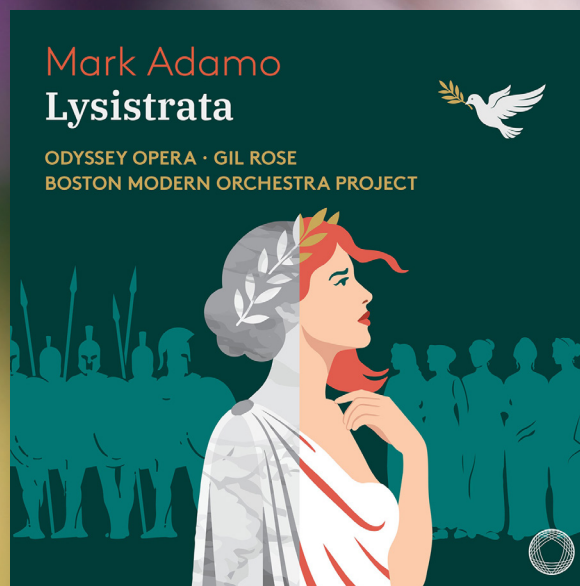
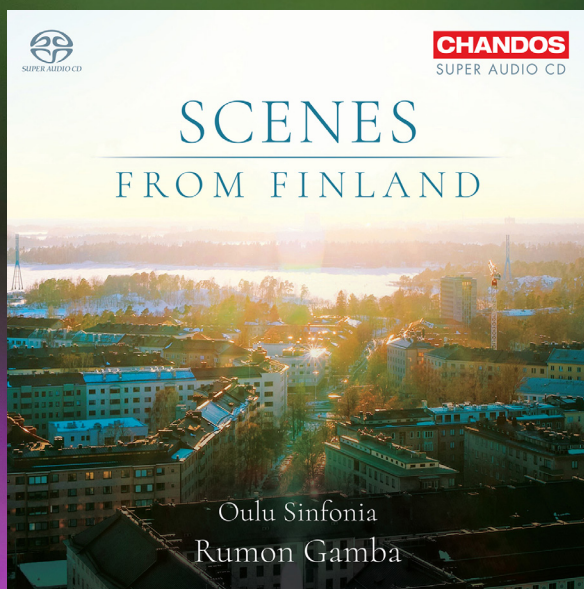


AUG 7 | AUG 14 NEW RELEASE GUIDE



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08.07 | 08.14 | 2026

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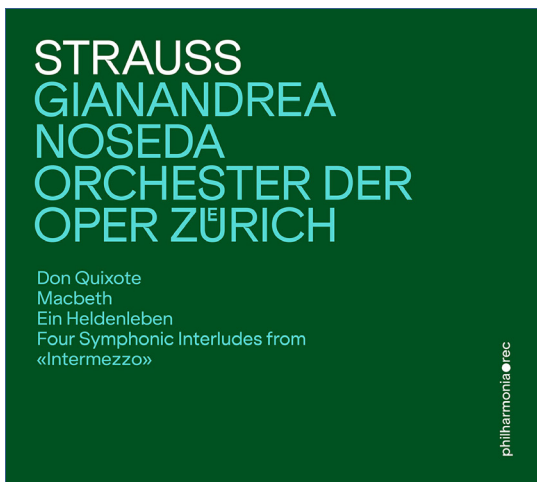
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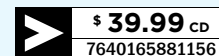
ABOUT THIS RELEASE

“Don Quixote” and “Ein Heldenleben” are two large-scale tone poems that Richard Strauss composed in Munich and Berlin during the final years of the 19th century. Whilst the first work was inspired by Cervantes’ tragicomic novel hero, in the second work he effectively stylised himself as a successful (artistic) hero. Similar characters make an appearance in the two other works on this album: Shakespeare’s tragic hero “Macbeth” in an early overture, and another domestic Strauss hero (named “Stork”) in the opera Intermezzo, from which four symphonic interludes are featured here. As General Music Director of the Zurich Opera Orchestra, Gianandrea Noseda has conducted these compositions by Strauss, some of which feature a huge orchestra. They are now released together on this album.

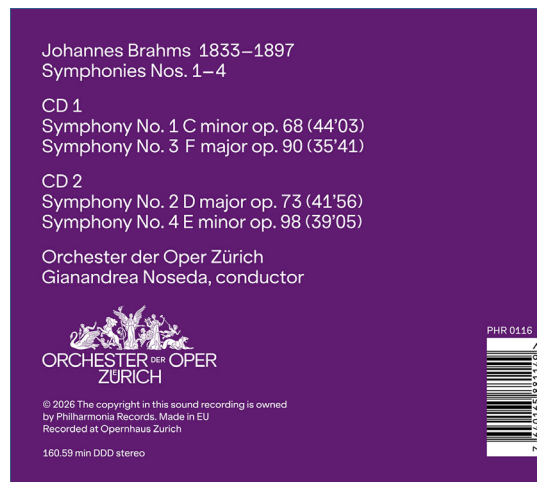
TONE POEMS AND INTERLUDES



Composer(s): **Richard Strauss**
Artist(s): **Orchester der Oper Zurich**
Label: **ACCENTUS Music (ACC)**
Release Type: **PHYSICAL**
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Format(s): **COMPACT DISC**
US SRP: **\$39.99**



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ABOUT THIS RELEASE

Anders Hillborg is Sweden's leading composer: born in 1959, he has devoted himself entirely to composition since 1982, and his music is performed by the world's leading orchestras and conductors. This release on Alpha is part of the partnership between the label and the Gothenburg Symphony Orchestra. It features three works by the composer. Through Lost Landscapes (premiered in 2020) illustrates the richness of his musical world: spectacular sound textures, moments of extreme tension, and the interplay of light and shadow. "When I compose, especially for orchestra," says Hillborg, "I like very much to create sounds that you can't really identify." The use of rare instruments and the influence of electronic music punctuate Sound Atlas, premiered in 2019, which is also reminiscent of the world of Sibelius. These two works, conducted by Pekka Kuusisto for the first and by Brad Lubman for the second, are recorded here for the first time. In 2013, at the request of Renée Fleming, he wrote The Strand Settings, based on texts by the Canadian poet Mark Strand... Swedish soprano Ida Falk Winland delivers an inspired performance of it, again under the direction of Pekka Kuusisto.

SYMPHONIES 1-4



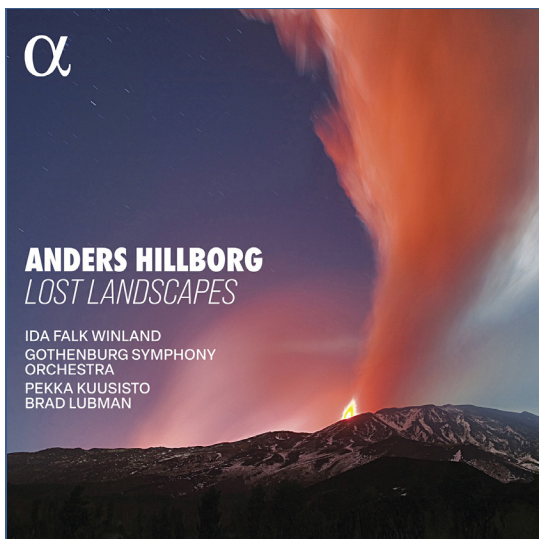
Composer(s): **Johannes Brahms**
Artist(s): **Orchester der Oper Zurich**
Label: **ACCENTUS Music (ACC)**
Release Type: **PHYSICAL**
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LOST LANDSCAPES



Composer(s): **Anders Hillborg**

Artist(s): **Ida Falk Winland Pekka Kuusisto
Brad Lubman Gothenburg Symphony
Orchestra**

