
Zamudio Wilfrido Terrazas**

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

Release Type: **PHYSICAL**

Item #: **FCR462**

Primary Barcode: **613527286743**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**

\$18.99 CD
613527286743



613527286743



ABOUT THIS RELEASE

Ensemble Dal Niente's newest release, portrait RE / Flux / Pacific Time, chronicles their immersive collaborations with composers, featuring three works by George Lewis, Carola Bauckholt, and Igor Santos that represent the culmination of long-standing working relationships with the critically acclaimed Chicago-based ensemble.



PORTRAIT RE / FLUX / PACIFIC TIME

NEW FOCUS
RECORDINGS

Composer(s): **Bauckholt, Carola; Lewis, George; Santos, Igor**

Artist(s): **Ensemble Dal Niente; Lewanski, Michael**

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

Release Type: **PHYSICAL**

Item #: **FCR478**

Primary Barcode: **613527408091**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**

\$18.99 CD
613527408091



613527408091



ABOUT THIS RELEASE

Since its foundation in 2013, the Berlin Opera Group has made a name for itself with Berlin premieres such as Donizetti's *Deux Hommes et une Femme* and *Betty*, and other operatic rarities. This album is a Deutschlandfunk Kultur recording of the 2021 performance of Pietro Mascagni's *Zanetto* from the Konzerthaus Berlin. Yajie Zhang was also heard in the role of Ugo d'Asti (OC989). The orchestra of the Berlin Opera Group plays under the direction of Felix Krieger.



ZANETTO

Composer(s): **Mascagni, Pietro; Menasci, Guido; Targioni-Tozzetti, Giovanni**

Artist(s): **Zhang, Yajie; Veghiyan, Narine; Berliner Operngruppe Chor; Berliner Operngruppe Orchester; Krieger, Felix**

Label: **OEHMS CLASSICS (OEH)**

Release Type: **PHYSICAL**

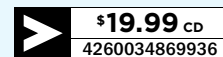
Item #: **OC 993**

Primary Barcode: **4260034869936**

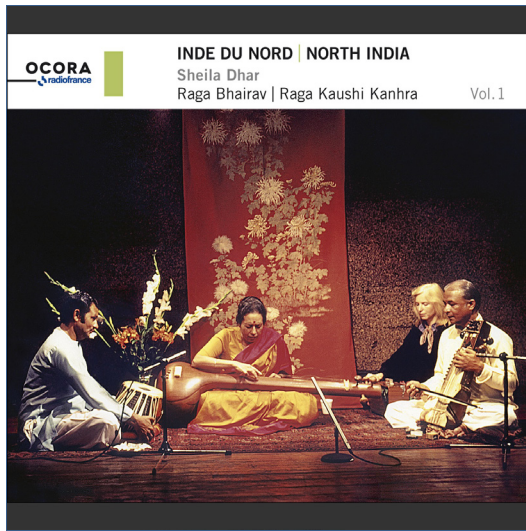
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



4260034869936



ABOUT THIS RELEASE

Singer Sheila Dhar, a disciple of Ustad Fayyaz Ahmed Khan (a leading figure in Hindustani classical singing), through the ragas Bhairav and Kaushi Kanhra, traces the many facets of the Kirana gharana musical lineage with sobriety, fidelity, and depth. "Raga, the central concept in all Indian music, is a Sanskrit term which means passion, colour, and attachment, something which has the effect of colouring the hearts of people. The music is never 'prepared', but rather a live communication in which the listener contributes to the reality of each moment. The ideal of the singer is to share with the listener all phases of the creative process, much like an idea developed in extemporaneous speech. (...) In raga development the musician envisions a heightened state of being through the portraiture in the lines of the raga. The lines, colours, and feelings offered by the raga create a field of awareness in which the listener can share in the intended evocation. This live chemistry of participation is a vital factor in traditional performances." - Sheila Dhar



V1: NORTH INDIA - SHEILA DHAR

Composer(s): **Sheila Dhar**

Artist(s): **Sheila Dhar**

Label: **OUTNOTE (OTN)**

Release Type: **PHYSICAL**

Item #: **C561017**

Primary Barcode: **3415820001163**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

\$20.99 CD
3415820001163



3415820001163



ABOUT THIS RELEASE

Irish Chamber Orchestra and Jörg Widmann present the album *Invitation*, featuring masterworks by Mozart, Mendelssohn, and Schumann. This album celebrates a remarkable ten-year creative partnership between the ICO and Jörg Widmann, who, while now pursuing new projects, remains closely connected with the ensemble. Marking the ICO's first recording with PENTATONE, *Invitation* captures the orchestra at its most expressive, from the taut intensity and contrapuntal precision of Mozart's C-minor Serenade for Winds to the buoyant energy and intricate textures of Mendelssohn's String Symphony No. 8. Widmann's direction brings out the rich interplay of voices, the lyrical clarity of the winds and strings, and the dynamic contrasts that give each work its distinctive character. The album concludes with Schumann's Overture, Scherzo and Finale, delivered with infectious rhythmic drive and exuberant lyricism. The ICO's finely tuned ensemble playing highlights the sparkling dialogue between strings and winds, while Widmann shapes the work's sweeping gestures and playful contrasts with precision and vitality. Across these three composers, *Invitation* offers listeners an immediate sense of drama, wit, and emotional depth, revealing the subtle humour, harmonic brilliance, and expressive contrasts that define each masterpiece, and celebrating a decade of collaboration between conductor and orchestra.



INVITATION

PENTATONE

Composer(s): **Felix Mendelssohn Bartholdy W**

Artist(s): **Irish Chamber Orchestra Jorg Widmann**

Label: **PENTATONE MUSIC (PEN)**

Release Type: **PHYSICAL**

Item #: **PTC5187511**

Primary Barcode: **8717306265119**

Disc Count: **1**

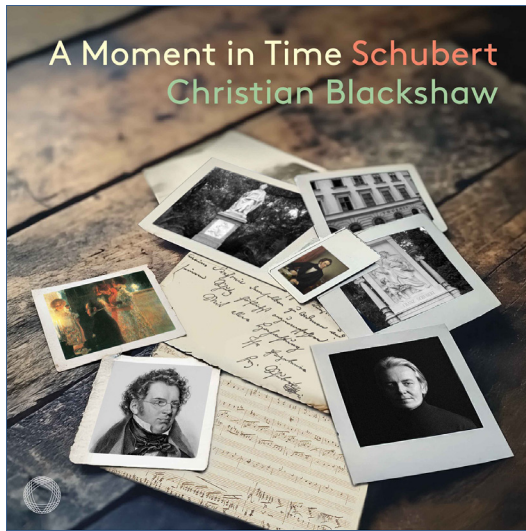
Format(s): **COMPACT DISC**

US SRP: **\$17.99**

\$17.99 CD
8717306265119



8717306265119



ABOUT THIS RELEASE

Pianist Christian Blackshaw presents *A Moment in Time*, an intimate exploration of Franz Schubert's late masterworks. The album features the Four Impromptus, D. 899, written in 1827, in which Schubert transforms the simple impromptu into "a harmonically connected cycle of unparalleled beauty." From the dramatic intensity of the first to the serene beauty of the third and the triumph over darkness in the fourth, Blackshaw reveals the depth, subtlety, and emotional brilliance of Schubert's music. The album also presents the Sonata No. 21 in B-flat Major, D. 960, one of Schubert's last major works for solo piano, composed during spring and autumn of 1828. Its movements traverse hope, despair, and luminous introspection, culminating in a finale of quiet triumph. For Blackshaw, these performances are a personal reflection — a snapshot in time of both Schubert's genius and his own lifelong engagement with these works.



A MOMENT IN TIME

PENTATONE

Composer(s): **Franz Schubert**

Artist(s): **Christian Blackshaw**

Label: **PENTATONE MUSIC (PEN)**

Release Type: **PHYSICAL**

Item #: **PTC5187532**

Primary Barcode: **8717306265324**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$17.99**



\$17.99 CD

8717306265324



8717306265324

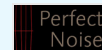


ABOUT THIS RELEASE

Our debut album tells of creative connections spanning centuries and of the curiosity and passion that keep music relevant and alive today. We move playfully between rarely heard and well-known masterworks of the Baroque, presenting both ensemble and solo works to create a richly textured soundscape. Many of the composers featured on this album were linked through personal or artistic exchange. Telemann, Handel, Corelli, and the mysterious Mrs. Philharmonica were not only connected stylistically, but also crossed paths in the musical centers of Europe such as London, Hamburg, and Rome.



KALEIDOSONIC



Composer(s): **Arcangelo Corelli Andrea Falc**

Artist(s): **Tabea Wink Marie Sophie Wunder**

Anna Maria Rudolph Dominik Heidl

Label: **Perfect Noise (PRNO)**

Release Type: **PHYSICAL**

Item #: **PN 2601**

Primary Barcode: **0719279934250**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



\$16.99 CD

0719279934250



0719279934250



ABOUT THIS RELEASE

The largest amount of organ music that has survived from earlier members of Johann Sebastian Bach's family was penned by Johann Michael Bach (1648–1694), a cousin of J.S. Bach's father and also the father of Maria Barbara, J.S. Bach's first wife. It is a collection of chorale preludes spread out over the liturgical year, although it is not possible to state that the collection is as ambitious and complete as that of Johann Sebastian's own (incomplete) *Orgelbüchlein*. The majority of these chorales can be found in the Neumeister Collection; this also contains a number of Johann Sebastian's early works that bear clear links to compositions by his first father-in-law.



EIN ORGELBUCHLEIN



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

Artist(s): **Cindy Castillo**

Label: **RICERCAR (RIC)**

Release Type: **PHYSICAL**

Item #: **RIC491**

Primary Barcode: **5400439004917**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



\$20.99 CD

5400439004917



5400439004917



ABOUT THIS RELEASE

LIM Cosmic Pop Rhapsody is a concept album created by the global collective LIM, led by Dr. Susan Lim and Christina Teenz Tan, and executive produced by Deepak Sharma. Recorded at Abbey Road Studios, it blends science fiction, music, and storytelling in a 17-track cosmic journey where humans and AI-enabled inanimates seek harmony across the universe. With compositions by Joi Barua, Manu Martin, Matthieu Eymard, and Ron J. Danziger, and performances by international artists including Killian Donnelly, Lucy St. Louis, and Cassie Simone, this vibrant, multi-genre soundtrack unites orchestral grandeur, pop energy, and narrative imagination in a celebration of creativity and companionship.



LIM COSMIC POP RHAPSODY

signum
CLASSICS

Composer(s): **Joi Barua Ron J Danziger Mat**
Artist(s): **Killian Donnelly Daniel Bellusci**
Cassie Simone Carl Man Joi Barua Lucy St.
Louis Matthieu Eymard Brendan Power E
Label: **Signum Classics (SIG)**

Release Type: **PHYSICAL**

Item #: **SIGCD976**

Primary Barcode: **635212097625**

Disc Count: **1**

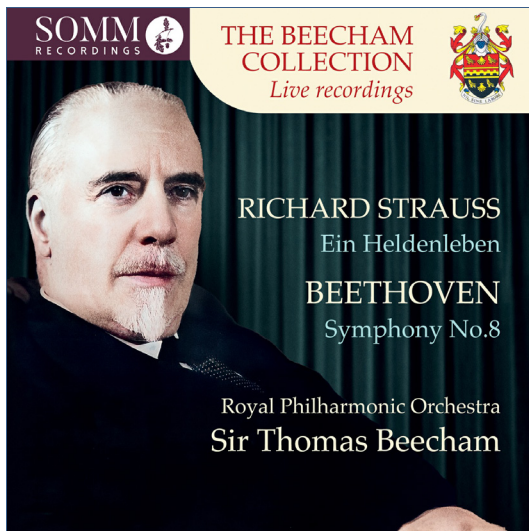
Format(s): **COMPACT DISC**

US SRP: **\$19.99**

\$19.99 CD
635212097625

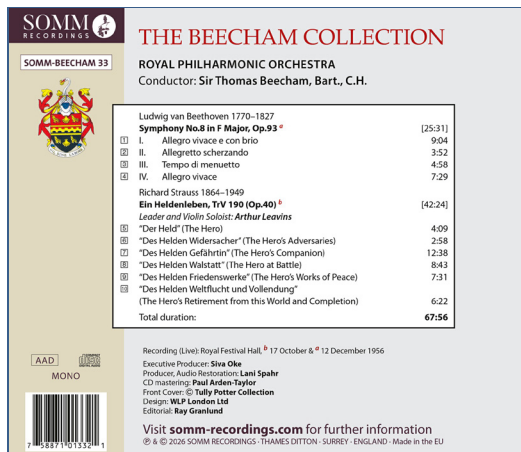


635212097625



ABOUT THIS RELEASE

Sir Thomas Beecham had a long association with the works of Richard Strauss, to the extent that Strauss once told him, "What you have done for my works in England cannot be sufficiently appreciated." SOMM Recordings pays tribute to this collaboration between two musical giants of the early twentieth century—and throws in an early nineteenth-century powerhouse for good measure—with the release of Beecham Conducts R. Strauss and Beethoven. This is the 33rd edition of SOMM's long-running and acclaimed series The Beecham Collection, and it marks the 70th anniversary of two remarkable recordings from 1956. Once again, audio engineer Lani Spahr brings his depth of musicality and technical expertise to these newly restored masterworks. In addition to his determined efforts to put Strauss's operas on the London stage—beginning with conducting the British premiere of Strauss's opera Elektra in 1910—Beecham was enthusiastic about Strauss's tone poems. Ein Heldenleben, in particular, became something of a calling card for him. In 1947, he made a studio recording of the tone poem with the recently established Royal Philharmonic Orchestra. A few weeks after his death in 1961, his 1958 stereo recording of Ein Heldenleben was released. The present live recording comes from an all-Strauss concert given at the Royal Festival Hall on 17 October 1956. The first half of the programme included Macbeth, Le Bourgeois Gentilhomme, and the Dance of the Seven Veils, which SOMM released in 2023 (ARIADNE 5021). The second half, heard here, was devoted to Ein Heldenleben. Strauss's eighth tone poem is considered somewhat autobiographical despite his insistence that the hero was "not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism." It traces the dramatic arc of the hero's life through his adversaries and his companion; at battle and in peace; and it closes with his retirement from this world.