Label: **ALPHA (ALP)**

Release Type: **PHYSICAL**

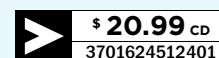
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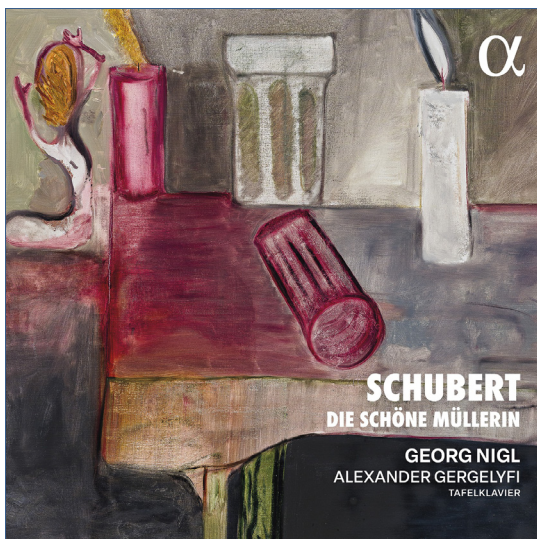
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



3701624512401



ABOUT THIS RELEASE

Georg Nigl and Alexander Gergelyfi present Die schöne Müllerin in a version that is quite different from what we usually hear. Thanks to the use of a Tafelklavier (square piano) built around 1810 by Carl Withum, the baritone says he has “renewed his experience of singing the Lied,” as the piano’s range of timbres opens up new perspectives. Since the publication of Schubert’s famous song cycle in 1824, the way the work is interpreted and received has changed drastically, due to the power of modern grand pianos’ sound and the exponential growth in the size of concert halls. Whereas in Schubert’s time, the intensity of expression and the power of the words themselves took precedence, “to such an extent that one might think the instrument—that is, the accompaniment—becomes the starting point of the musical message,” says Nigl, who decided to add and recite Wilhelm Müller’s texts that were not set to music, notably the prologue, the epilogue, and a few other poems. Following in the tradition of the “Liederspiel” (song play), which was very popular in 19th-century Berlin salons, Nigl and Gergelyfi offer a profoundly renewed listening experience.



DIE SCHONE MULLERIN



Composer(s): **Franz Schubert**

Artist(s): **Georg Nigl Alexander Gergelyfi**

Label: **ALPHA (ALP)**

Release Type: **PHYSICAL**

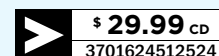
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ABOUT THIS RELEASE

For this fifth volume in the Lockenhaus Festival series, under the artistic direction of Nicolas Altstaedt, the cellist presents two works by the Finnish composer Olli Mustonen (born 1967, a student of Rautavaara), including Heavenly Lights (Taivaanvalot) for tenor, cello, and piano, performed here by Ian Bostridge, Nicolas Altstaedt, and the composer at the piano. The English tenor premiered the work in 2016 in its original chamber version, recorded here for the first time. Mustonen would create an orchestral version in 2020, but the original piece is nevertheless titled Symphony: "This work was a revelation to me the moment I discovered it. We are immersed in the era of Finnish bards and the folk poems of the Kalevala, a legendary and mystical world whose stories touch us all, regardless of our country of origin," says Altstaedt. "A closeness to folk art like the one Kodály sought and found": his Sonata, Op. 4 (1909–1910), his Sonatina (1920), and the Sonata that Mustonen wrote in 2006—all for cello and piano—also make up this exhilarating and spellbinding program.



HEAVENLY LIGHTS

Composer(s): **Zoltan Kodaly Olli Mustonen**

Artist(s): **Nicolas Altstaedt Ian Bostridge Olli Mustonen**

Label: **ALPHA (ALP)**

Release Type: **PHYSICAL**

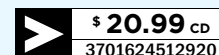
Item #: **ALPHA1292**

Primary Barcode: **3701624512920**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



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ABOUT THIS RELEASE

The Flemish Music Heritage series is a journey of discovery, reviving remarkable pieces of musical heritage. Forgotten scores are brought to light, and familiar compositions are given a fresh perspective. In close collaboration with the Study Centre for Flemish Music, the recordings are founded on intensive research in libraries and archives and meticulously prepared score editions. The works, expertly selected by connoisseurs, are performed by valued musicians and ensembles who passionately restore neglected and forgotten composers to the recognition they deserve. With these vibrant composer monographs, Antarctica Records aims to broaden horizons and enrich the repertoire with rediscovered treasures from the past. This FMH album presents music for violin and piano by female composer Irène Furerison (1875–1931). Performed by Guido De Neve (violin) and Tom Hermans (pianoforte), they bring previously unrecorded music from a forgotten voice in Belgian musical history.

===== Jimin Oh-Havenith dedicates this volume of her Schumann edition to his variations, which form the beginning, the core, and the conclusion of his unique piano oeuvre. In the fourth instalment of her widely acclaimed Schumann edition, Jimin Oh-Havenith turns to his works for piano in variation form. Three of the pieces recorded here occupy a singular place in Schumann's biography: both his first published composition, the Abegg Variations, and his final completed work, the so-called Ghost Variations, belong to this genre. The twelve Symphonic Etudes—situated chronologically at the heart of his piano output of the 1830s, long revered by pianists yet equally feared for their formidable technical demands—are likewise variations on a theme. Whereas the young Schumann, in the Abegg Variations, conjured a sparkling and virtuosic play on musical letters from the name of a Heidelberg acquaintance, the Ghost Variations unfold as a deeply moving dialogue between the gravely ill composer and his great models, Schubert and Mendelssohn Bartholdy.



IRENE FUERISON

Composer(s): **Irene Furerison**

Artist(s): **Guido De Neve Tom Hermans**

Label: **Antarctica Records (ANTAR)**

Release Type: **PHYSICAL**

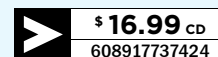
Item #: **AR 074**

Primary Barcode: **608917737424**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



608917737424



ABOUT THIS RELEASE

According to his first biographer Johann Nikolaus Forkel, Bach possessed an extraordinary ability to combine organ stops in a wholly unusual manner, astonishing the organists and organ builders of his time. However, very few accounts survive of how he actually made these timbral choices. A valuable source of information is the *Harmonische Seelenlust* by Georg Friedrich Kauffmann (1733–36), a large collection of chorale preludes that displays striking points of contact with the third part of the *Clavier-Übung* (1739) — to the point of appearing almost as a model for it — and includes registrations so original and bold as to recall the style described by Forkel. Having already distinguished himself with the award-winning *Bach Mirrored* (Preis der Deutschen Schallplattenkritik), organist Maurizio Croci draws on the timbral resources of the historic Treutmann organ at Grauhof (1737) to offer us a fresh reading of Bach's masterpiece which, taking inspiration from Kauffmann's registrations, places registration at the centre of expressive interpretation and proposes a renewed listening perspective.

DRITTER THEIL DER CLAVIER



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

Artist(s): **Maurizio Croci**

Label: **ARCANA (ARN)**

Release Type: **PHYSICAL**

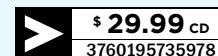
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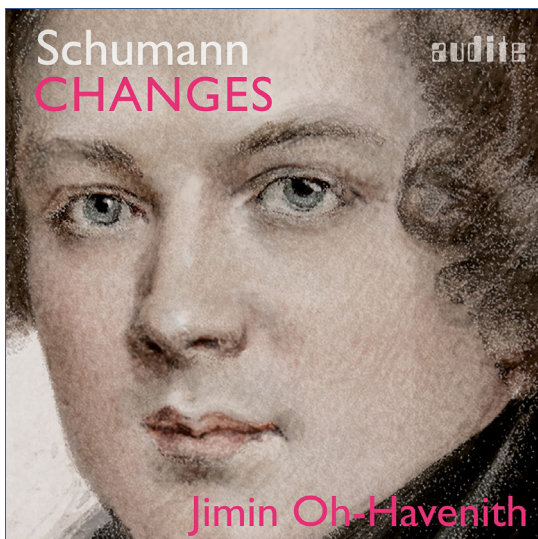
Disk Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$29.99**



3760195735978



ABOUT THIS RELEASE

Jimin Oh-Havenith dedicates this volume of her Schumann edition to his variations, which form the beginning, the core, and the conclusion of his unique piano oeuvre. In the fourth instalment of her widely acclaimed Schumann edition, Jimin Oh-Havenith turns to his works for piano in variation form. Three of the pieces recorded here occupy a singular place in Schumann's biography: both his first published composition, the Abegg Variations, and his final completed work, the so-called Ghost Variations, belong to this genre. The twelve Symphonic Etudes—situated chronologically at the heart of his piano output of the 1830s, long revered by pianists yet equally feared for their formidable technical demands—are likewise variations on a theme. Whereas the young Schumann, in the Abegg Variations, conjured a sparkling and virtuosic play on musical letters from the name of a Heidelberg acquaintance, the Ghost Variations unfold as a deeply moving dialogue between the gravely ill composer and his great models, Schubert and Mendelssohn Bartholdy. This extraordinary breadth of expression once again affords Jimin Oh-Havenith the opportunity to demonstrate the intensity and originality of her Schumann interpretation.



CHANGES

audite

Composer(s): **Robert Schumann**

Artist(s): **Jimin Oh-Havenith**

Label: **audite (AUD)**

Release Type: **PHYSICAL**

Item #: **ADT97840**

Primary Barcode: **4022143978400**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

\$ 20.99 CD
4022143978400



4022143978400



ABOUT THIS RELEASE

Rhythm Nation celebrates American rhythmic traditions as an expression of bodily autonomy and tacit history-keeping. This wide-ranging exploration features new works by Jlin, Jeff Scott, Mazz Swift, and Eddie Venegas, commissioned by PUBLIQuartet with the support of a 2024 Chamber Music America Artistic Projects grant. The quartet also expands upon two works from the library of Kronos String Quartet's Fifty for the Future project: Fodé Lassana Diabaté's *Sunjata's Time* (2015) and Henry Threadgill's *Sixtivetwo* (2018), with electronic interludes created by Jannina Norpoth and John-Paul Norpoth meditating on the poignant words of Janet Jackson's "Rhythm Nation." Each of the pieces on the album evokes a distinct rhythmic world, reflecting the plurality of American movement(s) and protecting the unspoken spirit of their lineage's narratives.



RHYTHM NATION

Composer(s): **Fode Lassana Diabate**
Duke Ell

Artist(s): **PUBLIQuartet**

Label: **AVIE Records (AVIE)**

Release Type: **PHYSICAL**

Item #: **AV2868**

Primary Barcode: **82252286823**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



82252286823



A Division of Alliance Entertainment
Nasdaq: AEN T

STREET DATE: 8.7.26 | ANNOUNCE DATE: 5.29.26 | **ORDERS DUE: 7.10.26**
LABEL/SUPPLIER: NAXOS/NAXOS MUSIC GROUP



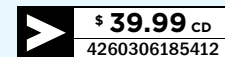
ABOUT THIS RELEASE

Whether as a phone ringtone, in hotel lobbies, or in commercials for luxury goods, Antonio Vivaldi's Four Seasons have achieved a presence in everyday life today that the composer could not have imagined 300 years ago. However, it would be a shame to overlook the innovative testament to Baroque inventiveness that these violin concertos are, given their enormous popularity. With this recording, the Berliner Barock Solisten and Daishin Kashimoto invite listeners to rediscover the atmospheric nuances of The Four Seasons – and to listen to it with fresh ears.



THE FOUR SEASONS

Composer(s): **Antonio Vivaldi**
Artist(s): **Berliner Barock Solisten**
Daishin Kashimoto
Label: **Berliner Philharmoniker (BPH)**
Release Type: **PHYSICAL**
Item #: **BPHR260541**
Primary Barcode: **4260306185412**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$39.99**



4260306185412



ABOUT THIS RELEASE

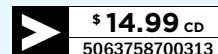
The opulent Second Symphony of Sergei Rachmaninoff in the compelling guise of a piano concerto: the only available recording, now available as a single CD. Rachmaninoff achieved a breakthrough, both for himself and in the genre of the Russian symphony, with the completion of the Second in 1908. This is music of a positively Brucknerian scale and paragraphing which needs space and breadth to unfold and climax. However, the symphony gained popularity through heavily cut performances and recordings, and it was only in 1973, with the recordings conducted by Ormandy and Previn, that the strength of the original, uncut Second revealed itself to new audiences. Rachmaninoff himself was hardly averse to making radical cuts and alterations both to his own music and the scores of his predecessors. Thus Alexander Warenberg followed suit in a long and distinguished Romantic tradition, when he transformed the symphony into a piano concerto. As completed in 2007, and recorded shortly afterwards by these musicians, this concerto can be compared to a cinematic adaptation of a great novel, as Ates Orga remarks in his booklet essay, "with the main personalities, scenes and action retained, but subsidiary figures, incidents and detail omitted." Thus the symphony's four movements are ingeniously condensed into the concerto's conventional three, with the central slow movement enclosing both the Symphony's Adagio, with its unforgettably lugubrious opening clarinet melody, and the scherzo as an interlude. With the symphonic argument shared between soloist and orchestra, Warenberg achieves a remarkably smooth idiomatic transition between the genres. The performance itself is driven and passionate in the best Rachmaninoff tradition, as the work of musicians entirely at home in the composer's world. Wolfram Schmitt-Leonardy has made many fine recordings for Piano Classics, attracting lavish critical praise. "Schmitt-Leonardy's collection of the three Chopin piano sonatas is the best single-disc version I have ever heard" (Fanfare).



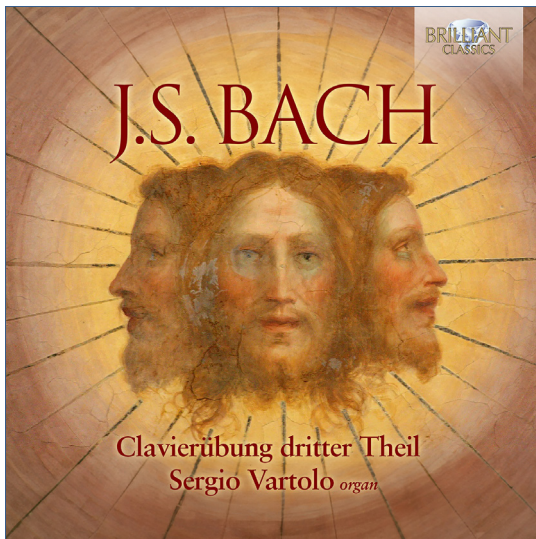
SYMPHONY NO. 2



Composer(s): **Sergei Rachmaninoff**
Artist(s): **Wolfram Schmitt-Leonardy Janacek Philharmonic Orchestra**
Label: **Brilliant Classics (BRI)**
Release Type: **PHYSICAL**
Item #: **BRI70031**
Primary Barcode: **5063758700313**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$14.99**



5063758700313



ABOUT THIS RELEASE

Published in 1739, Johann Sebastian Bach's *Dritter Teil der Clavierübung* (Third Part of the Keyboard Practice) is one of the most profound monuments of organ literature. Conceived as a theological and musical summa, this cycle of chorale preludes framed by a majestic Prelude and Fugue reflects Bach's deep Lutheran faith and his consummate mastery of counterpoint. Intended "for amateurs and especially for connoisseurs... for the recreation of the spirit," it invites us into a world where intellect and devotion meet in perfect harmony. This collection is not merely a set of organ pieces—it is a spiritual architecture in sound. Every element, from its opening tri-thematic Prelude to its closing five-voice Fugue, is imbued with symbolism, theological meaning, and artistic grandeur. For Bach, music was never just ornament; it was a language of faith, capable of expressing the mysteries of doctrine with clarity and beauty. Bach's models for this work were inspired from two great traditions: Italian Liturgical Collections – Above all, Girolamo Frescobaldi's *Fiori Musicali* (1635), which provided organ music for the Catholic Mass. Frescobaldi's influence is evident in the structural parallels: preludes before the service, organ verses alternating with chant, and pieces for specific liturgical moments. The other influence is the French Baroque *Livres d'Orgue* – especially Nicolas de Grigny's *Premier Livre d'Orgue* (1699), which Bach copied in his youth, and François Couperin's organ masses. These works introduced Bach to the elegance of French ornamentation, the grandeur of the *plein jeu*, and the expressive possibilities of contrasting registrations. Bach absorbed these influences and reimagined them within the Lutheran framework, creating a cycle that parallels the structure of the Mass but substitutes chorales central to Reformed doctrine. In doing so, he forged a synthesis of Italian rhetorical expressiveness, French coloristic refinement, and German contrapuntal rigor. Played with intense devotion and understanding by Sergio Vartolo.