SYMPHONY NO. 8 IN F MAJOR



Composer(s): **Johann Nepomuk Hummel Franz S**

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

Label: **Somm Recordings (SOM)**

Release Type: **PHYSICAL**

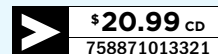
Item #: **SOMM-BEECHAM 33**

Primary Barcode: **758871013321**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

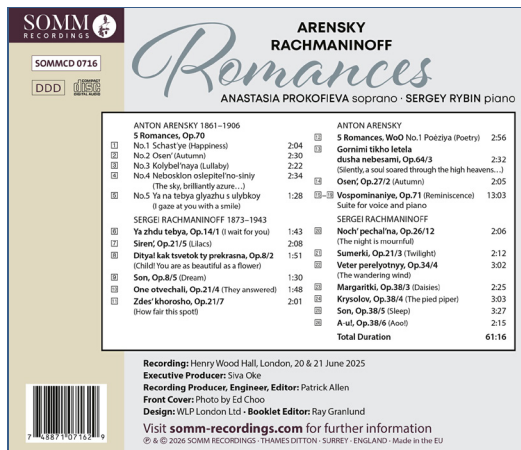


758871013321



ABOUT THIS RELEASE

MM Recordings presents a seductive and captivating release of Russian art songs, an intriguing juxtaposition of Russian Romances for voice and piano by Anton Arensky (1861–1906) and his student Sergei Rachmaninoff (1873–1943). The recital, “performed with great charm and sympathy” (Opera Today), features two artists making their debut for SOMM: lyric coloratura soprano Anastasia Prokofieva—a rising young star in the opera world, described as “striking” by Opera Magazine—and London-based conductor, pianist, and vocal coach Sergey Rybin, an Associate of the Royal Academy of Music, where he studied under SOMM recording artist Malcolm Martineau. Sergey Rybin’s excellent notes, together with full texts and translations, help bring these neglected gems to light and highlight the inner connection between Arensky and Rachmaninoff. While there is no doubt that Rachmaninoff was possessed of a unique and innate musical gift, he acknowledged the profound influence of his teacher and mentor Arensky, who was his professor of harmony, counterpoint, and free composition at the Moscow Conservatory between 1885 and 1888, when Rachmaninoff was still a teenager. Arensky’s writing—and Rachmaninoff’s, too—is full of eminently singable melodies that are deeply connected both to bel canto and to a Russian folk aesthetic. Sergey Rybin also makes the point that a certain virtuosic flair in the piano parts of these románsy, by both the professor and the pupil, “are unmistakably the branches of the same stylistic tree.” Anton Arensky studied composition with Nikolai Rimsky-Korsakov at the St. Petersburg Conservatory, and he was just twenty-one when he began teaching harmony and counterpoint—and later, instrumentation and free composition—at the Moscow Conservatory. While his role as a teacher may well be his most lasting contribution, he remained active as a composer of operas, symphonies, concertos, chamber music, and piano works.



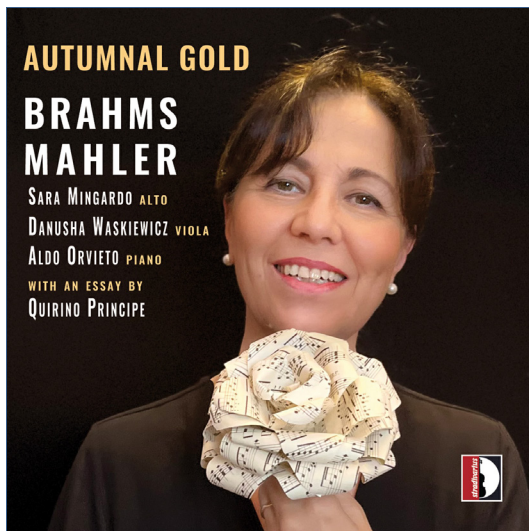
ROMANCES

Composer(s): **Anton Arensky Sergei Rachmani**
Artist(s): **Anastasia Prokofieva Sergey Rybin**
Label: **Somm Recordings (SOM)**
Release Type: **PHYSICAL**
Item #: **SOMMCD 0716**
Primary Barcode: **748871071629**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$20.99**

\$20.99 CD
748871071629



748871071629



ABOUT THIS RELEASE

A selection of Lieder, however broad, focuses performance on the German language, as dictated by the theoretical, historical, and technical definition of the word "Lied," of the genre "Lieder." What is more, this particular selection of Lieder, though broad, gravitates around a strong poetic inspiration which, entrusted here to Sara Mingardo, is oriented towards the evocation of moonlit nights, of mysterious nocturnal scents, of that contemplative solitude that quivers between the two extremes of eros and nostalgia. The Lieder of Brahms and Mahler promise cosmic dimensions in the sphere of the sublime. In these, too, the listener also moves, but in ascent or descent: (s)he "moves his (her) steps" not here and there, but into the depths which, when inverted, lead to the heights of heaven, in a sphere almost independent of time and space. At this point our reconnaissance brings us to the music presented for our enjoyment on this CD. Here again, one senses the air and the motion of the passeggiata, of an easy, informal stroll. This apparently unlikely association is prompted by the metaphorical image of music in the open air as a leisure pursuit, as entertainment. And here is the nub: this image, which implies the idea of "movement" in space and time (the brief space of a public garden, the brief space of a spring afternoon, or that between summer and autumn), takes on much broader ramifications as soon as we establish a logical connection between the democratic social and cultural function of the "Proms" and the mature self-analysis of the kind of lofty, profound music, intimately bound up with a poetic text of similar spiritual level, that was such a feature of Austro-German culture between 1860 and 1914, between the national (or even "nationalistic") undertones of the said culture and the First World War. The historical parallel is not negligible.



AUTUMN GOLD

Composer(s): **Bible; Brahms, Johannes; Geibel, Emanuel von; Groth, Klaus; Hoffmann von Fallersleben, August Heinrich; Höfky, Ludwig Christoph Heinrich; Lingg, Hermann von; Mahler, Gustav; Rückert, Friedrich**

Artist(s): **Mingardo, Sara; Waskiewicz, Danusha; Orvieto, Aldo**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

Item #: **STR37155**

Primary Barcode: **8011570371553**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**

\$16.99 CD
8011570371553



8011570371553



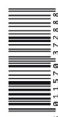
ABOUT THIS RELEASE

This recording is a thematic and cultural journey through the figure of François de Fossa, a nineteenth-century military musician and guitarist who distilled multiple influences through his nature as both traveller and innovator. The selection of works highlights not only the guitar's virtuosic possibilities, but also its remarkable ability to act as a bridge between cultures and musical styles. Viennese Classicism: Through his transcriptions of Haydn and his admiration for Beethoven, de Fossa brought the guitar into dialogue with one of Europe's most refined and universal musical idioms. The Iberian Connection: His travels in Spain and his military career exposed him to Iberian melodic and rhythmic patterns that weave their way throughout his music.