JOHANN SEBASTIAN BACH 1685-1750				
Clavierübung dritter Theil				
CD1	9728	CD2	6914	
1. Preludium pro organo pleno BWV552-1	13:13	1. Vater unser im Himmelreich a 2 Clavier et Pedale. BWV682	9:57	
2. Kyrie, Gott Vater in Ewigkeit. BWV669	3:49	2. Vater unser im Himmelreich. Manualiter BWV683	2:10	
3. Christus, Aller Welt Trost. BWV670	6:02	3. Christ unser Herr zum Jordan kam a 2 Clavier et Pedale. BWV684	5:48	
4. Kyrie, Gott heiliger Geist a 3 voci. BWV671	6:16	4. Christ unser Herr zum Jordan kam. Manualiter BWV685	2:03	
5. Kyrie, Gott Vater in Ewigkeit. Manualiter BWV672	1:49	5. Aus tiefer Noth schrey ich zu dir a 4. BWV686	7:43	
6. Christus aller Welt Trost. Manualiter BWV673	2:17	6. Aus tiefer Noth schrey ich zu dir a 4. Manualiter BWV687	7:29	
7. Kyrie, Gott heiliger Geist. Manualiter BWV674	1:47	7. Jesus Christus unser Heyland, der von uns den Göttern wandt a 2 Clavier et Pedale. BWV688	5:32	
8. Allein Gott in der Höh sey Ehr a 3 voci. Manualiter BWV675	4:29	8. Fuga super		
9. Allein Gott in der Höh sey Ehr BWV676	6:43	Jesus Christus unser Heyland, der von uns den Göttern wandt. Manualiter BWV689	3:14	
10. Fugena super		9. Dueto I Manualiter BWV802	3:24	
Allein Gott in der Höh sey Ehr? Manualiter BWV677	1:23	10. Dueto II Manualiter BWV803	4:34	
11. Dieß sind die heil'gen zehn Geboth a 2 Clavier et Pedale. BWV678	5:38	11. Dueto III Manualiter BWV804	3:22	
12. Fugena super		12. Dueto IV Manualiter BWV805	3:33	
Dieß sind die heil'gen zehn Geboth. Manualiter BWV679	2:22	13. Fuga a 5 voci. BWV552-2	7:58	
13. Wir glauben all an einen Gott. BWV680	3:51			
14. Fugena super				
Wir glauben all an einen Gott. Manualiter BWV681	1:38			

Sergio Vartolo organ
at the Glauco Ghilardi of Lucca organ of Evangelical Lutheran Church in Bolzano, Italy
and at the Giorgio Carli of Pescantina organ of Parish Church of Cingio, Italy

Recording: 12-15 & 24-26 April 2025, Evangelical Lutheran Church, Bolzano;
27 April 2025, Parish Church, Cingio, Italy
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Manufactured and printed in the EU

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www.brilliantclassics.com
70032

CLAVIERUBUNG DRITTER THEIL



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

Artist(s): **Sergio Vartolo**

Label: **Brilliant Classics (BRI)**

Release Type: **PHYSICAL**

Item #: **BRI70032**

Primary Barcode: **5063758700320**

Disc Count: **2**

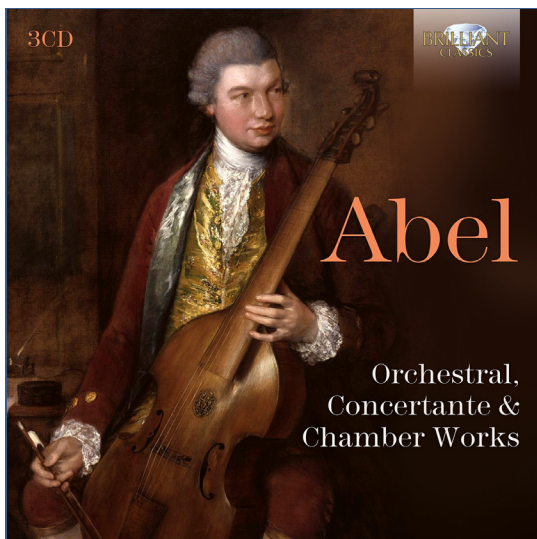
Format(s): **COMPACT DISC**

US SRP: **\$14.99**

\$ 14.99 CD
5063758700320

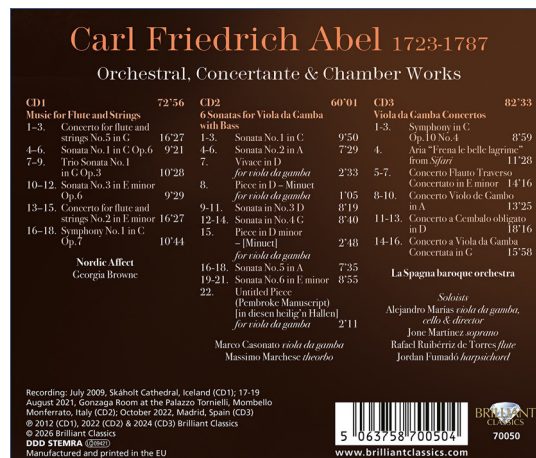


5063758700320



ABOUT THIS RELEASE

Carl Friedrich Abel (1723–1787) was a German composer and virtuoso of the viola da gamba, remembered as one of the last great exponents of the instrument. Born in Köthen, he was the son of Christian Ferdinand Abel, a musician in the court orchestra once directed by J. S. Bach. Abel's early exposure to music within this distinguished environment shaped his refined style and command of counterpoint, while his career later flourished in London, where he became a prominent figure in the city's cultural life. Abel is best known for his partnership with Johann Christian Bach in organizing the famous Bach–Abel Concerts (1765–1781), the first subscription concerts in London, which greatly influenced the city's musical culture. These gatherings introduced audiences to both established and contemporary works, laying foundations for the public concert tradition. Abel's music reflects the elegance and clarity of the galant style, bridging the late Baroque and early Classical periods. His compositions emphasize lyrical melody, balanced phrasing, and transparent textures, qualities that made them appealing to both connoisseurs and amateur performers. This 3CD set offers reissues of successful Brilliant Classics recordings with works by Abel: works for flute and orchestra, a symphony, concertos for harpsichord, viola da gamba and orchestra, trio sonatas and sonatas for viola da gamba and B.C. Performers include Nordic Affect (Georgia Brown), La Spagna Baroque Orchestra (Alejandro Marías) and viola da gamba player Marco Casonato and Massimo Marchese (theorbo). "Affectionate explorations of seldom performed pieces by mid-18th century composer" (BBC Music Magazine about Nordic Affect).



ORCHESTRAL, CONCERTANTE

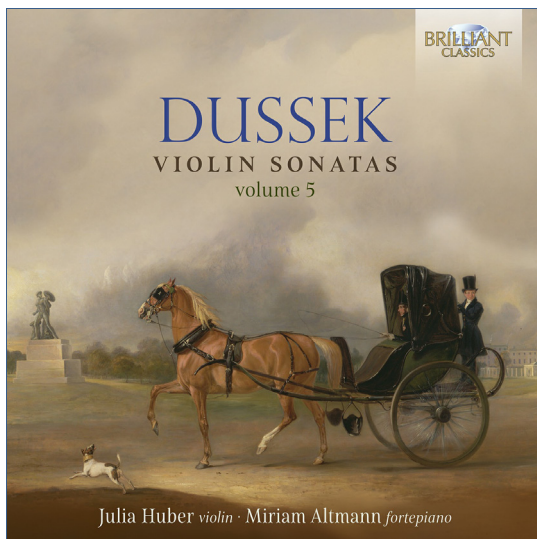


Composer(s): **Carl Friedrich Abel**
Artist(s): **Nordic Affect Marco Casonato Massimo Marchese La Spagna**
Label: **Brilliant Classics (BRI)**
Release Type: **PHYSICAL**
Item #: **BRI70050**
Primary Barcode: **5063758700504**
Disc Count: **3**
Format(s): **COMPACT DISC**
US SRP: **\$16.99**