François de Fossa (1861 - 1936)		
<i>Première Fantaisie, Op. 5</i>		
Adagio	05'02"	
Rondò	05'54"	
<i>Troisième Fantaisie, Op. 10 sur un Thème de Beethoven</i>		
Largo	04'40"	
Tema e Variazioni	15'20"	
<i>Cinquième Fantaisie, Op. 12, sur l'air des Folies d'Espagne</i>		
	07'10"	
<i>Divertimento n. 2 dai "Quattro Divertimenti" di Haydn</i>		
Largo Cantabile	07'09"	
Allegro	05'38"	
<i>Recuerdo, de su siempre Afmo. Amigo (dedicato a Dionisio Aguado)</i>		
Andante Largo - Allegretto - Maggiore	07'42"	

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CD T.T. 58'38"



THE GUITAR SOLDIER



Composer(s): **Fossa, François de**

Artist(s): **Provenzi, Samuele**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

Item #: **STR37288**

Primary Barcode: **8011570372888**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**

\$16.99 CD
8011570372888



8011570372888



ABOUT THIS RELEASE

String Works As a teenager, I studied violin privately for about a year. Despite my best efforts, I never truly learned to play—couldn't even manage a simple melody. Yet the raw, untamed sounds of the violin—the fleeting, wild noises it could produce—captivated me. Even now, though I still can't play a tune, I remain enchanted by its voice: the subtle, mournful cries and the bright, shimmering whispers. String instruments have long been my silent idols, their voices resonating with a deep, almost mystical beauty. Since I began composing, I've been drawn again and again to their warmth, vibrancy, and the intensity of their impassioned screams. Over the years, I've written many works for strings—each one an attempt to enter, and perhaps never fully master, their enigmatic world. String Works gathers pieces I've written for strings across the past decade. Creating them has been my joy, my privilege, and my constant fascination: an unfolding journey into a soundworld as elusive, strange, and beautiful as the strings themselves.



MOON HA: STRING WORKS



Composer(s): **Ha, Moon Young**
Artist(s): **Amorsima Trio; Ha, Moon Young; Capone, Michael; Momena Quartet; JACK Quartet; Mivos Quartet; Detwiler, Mia**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

Item #: **STR37320**

Primary Barcode: **8011570373205**

Disk Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**

\$16.99 CD
8011570373205



8011570373205



ABOUT THIS RELEASE

A programme that brings together two compositions very far from each other in time, both entitled Sonata, promises much for the imagination. The two Sonatas, for opposing reasons, were the last sonatas to be published during the lifetime of the two composers. Between them, like a bridge, is a piece permeated by the memory of water: how, then, can one give form to this intertwining? A profound ambiguity, between smiling and melancholy, inhabits the poetic world of the Sonata in G major, Op. 78, D. 894. Schubert had very clear ideas about the formal structure of the piece, thinking of a unified structure in four movements. Schubert had already seen that framework dissolve in the hands of his beloved Beethoven, who, in the two Sonatas of Op. 27, blurred the lines with regard to his scores, constructing complex, sometimes cyclical structures in which all traditional patterns disintegrate, creating a genre that is increasingly difficult to appreciate; on the other hand, with the Sonata in A minor, D. 845, Schubert had already been designated by music critics as the possible successor to such experimentation. Luciano Berio, who dedicated memorable tributes to Schubert such as *Rendering* (1989/90), also experimented, in the last years of his life, with the form that so obsessed Schubert: *Sonata* (2001) is a wonderful piece that brings both his career and his piano repertoire to a close. To explain how to approach it, we would like to pass the word to Marco Uvietta, who was able to study its structure closely, consulting with the composer himself: Berio speaks of the Sonata as a structure made up of different blocks, which are held together by elements that act as continuous transitions. In the words of the composer: just as when traveling by train, the landscapes change, but the pylons continue to pass before our eyes, and we always look out of the same window.



WITHIN THE WAVES



Composer(s): **Berio, Luciano; Schubert, Franz**

Artist(s): **Vaarni, Sanna**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

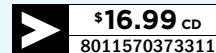
Item #: **STR37331**

Primary Barcode: **8011570373311**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



8011570373311



ABOUT THIS RELEASE

Why our title Bliss? It is a word that evokes a joy so perfect, so blessed, that it transcends daily life and is distilled into the work of art. The songs contained in this album explore the sentiment of love in its several aspects, shading from feelings of desire to regret for absence, from passion to surrender, from tenderness to melancholy. Amy Beach, Cécile Chaminade and Gilda Ruta transformed the evocative power of love poetry into music, capturing in their canti d'amore moments of pure ecstasy and heartrending beauty. But Bliss refers not only to the ecstasy of love: it is also an ecstasy of artistic creation, the act of expression by which these composers gave voice to their sentiments, unrefined and in absolute sincerity.



BLISS: CANTI D'AMORE



Composer(s): **Anonymous; Beach, Amy; Browning, Robert; Chaminade, Cécile; Fortolis, Ludovic; Ginisty, Paul; Guinand, Édouard; Heine, Heinrich; Hugo, Victor; Jansen, Erich; Lancellotti, Vincenzina de Felice; Nettleton, Jessie Hague; Ochsner, Bertha; Pagliara, Rocco Emanuele; Ronsard, Pierre de; Ruta, Gilda; Silvestre, Armand; Spadaccini, Ottavio**

Artist(s): **Pennica, Elisa; De Carlo, Sabrina; Feest, Jalle; Giannelli, Francesco**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

Item #: **STR37334**

Primary Barcode: **8011570373342**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**

\$16.99 CD
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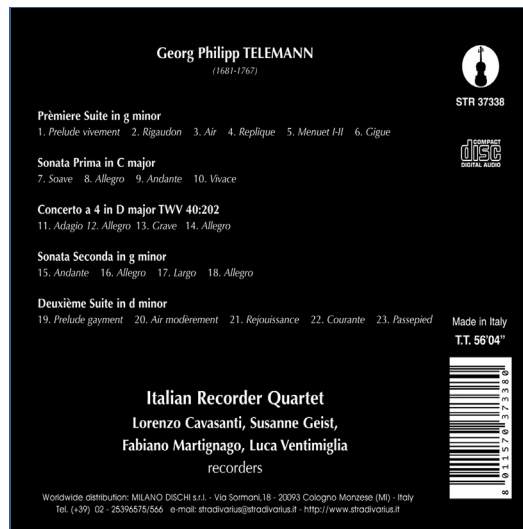


8011570373342



ABOUT THIS RELEASE

The quartets featured on this CD belong to the first collection of quartets that Telemann wrote in Hamburg in 1730, in anticipation of a trip to Paris (which he would only make in the autumn of 1737, staying in the French capital for eight months), invited by four important French musicians: the flautist Michel Blavet, the violinist Jean-Pierre Guignon, the gambist Jean-Baptiste Forqueray and a cellist and harpsichordist named Prince Édouard. The collection was published in 1730 and contributed significantly to the spread of the composer's fame throughout Europe, particularly in France (so much so that it was reprinted by the Parisian publisher Le Clerc in 1736); it includes six quartets, and was published under the Italian title *Quadri a violino, flauto traversiere, viola di gamba o violoncello, e fondamento: ripartiti in 2. concerti, 2. balletti, 2. sonate*. The six *Quadri* constitute a *réunion des goûts*, as they incorporate diverse national styles. Although traces of the "German style" can be detected in each of them, the French style clearly prevails in the suites, while the Italian style dominates the sonatas.