\$ 16.99 CD
5063758700504



5063758700504



ABOUT THIS RELEASE

Among those composers contemporary to Mozart and Beethoven, Jan Ladislaus Dussek counts as the most original, imaginative and often extreme. His life, as turbulent and eventful as his music, took him across Europe, from Bohemia to Paris to London, winning along the way a reputation as a dazzling keyboard virtuoso at a time when the piano itself was undergoing rapid evolution. His own music, written to exploit that virtuosity but also to appeal to the expanding market among Europe's middle class for domestic music-making, mirrors the temper of his times – not least in his violin sonatas, which Julia Huber and Miriam Altmann have been documenting in this ground-breaking cycle on Brilliant Classics. Volume 5 of the cycle opens with the Sonatas Op. 5 Nos. 1 and 2, which Dussek completed in 1788 and dedicated to the aristocratic French pianist Hélène de Montgeroult, who went on to survive the Revolution and become the first female teacher of piano at the Paris Conservatoire. Her own compositions are now belatedly winning justified admiration, and their originality may owe something to Dussek's example. These sonatas do not follow the convention for the time of compliant violin writing as an accompaniment to flashy keyboard fireworks: rather they are composed with the two instruments as equals, a balance which can be appreciated all the more satisfyingly when played, as here, on the instruments of Dussek's own time. While dating from two years later, published in 1790, the Op. 12 sonatas are less ambitious in scale: two movements each, and dedicated to one of Dussek's wealthy patrons in London, Maria Cosway. The B-flat major Sonata Op. 12 No. 2 is particularly appealing with its variation set on "God Save the King", which Beethoven would soon treat as the subject for piano variations with similarly shrewd commercial motives in mind. Anyone following the series will be eager to collect the latest volume, but newcomers to the fascinating world of Dussek can start here, secure in the expectation of rich entertainment.



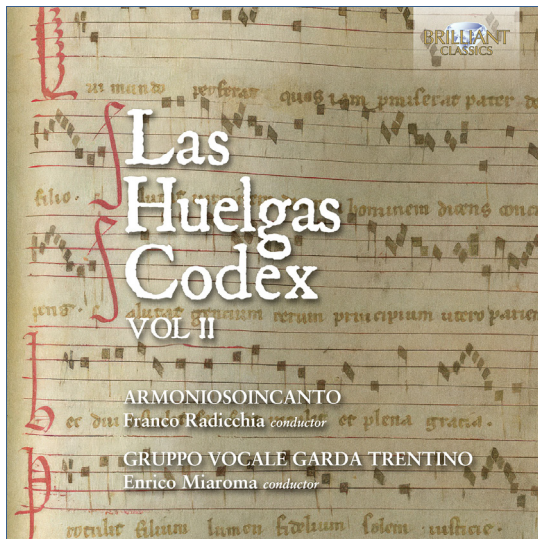
V5: VIOLIN SONATAS

Composer(s): **Jan Ladislav Dussek**
Artist(s): **Miriam Altmann Julia Huber**
Label: **Brilliant Classics (BRI)**
Release Type: **PHYSICAL**
Item #: **BRI96595**
Primary Barcode: **5063758965958**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$12.99**

\$ 12.99 CD
5063758965958



5063758965958



ABOUT THIS RELEASE

This set is the second instalment of an ambitious project: the recording of the complete Codex of Las Huelgas, one of the most important sources of music of the High Middle Ages, an anthology of songs from the 13th century representative of the Ars Antiqua. The manuscript was written in the Cistercian monastery of Santa María la Real de Las Huelgas in Burgos, with the authorisation of Alfonso VIII, King of Castile. The manuscript contains 45 monophonic pieces (20 sequences, 5 conductus, 10 Benedicamus tropes) and 141 polyphonic compositions. Most of the music dates from the late 13th century, with some music from the first half of the 13th century (Notre Dame repertory), and a few later additions from the first quarter of the 14th century. Many of the pieces are not found in any other manuscripts. This second volume contains two CDs with performances by the Gruppo Vocale Armoniosoincanto and the Gruppo Vocale Garda Trentino. We find two tonally different types of performance: the young voices of Garda Trentino offer a luminosity and rhythmic precision, always expressive and communicative. Armoniosoincanto presents a more reflective and controlled interpretation, strongly linked to the texts. The instrumental ensemble includes medieval harp and portable organ.



V2: LAS HUELGas CODEX



Composer(s): **Anonymous**

Artist(s): **Gruppo Vocale Garda Trentino
Armoniosoincanto**

Label: **Brilliant Classics (BRI)**

Release Type: **PHYSICAL**

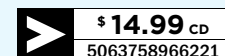
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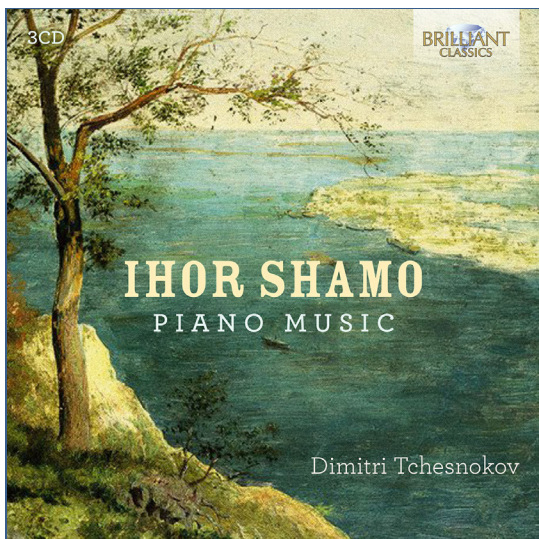
Disc Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$14.99**



5063758966221



ABOUT THIS RELEASE

These first recordings galore on a comprehensive survey of a major 20th-century Ukrainian composer. Born in Kiev in 1925, Igor Shamo studied with the elder statesman of modern Ukrainian art music, Boris Lyatoshinsky. Schumann, Mussorgsky and Rachmaninov were the giants of the past who seized the young Shamo's attention, and traces of their impassioned, lyrically centred idioms may be discerned throughout the early works on CD1 of this new recording such as the Ukrainian Suite, Classical Suite and Shamo's own take on Pictures at an Exhibition in his suite of Pictures by Russian Painters. The second CD is occupied by two more substantial cycles, of 12 Preludes from 1962 and six impressionistic Aquarelles from a decade later – both the appreciation and execution of painting was important to Shamo throughout his life. The final CD gathers up piano pieces throughout Shamo's career, from the Marche fantastique, which so impressed the professors of the Kiev Conservatoire when the composer elected at the last minute to play it for his entrance exam, to three dances composed in 1972 and inspired by the folk culture of nearby Soviet republics, Armenia, Azerbaijan and Uzbekistan. A counterpoint to their uncomplicated charms may be found in the three Songs of Friendship from 1954, in which Shamo treats melodies from Poland, Romania and what was then Czechoslovakia. Though jazz and minimalist techniques periodically surface in Shamo's music, it bears the stamp of its Soviet times in its generally sunny character and clearly laid-out forms – though the serenity of the Ninth Prelude is answered by the machine-gun-fire Tenth, and Bartók casts a shadow over this music almost as often as Prokofiev. Dimitri Tchesnokov is, like Shamo, a native of Kiev, born in 1982 and long resident in France, where he pursues a career as both composer and pianist, as well as founding and directing a well-established festival of contemporary piano music in Paris.