TELEMANN: QUADRI, HAMBURG 1730



Composer(s): **Cavasanti, Lorenzo; Geist, Susanne; Martignago, Fabiano; Telemann, Georg Philipp; Ventimiglia, Luca**

Artist(s): **Italian Recorder Quartet**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

Item #: **STR37338**

Primary Barcode: **8011570373380**

Disc Count: **1**

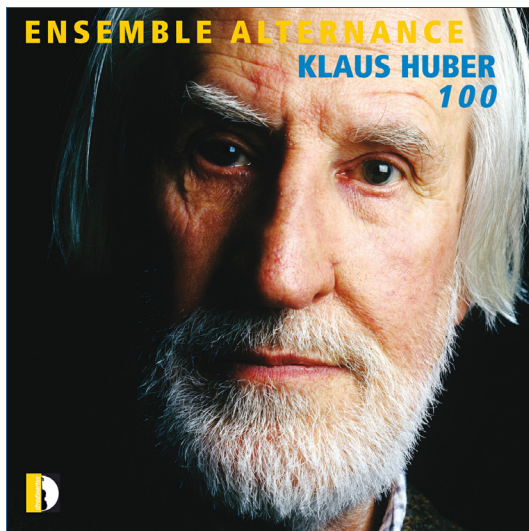
Format(s): **COMPACT DISC**

US SRP: **\$16.99**

\$16.99 CD
8011570373380



8011570373380



ABOUT THIS RELEASE

Once upon a time... To walk with Klaus Huber along the path of creation for more than two decades is a singular experience. It's always in the present tense, because his friend's human imprint is indelible, and his music is one of those whose line and density transcend time. The political and musical projects carried out in their time with talent, and each in their own style, by the great musical figures of the twentieth century, including Luigi Nono, Pierre Boulez, Iannis Xenakis, Klaus Huber and others, reveal by contrast an abysmal contemporary void. Maintaining a confusion between entertainment and culture, subject to the diktats of the quantifiable, the marketable and the "accessible," our leaders now navigate by relying on a deregulated sextant: vagueness, ignorance, mediocrity and the secondary triumph. In this chaos, Klaus Huber's mission to give music the ability to shake people's consciences has taken on an imperative, not to say quasi-revolutionary, character. However, let there be no misapprehension: Klaus Huber's revolution is not that of those critics whose appetite for tabula rasa is merely the mirror image of their fascination for a conservatism even more outrageous than the one they claim to oppose. History is full of these false noses. His is in a completely different vein. It is personal, authentic and uncompromising, astronomical in the sense of a backward-looking movement, and a demanding but also benevolent introspection. His weapon? Music, which demands of both performer and listener a disposition that transcends and emancipates us in the sharing of an active spiritual communion of listening. Like the vigorous flame of utopia preserved from the mortifying Soviet glacial by the poet Ossip Mandelstam, a literary source, among others, where Klaus Huber drank, the flame in the form of a legacy that Klaus transmits to us, at a time when we are celebrating the centenary of his birth, radiates our chaotic and suffering contemporary horizon with its invigorating and regenerating fires. Jean-Luc Menet



KLAUS HUBER 100



Composer(s): **Baldassaré, Frédéric; Huber, Klaus; Menet, Jean-Luc; Pauset, Brice**
Artist(s): **Ensemble Alternance; Menet, Jean-Luc; Baldassaré, Frédéric**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

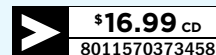
Item #: **STR37345**

Primary Barcode: **8011570373458**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



8011570373458



ABOUT THIS RELEASE

The rich musical heritage of the Litvaks is only just beginning to be explored. The music by Jewish composers who were born in, lived in, or emigrated from Lithuania has been lurking in the background for many years. This new creative chapter opens with an album that features two prominent musical figures, the Lithuanian violinist Dalia Dedinskaite and the Canadian pianist Walter Delahunt. Together, they present a musical journey showcasing the creativity of the Litvaks, from Lazdijai in Lithuania to Hollywood in the USA. The album's title, Estrellita (The Star), is not only an allusion to one of its pieces, but also a multi-sensory symbol. Estrellita, also the Star of David, is a light in the darkness, a star of remembrance. It illuminates the paths of personalities, destinies, and creativity, from those who left to those who stayed. The album Estrellita draws parallels between the lives and works of two legendary 20th-century Litvaks, Jascha Heifetz (1901–1987) and Joseph Achron (1886–1943). It also opens up the musical world of Anatolijus Šenderovas (1945–2019), one of the most prominent Lithuanian composers of the second half of the 20th century and the early 21st century.

ESTRELLITA



Composer(s): **Achron, Joseph; Auer, Leopold; Gershwin, George; Heifetz, Jascha; Ponce, Manuel Maria; Šenderovas, Anatolijus**

Artist(s): **Delahunt, Walter; Dedinskaite, Dalia**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

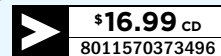
Item #: **STR37349**

Primary Barcode: **8011570373496**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



8011570373496



ABOUT THIS RELEASE

All the works on this CD share a constant feature: the musical “gesture,” which is at the origin of each piece. This “gesture” may appear in several ways. It may be brief and concise, as in the opening of “...a riveder le stelle,” or more complex and extensive, as in the beginning of “Mosaico.” In all cases, however, the “gesture” creates a “figure” and a “situation” that sets off a process of transformation. As in a theatrical scene, even a short one, the instrument is like a character who acts through this or that “gesture,” expressing speech through articulated transforming figures. Just like a monologue or, in other cases, like a dialogue. A guitar, a violin, a harp, or a cello are not just musical instruments. They are “characters” with their own personality and a story to tell. Furthermore, each piece is a story where several situations occur and memories from the past return. “Narration” is another basic element of my way of composing. It can take different routes, reaching different destinations. The last part of “Youth,” written for harp, rediscovers the vague memory of a 70s song that I loved when I was a teenager. The end of “...a riveder le stelle” and “Mosaico” are concluding moments of a journey where many things had happened, and where now, looking back, we can understand the sense of them and the sense of the journey itself. At no point are the direction and the destination set at the beginning. They are “found” along the way, for what is important is the journey. Simone Fontanelli



STRINGS OF AN IMAGINARY



Composer(s): **Fontanelli, Simone;**
Shakespeare, William

Artist(s): **Rigamonti, Emanuele; Dieci, Andrea;**
Baxe, Antigoni; Perera, Cecilio; Robertson,
Fiona; Paschetta, Miriam; Tzortzis,
Panagiotis

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

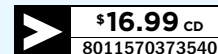
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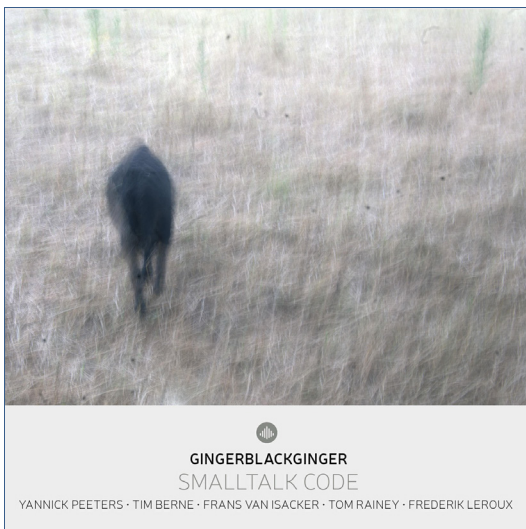
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



8011570373540



ABOUT THIS RELEASE

GingerBlackGinger, the daring and authentic project centered around Belgian double bass player Yannick Peeters, has entered a new chapter. They are now joined by American avant-garde alto saxophonist Tim Berne. Their new album, titled Smalltalk Code, will be released in February 2026 by Challenge Records (NL). "Tim is a hero of mine, a great example when it comes to music composition. I didn't even dare ask him to join at first. This project is going to be unique; I don't know of many bands with two alto saxophones. I'm excited to see the dynamic form between Tim and Frans Van Isacker. Tim has such a strong personality, he has a great impact on our sound. The fact that Tim and Tom Rainey have played together before means there was an element of trust there from the beginning." – Yannick Peeters

GingerBlackGinger is made up of Yannick Peeters (BE) on double bass (Jakob Bro, Frank Vaganée, Chris Joris, Mark Feldman, Jim Black, Joshua Redman, Hank Roberts); Frederik Leroux (BE) on guitar (Flat Earth Society, Ruben Machtelinkx, Joachim Badenhorst, Lander Gyselinck, Steven Delannoye); Frans Van Isacker (BE) on saxophone and clarinet (Tom Malmendier, Quentin Stokart, Ottla, Chantal Acda & The Atlantic Drifters); Tom Rainey (US) on drums (Fred Hersch, Ingrid Laubrock, Mary Halvorson, Mark Helias, Joey Baron, Jim Black); and now Tim Berne (US) on saxophone (Paul Motian, Bill Frisell, Hank Roberts, John Zorn, Marc Ducret, Michael Formanek, Craig Taborn). These are personalities with a vision: creative, stubborn people who won't settle for mediocrity; restless spirits who keep looking for new sounds, contexts, and like-minded people, and are therefore the ideal partners in crime for Peeters. In January 2024, the band released their debut album GingerBlackGinger. This album combines elaborate soundscapes, brief bursts of energy, and mesmerizing grooves. In May of 2025, Yannick Peeters was given carte blanche by Bozar.

SMALLTALK CODE GINGERBLACKGINGER

YANNICK PEETERS • TIM BERNE • FRANS VAN ISACKER • TOM RAINEY • FREDERIK LEROUX

- 1 LUCID - 4:56
- 2 WALDEN - 4:00
- 3 NEH - 7:24
- 4 SMALLTALK INTRO - 1:25
- 5 SMALLTALK CODE - 6:49
- 6 FANON MAY LOCKE - 4:27
- 7 DISTANT FIRES - 6:14
- 8 BIRCH - 4:20
- 9 MOTHERS OF THE VEIL - 2:57

All music composed by Yannick Peeters, with open structures shaped by the input of all musicians.
Except track 9 composed by Ornette Coleman.

YANNICK PEETERS - DOUBLE BASS | TIM BERNE - ALTO SAX
FRANS VAN ISACKER - ALTO SAX & BASS CLARINET | TOM RAINEY - DRUMS | FREDERIK LEROUX - GUITAR



400917359725-071307-06/0-2026
CHALLENGE RECORDS INT.
WWW.CHALLENGE-RECORDS.COM - MADE IN AUSTRIA



SMALLTALK CODE



Composer(s): **Yannick Peeters Ornette Colem**

Artist(s): **Yannick Peeters Frederik Leroux**

Tom Rainey Frans van Isacker Tim Berne

Label: **Challenge Records (CHL)**

Release Type: **PHYSICAL**

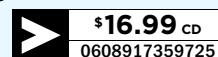
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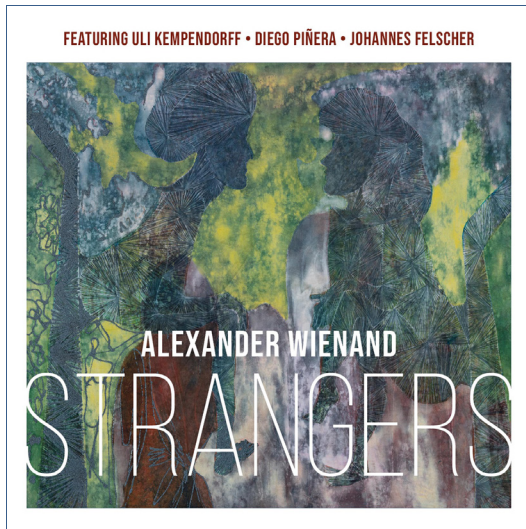
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



0608917359725



ABOUT THIS RELEASE

Strangers is pianist Alexander Wienand's bold new statement — a celebration of curiosity, discovery, and the creative spark that emerges when artists step into the unknown together. The album's concept grew from a simple but powerful idea: that unfamiliarity can be one of the greatest sources of inspiration. Whether it's an untested rhythm, a new musical partner, or an idea outside of music entirely, these moments of uncertainty challenge musicians to respond — and it is within these reactions that true creativity is born. The title track Strangers embodies this philosophy. Two contrasting themes evolve through improvisation until they merge into a single, unified musical narrative — a metaphor for encounter, tension, and transformation.