PIANO MUSIC

Composer(s): **Igor Shamo**
Artist(s): **Dimitri Tchesnokov**
Label: **Brilliant Classics (BRI)**
Release Type: **PHYSICAL**
Item #: **BRI97681**
Primary Barcode: **5063758976817**
Disc Count: **3**
Format(s): **COMPACT DISC**
US SRP: **\$18.99**

\$ 18.99 CD
5063758976817



5063758976817



ABOUT THIS RELEASE

This program offers a generous and varied selection of arias by three of the greatest composers of the Baroque: Henry Purcell, Johann Sebastian Bach and George Frideric Handel. Presented are dramatic and moving arias from Handel's Theodora, Jephtha and Acis & Galatea, Purcell's King Arthur, Oedipus and Dioclesian, and Bach's St John and St Matthew Passions. This recording is a vocal showcase of two of the most prominent young vocalists of today: tenor Guy Cutting and baritone Alvar Tiisler. Guy Cutting is recognised internationally for his compelling performances and refined musicianship, with a particular reputation in the music of J. S. Bach. A regular soloist with Collegium Vocale Gent and Philippe Herreweghe, he has performed across Europe's leading concert halls and festivals including La Scala Milan, the BBC Proms, the Philharmonie Berlin, Tonhalle Zurich, Elbphilharmonie Hamburg and the Concertgebouw Amsterdam. He has collaborated with many of the world's foremost period conductors such as Philippe Herreweghe, Sir John Eliot Gardiner, Masaaki Suzuki, John Butt, Paul McCreesh, Jos van Veldhoven and Marcus Creed. Baritone Alvar Tiisler has performed with orchestras such as the Estonian National Symphony Orchestra, the Tallinn Chamber Orchestra, the Israeli Chamber Orchestra, the Israel Camerata, the Sinfonietta Riga, the Klaipėda Chamber Orchestra, the Barrocade Ensemble, and the Estonian Sinfonietta. Ensemble Floridante is an Estonian Early Music ensemble founded in Tallinn in 2014. It is anchored by two core members: harpsichordist Saale Fischer and viola da gamba and cello player Villu Vihermäe. The ensemble brings together several dozen professional Estonian musicians united by their passion for Early Music.



BAROQUE ARIAS



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

Artist(s): **Guy Cutting Alvar Tiisler Ensemble Floridante**

Label: **Brilliant Classics (BRI)**

Release Type: **PHYSICAL**

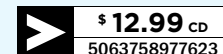
Item #: **BRI97762**

Primary Barcode: **5063758977623**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$12.99**



5063758977623



ABOUT THIS RELEASE

The Japanese conductor Seiji Ozawa (1935–2024) led the Bavarian Radio Symphony Orchestra in Munich concerts on only two occasions—yet both times, nothing less than musical history was written! In July 1983, Ozawa conducted Stravinsky's *The Rite of Spring* and Beethoven's *Egmont* Overture—as well as his First Piano Concerto, with Martha Argerich as soloist—at the Herkulesaal in the Munich Residenz; this performance has already been released on CD (CD 900701). Then, in January 1990, he appeared at the Philharmonie im Gasteig with the program presented here for the first time on CD—featuring unforgettably impressive interpretations of Beethoven's Fifth Symphony and Strauss's tone poem *Ein Heldenleben*. In Beethoven's Fifth Symphony, the very first reviewer—E. T. A. Hoffmann—already marveled at the dramatic struggle of humanity expressed in that music: a journey "through night to light," crafted in a purely musical manner with structural density and utmost rigor. It was not until the second half of the 19th century that the work came to be known as the "Fate Symphony"—a designation reflecting the heroic image of Ludwig van Beethoven, both as a man and as an artist, that had by then become firmly established. According to this view, the symphony was intended to depict Beethoven's suffering and his triumph over it—specifically, his titanic struggle against Fate, and in particular, the personal tragedy of his encroaching deafness. A Romantic conception of the artist as a suffering outsider was thus retrospectively grafted onto Beethoven's life and work—above all, onto his Fifth Symphony. The life of a hero is also the subject of Richard Strauss's tone poem, composed as he assumed the post of Court Kapellmeister in Berlin. With this work—as with several others—he sought (much like many of his contemporaries) to build upon the legacy of Beethoven, or specifically the expressive musical power established by him—yet utilizing the artistic means of his own era.



OZAWA - BEETHOVEN AND STRAUSS



Composer(s): **Beethoven, Ludwig van;
Strauss, Richard**

Artist(s): **Sébestyen, Ernő; Ozawa, Seiji;
Symphonieorchester des Bayerischen
Rundfunks**

Label: **BR KLASSIK (BRK)**

Release Type: **PHYSICAL**

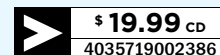
Item #: **BRK900238**

Primary Barcode: **4035719002386**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



4035719002386



ABOUT THIS RELEASE

Completely forgotten today, Friedrich Schwindl (1737–1786) was a highly esteemed violinist and composer in his time. His name appears repeatedly in the writings of Leopold Mozart, Charles Burney, and Daniel Schubart, yet his biography can only be reconstructed in a very fragmentary way. Born in Amsterdam, the stages of his life can be traced along the Rhine, from the Netherlands to Switzerland. The focus of his work was instrumental music, especially symphonies, of which 31 survive. They are influenced by the compositions of the Mannheim School but have a more folk-like character. A fascinating discovery of music history, brought to life virtuously and authentically by the musicians of the l'arte del mondo orchestra under Werner Ehrhardt.



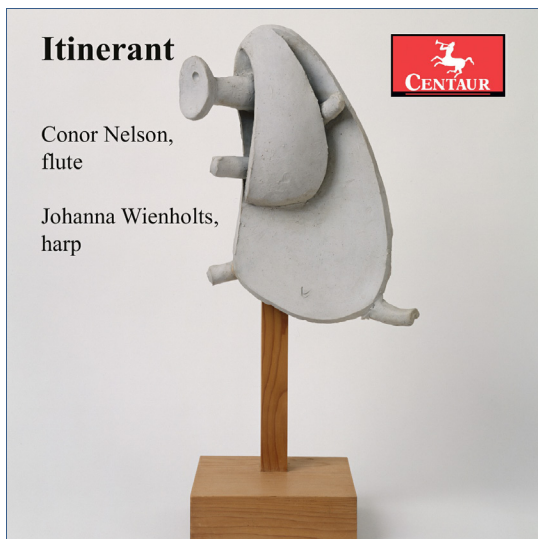
SYMPHONIES

Composer(s): **Schwindl, Friedrich**
Artist(s): **Ehrhardt, Werner; L'arte del mondo**
Label: **CAPRICCIO (CAP)**
Release Type: **PHYSICAL**
Item #: **C5558**
Primary Barcode: **845221055589**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$21.99**

\$ 21.99 CD
845221055589



845221055589



Itinerant

Conor Nelson,
flute

Johanna Wienholts,
harp

ABOUT THIS RELEASE

The end of life is a defining aspect of all itinerant journeys. Death serves as a poignant throughline for the album, as each piece chronicles a magnificent, nostalgic, surreal, or horrific journey, leading to death in some way. The interrelationship between humankind and nature—or gross manipulation of it in the case of Poison Mushroom—creates an expressive arc and subtheme.

Itinerant

Conor Nelson, flute
Johanna Wienholts, harp



Tōru Takemitsu (1930-1996): Toward the Sea III for alto flute and harp (1981) (11:21)	
1	I The Night 3:31
2	II Moby Dick 3:57
3	III Cape Cod 3:46
4	Tōru Takemitsu : Itinerant –In Memory of Isamu Noguchi– (1989) 3:36
5	Chen Yi (b. 1953): Memory (2011) 4:01
6	Dai Fujikura (b. 1977): Poison Mushroom (2003) 9:38
7	Tōru Takemitsu : Air (1995) 5:48
8	Tōru Takemitsu : Voice pour flûte solo (1971) 5:37

Total Time: 40:14

Recorded 2021 – 2023 at the University of Wisconsin-Madison, Mead Witter School of Music, Mead Witter Foundation Hall, Madison, Wisconsin. Produced and engineered by Kris Saeko. Mastered by Charles Mueller, Tiny Panther Recording. Cover image: Isamu Noguchi, Ghost (Ghost Dancing), 1952. Seto stoneware, 12 5/8 x 9 3/8 x 3 1/8 in. (32.1 x 23.8 x 7.9 cm). The Noguchi Museum Archives, 00309. Photo: Kevin Noble. © The Isamu Noguchi Foundation and Garden Museum, New York / Artists Rights Society (ARS). Support for this project was provided by the Office of the Vice Chancellor for Research and Graduate Education at the University of Wisconsin-Madison with funding from the Wisconsin Alumni Research Foundation. Special thank you to Professor Daniel Grubis and the Electro-Acoustic Research Space (EARS) at UW-Madison for use of their microphones.

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www.centaurerecords.com

ITINERANT



Composer(s): **Dai Fujikura Toru Takemitsu**

Artist(s): **Conor Nelson Johanna Wienholts**

Label: **CENTAUR (CTR)**

Release Type: **PHYSICAL**

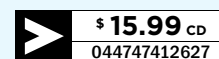
Item #: **CRC4126**

Primary Barcode: **044747412627**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$15.99**



044747412627



ABOUT THIS RELEASE

Paul Smith had previously recorded two albums of my solo guitar music, so with more than enough new pieces ready, a third album seemed destined. He also kindly introduced me to Ekaterina Skliar, who has joined him for two works, playing mandolin and domra. This latter instrument comes from Russia. It has three strings tuned in fourths, and its sound resembles both the balalaika and the mandolin. - David Loeb

LEGENDS AND NARRATIVES			
David Loeb			
Paul Smith, guitar			
The Knights of Vysehra			4:30
			CRC 4191
Three Retrospections			(8:44)
2	Affettuoso		6:02
3	Allegro vivo		1:36
4	Presto		0:56
Blackgate			(9:05)
5	Affettuoso		4:03
6	Scurvole		1:47
7	Con forza		3:02
with Ekaterina Skliar, domra			
8	I am the Voice of Him that Crieth in the Wilderness		5:30
9	A Secret Garden		4:56
Sephardic Suite			(16:55)
10	Como la Rosa en el Guerto		8:27
11	Va Viene el Cativo		3:07
12	Porque Llorax Blanca Nina		3:56
13	Avridne Galanika		1:32
14	Nocturne		8:46
with Ekaterina Skliar, mandolin			
Total time:			59:50
Engineered, edited, and mastered by: Alexey Alexandrov. Cover Art: The Princess of Weaving 10 (2024). Emiko Toda Loeb. Cover photo: Osamu Fukumoto.			
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LEGENDS AND NARRATIVES

Composer(s): **David Loeb**
Artist(s): **Paul Smith Ekaterina Skliar**
Label: **CENTAUR (CTR)**
Release Type: **PHYSICAL**
Item #: **CRC4191**
Primary Barcode: **044747419121**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$15.99**

\$ 15.99 CD
044747419121



044747419121



ABOUT THIS RELEASE

In a world shaped by constant motion and an abundance of sound, music that invites stillness becomes essential. Balm for the Soul was recorded as a space of restoration — a recording that does not seek to overwhelm, but to illuminate.

BALM FOR THE SOUL The Romantic Violin Recital, Vol. 2

Kinga Augustyn, violin
Evan Solomon, piano



CRC 4193

1	Kreisler, Fritz: 3 Old Viennese Dances: I. Liebesfreud (Love's Joy)	3:42
2	Kreisler, Fritz: 3 Old Viennese Dances: II. Liebesleid (Love's Sorrow)	3:44
3	Kreisler, Fritz: 3 Old Viennese Dances: III. Schön Rosmarin	2:06
4	Paganini, Niccolò: Cantabile	3:15
5	Wieniawski, Henryk: Legend, Op. 17	7:19
6	Dvořák, Antonín: Slavonic Dance, Op. 72, B.145: No. 2 in E Minor (Arr. Fritz Kreisler)	4:42
7	Elgar, Edward: Salut d'Amour, Op. 12	2:33
8	Ponce, Manuel: Estrellita (My Little Star) (Arr. Jascha Heifetz)	2:39
9	Sarasate, Pablo de: Spanish Dances, Op. 23, No. 1, Playera	3:48
10	Shostakovich, Dmitri: The Gadfly (Suite), Op. 97a: No. 8, Romance in C Major	2:25
11	Tchaikovsky, Pyotr: Souvenir d'un lieu cher, Op. 42: III. Melody	3:29
12	Beach, Amy: Romance, Op. 23	5:58
13	Kreisler, Fritz: Romance, Op. 4	3:46
14	Mendelssohn, Felix: On Wings of Song (Arr. Joseph Achron)	3:07
15	Fauré, Gabriel: Moreau de Concours	3:16
16	Paderewski, Ignacy Jan: Melody, Op. 16, No. 2 (Arr. Stanislaw Barcewicz)	2:28
17	Vecsey, Ferenc: Valse Triste	3:21
18	Veracini, Francesco Maria: Largo (Arr. Mario Corti)	6:11

Total Time: 63:11

Recorded June 22, 2025 at Skillman Music, Brooklyn, New York. Produced by Kinga Augustyn. Engineered by Scott Chiu. Edited and mastered by Corrado Ruzza. Kinga Augustyn's photos were taken by Nathan Harmon. Evan Solomon's photo was taken by Diane Coons. Front cover design: Kinga Augustyn and Johndandy Daniel.

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BALM FOR THE SOUL



Composer(s): **Achron, Joseph; Anonymous; Barcewicz, Stanislaw; Beach, Amy; Corti, Mario; Dvořák, Antonín; Elgar, Edward; Fauré, Gabriel; Heifetz, Jascha; Kreisler, Fritz; Mendelssohn, Felix; Paderewski, Ignacy Jan; Paganini, Niccolò; Ponce, Manuel María; Sarasate, Pablo de; Shostakovich, Dmitri; Tchaikovsky, Pyotr Ilyich; Vecsey, Ferenc von; Veracini, Francesco Maria; Wieniawski, Henryk**

Artist(s): **Solomon, Evan; Augustyn, Kinga**

Label: **CENTAUR (CTR)**

Release Type: **PHYSICAL**

Item #: **CRC4193**

Primary Barcode: **044747419329**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$15.99**



044747419329



ABOUT THIS RELEASE

Bruce Heim was the Horn Professor at the University of Louisville from 1999–2021. He is an active recitalist, soloist, chamber musician, orchestral musician, and pedagogue. He has performed in Mexico, Venezuela, Poland, Belgium, Japan, Brazil, Taiwan, and throughout the United States.

Oh, Sweet Horn

Bruce Heim, horn

Naomi Oliphant, piano; Joanna Goldstein, piano, Christopher Brody, piano
Emily Albrink, soprano, Katherine Calcamuggio Donner, mezzo-soprano
Jesse Donner, tenor, Chad Sloan, baritone, Paul York, cello, Karl Olsen, bass
Carol McClure, harp

1 **Ferdinando Paër** (1771–1839) – Serenata a Quattro Voci: “Oh notte soave” (1810) 4:48
Emily Albrink, Katherine Calcamuggio Donner, Jesse Donner, Chad Sloan,
Bruce Heim, Paul York, Karl Olsen, Carol McClure

Arthur Brooks (b.1964) – “Sonata X” (1991) (19:55)

Bruce Heim and Joanna Goldstein

2 I Half Note = 60 7:15

3 II Quarter Note = 50 5:04

4 III Palmas. Eighth Note = 184 (attacca) 1:19

5 IV Eighth Note = 240 6:17

6 **Lodewijk Mortelmans** (1868–1952): Lyrische Pastorale (Pastorale Lyrique) (1910) 7:06

Bruce Heim and Naomi Oliphant

Steve Rouse (b. 1953) – Tunnell’s Vision (2019) (11:13)

Bruce Heim and Christopher Brody

7 I Ancient Calls 3:02

8 II Tarantula 3:15

9 III Elegy for Michael 4:54

Total Time: 43:07

Pair recorded September 9, 2017 at Comstock Hall, University of Louisville, Louisville, Kentucky. Produced by Bruce Heim and Tim Haertel. Engineered by Tim Haertel. Brooks recorded November 22, 2022 at St. Francis in the Fields Episcopal Church, Harrods Creek, Kentucky. Produced by Evan Vicic. Engineered by Adam Copelin. Mortelmans recorded May 4, 2017 at Comstock Hall. Produced by Bruce Heim and Tim Haertel. Engineered by Adam Copelin. Rouse recorded March 13, 2020 at Comstock Hall. Produced by Evan Vicic. Engineered by Adam Copelin.