STRANGERS

Composer(s): **Alexander Wienand**

Artist(s): **Alexander Wienand Uli Kempendorff
Diego Pinera Johannes Felscher**

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

Release Type: **PHYSICAL**

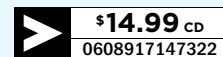
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Primary Barcode: **0608917147322**

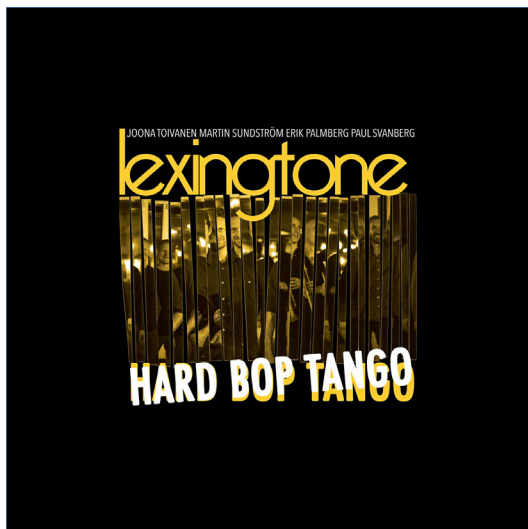
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$14.99**



0608917147322



ABOUT THIS RELEASE

Erik Palmberg - Trumpet Joona Toivanen - Piano Martin Sundström - Bass Paul Svanberg - Drums & Percussion



HARD BOP TANGO

PROPHONE

Composer(s): **Various**

Artist(s): **Lexington**

Label: **PROPHONE (PPH)**

Release Type: **PHYSICAL**

Item #: **PCD385**

Primary Barcode: **822359004726**

Disc Count: **1**

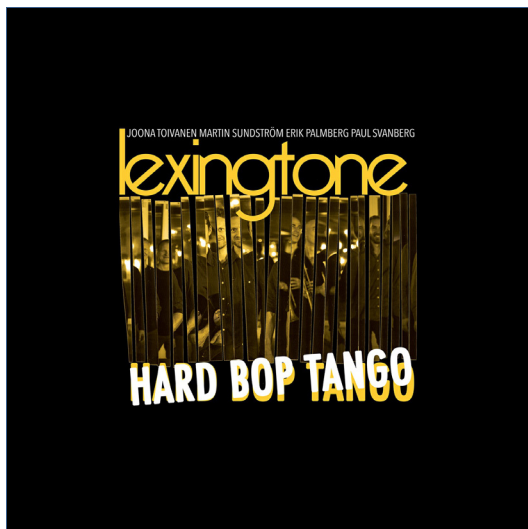
Format(s): **COMPACT DISC**

US SRP: **\$20.99**

\$20.99 CD
822359004726



822359004726



ABOUT THIS RELEASE

Erik Palmberg - Trumpet Joona Toivanen - Piano Martin Sundström - Bass Paul Svanberg - Drums & Percussion



HARD BOP TANGO (LP)

PROPHONE

Composer(s): **Various**

Artist(s): **Lexington**

Label: **PROPHONE (PPH)**

Release Type: **PHYSICAL**

Item #: **PLP385**

Primary Barcode: **822359004863**

Disc Count: **1**

Format(s): **VINYL**

US SRP: **\$26.99**

\$26.99 LP
822359004863



822359004863



ABOUT THIS RELEASE

Just in Time is a long-overdue spotlight on one of jazz's most quietly influential pianists. Recorded in 1989 with Bob Cranshaw on bass and Kenny Washington on drums, this trio session captures Willis's lyrical touch, harmonic depth, and rhythmic sophistication in full bloom. Willis's career began with a voice solo in Aaron Copland's *The Second Hurricane* under Leonard Bernstein, but jazz soon claimed him. By 19, he was playing with Jackie McLean and Hugh Masekela, and later with Stan Getz, Cannonball Adderley, and Blood, Sweat & Tears. His style—rooted in Bill Evans, Wynton Kelly, and Herbie Hancock—melds cerebral modernism with soulful hard bop. The album features a mix of standards and originals, including the swinging title track, the introspective "Soul Search," and the Monk-inspired "T's Bag Blues." His Latin-tinged "Te Quiero Mi Hermano" and homage to Herbie Hancock on "One Finger Snap" reveal a pianist deeply attuned to rhythm and tradition. Critic Russ Musto writes, "Considering the pianist's continuous growth in forty years of playing, I'd say its timing is prime. I'll take it now. And look to the future for more." Willis himself praises Cranshaw's ballad work and calls Washington "perhaps the finest young drummer to come along in a long time." G1251 is not just timely—it's timeless. A must-have for collectors and a revelation for new listeners. "...Larry Willis plays piano with style, soul and a constant stream of heart." (Jerome Wilson, Cadence)



JUST IN TIME (LP)

SteepleChase

Composer(s): **Various**
Artist(s): **Larry Willis Bob Cranshaw Kenny Washington**
Label: **SteepleChase (SEP)**
Release Type: **PHYSICAL**
Item #: **G1251**
Primary Barcode: **716043125111**
Disc Count: **1**
Format(s): **VINYL**
US SRP: **\$43.99**

\$43.99 LP
716043125111



716043125111



ABOUT THIS RELEASE

The prolific Finnish composer Kalevi Aho periodically undertakes large-scale compositions that showcase the full breadth of his artistic abilities. The Symphony No. 17 exemplifies this tendency, representing his most ambitious orchestral work to date. The symphony requires a substantial orchestra, incorporating less common instruments such as the lupophone, a variation of the baritone oboe, and the contraforte, an acoustically enhanced contrabassoon. The first movement, "From the Deep", which can also be performed as an independent symphonic poem, establishes a somber and profound atmosphere. The second movement, "Scherzo macabre", suggests a macabre dance of death. The finale, "Distant Songs", features musical shifts that evoke distant times, dances, and songs, before ultimately returning to the present. Following its triumphant premiere in 2019, the symphony was immediately hailed as a magnum opus within Kalevi Aho's oeuvre.



SYMPHONY NO. 17

Composer(s): **Kalevi Aho**
Artist(s): **Lahti Symphony Orchestra**
Label: **BIS (BIS)**
Release Type: **PHYSICAL**
Item #: **BIS-2676**
Primary Barcode: **7318599926766**
Disc Count: **1**
Format(s): **SACD**
US SRP: **\$21.99**

\$21.99 SACD
7318599926766



7318599926766



ABOUT THIS RELEASE

For her new recording, entitled *Or (light)*, cellist Sonia Wieder-Atherton has devised a two-part narrative, “like freeze frames, like incursions into time”: first, Couperin's *Les leçons de ténèbres* or the Lamentations of the Prophet Jeremiah. Prophecies are the time before. Before destruction and tears: “We hear the song of the prophet lamenting, but the possibility that this will not happen still exists.” Then comes “our time”: “With his dramatic force, Vivaldi confronts us with our present. He says, ‘This is now.’” Sonia has chosen several excerpts from operas as well as two violin concertos. She transcribed most of the pieces in this programme for solo cello or two cellos, two voices that she plays herself. She also imagined bridges to other lights, those of Mahut's percussion and Marius Atherton's electric guitar and MS20 synthesiser.



OR (LIGHT) (LP)



Composer(s): **Francois Couperin Antonio Viv**

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

Label: **ALPHA (ALP)**

Release Type: **PHYSICAL**

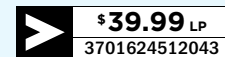
Item #: **ALPHA1204**

Primary Barcode: **3701624512043**

Disc Count: **2**

Format(s): **VINYL**

US SRP: **\$39.99**



3701624512043



ABOUT THIS RELEASE

The piano duo Jonas Hain & Robert Gromotka are joined by cello and violin for added depth and color in this new release. It is a concept album exploring human relationships and the invisible spaces between two people, blending neoclassical clarity with cinematic intensity, creating emotionally resonant soundscapes. Each composition captures moments of closeness, distance, and reflection. For fans of Nils Frahm, Max Richter, and Ólafur Arnalds – intimate, poetic, and moving.



BETWEEN US (LP)



Composer(s): **Robert Gromotka Jonas Hain**

Artist(s): **Jonas Hain Robert Gromotka**

Label: **NEUE MEISTER (NEU)**

Release Type: **PHYSICAL**

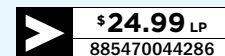
Item #: **0304428NM**

Primary Barcode: **885470044286**

Disc Count: **1**

Format(s): **VINYL**

US SRP: **\$24.99**



885470044286



ABOUT THIS RELEASE

LIM Cosmic Pop Rhapsody is a concept album created by the global collective LIM, led by Dr. Susan Lim and Christina Teenz Tan, and executive produced by Deepak Sharma. Recorded at Abbey Road Studios, it blends science fiction, music, and storytelling in a 17-track cosmic journey where humans and AI-enabled inanimates seek harmony across the universe. With compositions by Joi Barua, Manu Martin, Matthieu Eymard, and Ron J. Danziger, and performances by international artists including Killian Donnelly, Lucy St. Louis, and Cassie Simone, this vibrant, multi-genre soundtrack unites orchestral grandeur, pop energy, and narrative imagination in a celebration of creativity and companionship.



LIM COSMIC POP RHAPSODY (LP)

signum
CLASSICS

Composer(s): **Joi Barua Ron J. Danziger Mat**
Artist(s): **Killian Donnelly Daniel Bellusci**
Cassie Simone Carl Man Joi Barua Lucy St.
Louis Matthieu Eymard Brendan Power E
Label: **Signum Classics (SIG)**

Release Type: **PHYSICAL**

Item #: **SIGLP976**

Primary Barcode: **635212097632**

Disc Count: **2**

Format(s): **VINYL**

US SRP: **\$39.99**

\$39.99 LP
635212097632



635212097632



ABOUT THIS RELEASE

In occasion of its 200th season opening, Teatro Real presents a spectacular new production of Gounod's Faust, directed by Àlex Ollé (La Fura dels Baus). Set in a futuristic laboratory, Goethe's timeless themes of knowledge, desire, and redemption are reimagined through the lens of artificial intelligence and human emotion. Star singers including Piotr Beczala, Marina Rebeka, and Luca Pisaroni lead the cast in this gripping drama. Under the baton of Dan Ettinger, the Orchestra and Chorus of the Teatro Real deliver a thrilling performance that, as Bachtrack wrote, "takes its cue from Goethe but doesn't shy away from theatrical imagination." // "Beczala's voice was brilliant, dark and even powerful with ringing high notes as he proved with his ringing high C in Salut demeure chaste et pure." (Operawire)



GOUNOD: FAUST

Composer(s): Barbier, Jules; Carré, Michel; Gounod, Charles
Artist(s): Degout, Stéphane; Galan, Isaac; Madrid Teatro Real Orchestra; Rebeka, Marina; Pisaroni, Luca; Madrid Teatro Real Chorus; Malfi, Serena; Beczala, Piotr; Brunet, Sylvie; Ettinger, Dan

Label: **C MAJOR ENTERTAINMENT (CME CONS)**

Release Type: **PHYSICAL**

Item #: **771108 / 771204**

Barcode: **810116912025 / 810116912032**

Disk Count: **2 / 1**

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

US SRP: **\$51.99 / \$45.99**

\$51.99 DVD
810116912025



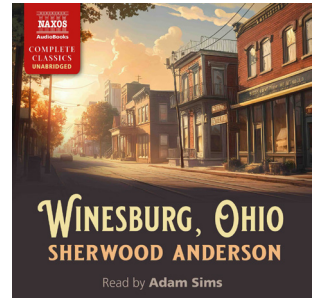
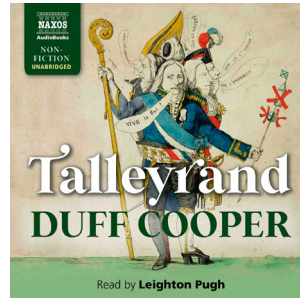
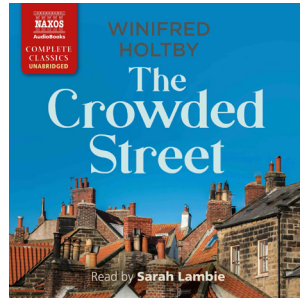
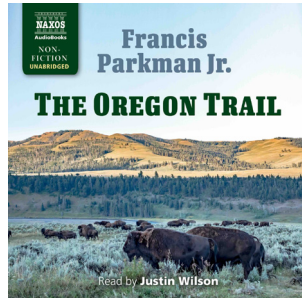
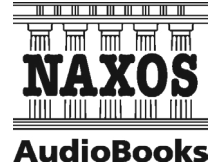
810116912025

\$45.99 BLU-RAY
810116912032



810116912032

NEW RELEASE INFORMATION JANUARY – MARCH 2026



	Cat No.	ISBN	Title	Hrs	Prices	Author	Reader
Jan	NA0708	978-178-198-604-2	THE OREGON TRAIL	13	£25.00, \$34.00, €28.50	Francis Parkman Jr.	Justin Wilson
	NA0703	978-1-78198-598-4	THE CROWDED STREET	11.5	£23.00, \$31.00, €26.00	Winifred Holtby	Sarah Lambie
	NA0733	978-178-198-629-5	ALL THE CONSPIRATORS	5.25	£13.00, \$17.50, €14.50	Christopher Isherwood	Nicholas Burns
Feb	NA0710	978-178-198-606-6	TALLEYRAND	12	£23.00, \$31.00, €26.00	Duff Cooper	Leighton Pugh
	NA0711	978-178-198-607-3	WINESBURG, OHIO	7.25	£16.00, \$21.50, €18.50	Sherwood Anderson	Adam Sims
Mar	NA0731	978-178-198-627-1	A MEETING BY THE RIVER	5	£13.00, \$17.50, €14.50	Christopher Isherwood	Nicholas Burns and Justin Avoth
	NA0712	978-178-198-608-0	NATURAL THEOLOGY	12.5	£23.00, \$31.00, €26.00	William Paley	Jonathan Keeble
	NA0713	978-178-198-609-7	EXPIATION	11	£21.50, \$29.00, €24.00	Elizabeth von Arnim	Lucy Scott
	NA0727	978-178-198-623-3	MR NORRIS CHANGES TRAINS	6.75	£16.00, \$21.50, €18.50	Christopher Isherwood	Nicholas Boulton
	NA0709	978-178-198-605-9	THE GUILTY RIVER	4.75	£11.00, \$15.00, €12.50	Wilkie Collins	Nicholas Boulton with Glen McCready

FEB 20 | FEB 27



2026 NEW RELEASE GUIDE