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OH, SWEET HORN



Composer(s): **Arthur Brooks Lodewijk Mortel**

Artist(s): **Bruce Heim Naomi Oliphant Joanna Goldstein Christopher Brody Emily Albrink Katherine Calcamuggio Donner Jesse Don**

Label: **CENTAUR (CTR)**

Release Type: **PHYSICAL**

Item #: **CRC4195**

Primary Barcode: **044747419527**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$15.99**



044747419527



ABOUT THIS RELEASE

From Manuscript to Invention is a deeply imaginative musical journey that bridges past and present, reviving forgotten Romantic voices while transforming them through contemporary creativity. At its heart stands Emilie Mayer—one of the most prolific yet historically overlooked female composers of the nineteenth century—whose remarkable career defied the conventions of her time. Alongside the music of Ferdinand Ries, a close associate of Beethoven, the album brings rare manuscript sources to life. Several works are presented here in world-premiere recordings, offering listeners a first encounter with music long hidden from the repertoire. By returning to Mayer's original Duet in F major and Ries's Cello Sonata, the performers reveal a rich sound world shaped by expressive freedom, historical performance practice, and the intimate, improvisatory spirit of nineteenth-century salon culture. At the same time, the album becomes an act of creation in its own right: newly composed works inspired by these historical materials unfold alongside them, blurring the line between interpretation and invention. Through this dialogue, the performers not only reawaken the art of musical spontaneity—ornamentation, rubato, and improvisation—but also restore Mayer's voice to its rightful place within the Romantic canon. The result is an evocative exploration of continuity and renewal, where rediscovery becomes both an act of justice and a catalyst for new artistic expression.



FROM MANUSCRIPT TO INVENTION



Composer(s): **Abt-Lucherini-Padoin Emilie M**

Artist(s): **Giulio Padoin Gabriele Lucherini**

Label: **Challenge Classics (CHC)**

Release Type: **PHYSICAL**

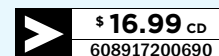
Item #: **CC 720069**

Primary Barcode: **608917200690**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



608917200690



ABOUT THIS RELEASE

Following our exploration of violin sonatas by Finger (CHAN 0824), immersing ourselves in the music of his London contemporaries was a logical next step. Although not wholly unknown nowadays, both Matteis Senior and his son lack the full recognition that they deserve, being overlooked in their countries of origin because they emigrated, and in their new homelands because they were foreign. Determined to put this to rights, we spent innumerable hours exploring their music, spellbound by their vibrant and ever-varying musical worlds. It was a struggle to choose which pieces to record, and plenty more remain, which we sadly had to leave aside. Violin playing today has its roots in the Italian style of players such as Matteis, and we take it for granted that the violin can move us with abundant expressive colours and effects. The situation in Restoration London was different: musical style was largely French, and no one had heard playing like that of Matteis Senior before. The first significant Italian violinist to arrive in England, he must have seemed like a musical visitor from outer space. His influence, through his performing, teaching, and publications, cannot be overestimated. Violin playing and musical taste shifted wholeheartedly towards the Italian style, and in [Roger] North's words, which inspired the title of this recording, "nothing in towne had a relish without a spice of Italy". — Hazel Brooks / Duo Dorado



SPICE OF ITALY

CHANDOS

Composer(s): **Nicola Matteis Jr. Nicola Mat**

Artist(s): **Duo Dorado**

Label: **CHANDOS (CHN)**

Release Type: **PHYSICAL**

Item #: **CHAN 0831**

Primary Barcode: **0095115083123**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$21.99**

\$ 21.99 CD
0095115083123



0095115083123



ABOUT THIS RELEASE

Viola Concertos presents three 21st-century Danish concertos written for Rafaell Altino by Karsten Fundal, Christian Winther Christensen, and Søren Nils Eichberg. In these works, the viola moves from intimate lyricism to dazzling virtuosity, weaving its way through both tender dialogues and dramatic exchanges with the orchestra. Altino's masterly playing brings out each composer's distinctive voice and reveals new facets of the viola, highlighting the instrument's full expressive range, shifting between neo-Romantic hero, indifferent loner, and shadowy foil.

This album presents three 21st-century Danish viola concertos, written for Rafaell Altino by Karsten Fundal, Christian Winther Christensen and Søren Nils Eichberg. In these works, the viola moves from intimate lyricism to dazzling virtuosity, weaving its way through both tender dialogues and dramatic exchanges with the orchestra. Altino's masterly playing brings out each composer's distinctive voice and reveals new facets of the viola, revealing the instrument's full expressive range shifting between neo-Romantic hero, indifferent loner and shadowy foil.

Karsten Fundal (b. 1966)		
1	Viola Concerto (Lightened Darkness / Darkened Light / Dwindling Recall) (2008)	25:52
Christian Winther Christensen (b. 1977)		
2-8	Viola Concerto (2019)	15:46
Søren Nils Eichberg (b. 1973)		
9	Charybdis (Wirbelrausch) (2016)	21:39
World premiere recordings		Total 63:17

Rafaell Altino, viola
Odense Symphony Orchestra
Conducted by David Danzmayr²⁻⁸ and Pierre Bleuse



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VIOLA CONCERTOS



Composer(s): **Christian Winther Christensen**

Artist(s): **Rafaell Altino Odense Symphony Orchestra**

Label: **DACAPO CLASSICAL (MPD CONS)**

Release Type: **PHYSICAL**

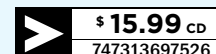
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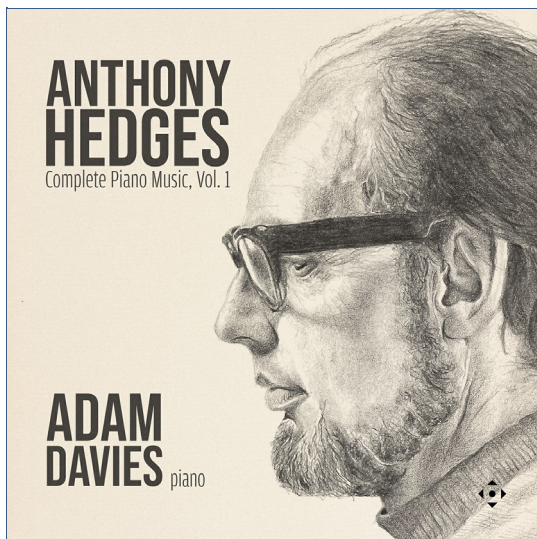
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$15.99**



747313697526



ABOUT THIS RELEASE

On 14 August 2026, Divine Art is delighted to present The Complete Piano Music of Anthony Hedges (1931–2019) Vol. 1, the first of three albums from British pianist Adam Davies presenting the entirety of this prolific composer's concert music for piano. This first volume documents a thirty-year maturation showcasing the full breadth and diversity of Hedges' creative output, starting with the earliest of the published piano pieces, the Five Preludes of 1959, fresh with youthful energy and verve, and ending with the bright and evocative Five Aphorisms of 1990. Between these sit two weighty centrepieces marking important stylistic departures: Four Short Pieces, his gritty foray into serialism, and the bold intensity of the First Sonata. Interspersed with these are delightful miniatures written for budding pianists, reflecting the composer's pianistic skill and facility in writing for younger musicians. This music is colourful, rich in its allusions, and expertly crafted. Many of these works are being recorded for the first time. Adam Davies first encountered the music of Anthony Hedges in his youth and saw the composer himself in performance as he grew up in Beverley, East Yorkshire, also by then Hedges' home. He rediscovered the composer during COVID after finding his own long-neglected score of Ten Bagatelles Op. 156, gifted from his boyhood singing teacher, and was reminded of the quality and accessibility of the writing. Such was his enjoyment of these pieces, and his surprise at the relative lack of recordings of Hedges' music, that he resolved to record the complete piano music. Anthony Hedges' daughter Fiona provided the scores and private recordings of many of these works by the composer himself: "Listening to these works proved to be a liberating experience... he played like a composer: perhaps not with note-perfect polish, but with crystal-clear imagination, purpose, character, and expression permeating every note and phrase... I have tried to convey something of his essence in these recordings, which I hope will serve to bring wider attention to this richly deserving repertoire."

ANTHONY HEDGES			
Complete Piano Music, Vol. 1			
Adam Davies, piano			
Five Preludes, Op. 5 (1959)*			
1. No. 1. Vivace	1:00	19. No. 1. Contentment: Allegretto	1:21
2. No. 2. Andante	2:38	20. No. 2. Assertion: Alla marcio	0:58
3. No. 3. Molto allegro e scherzando	0:47	21. No. 3. Whims: Vivo	1:12
4. No. 4. Moderato con moto e molto cantabile	1:42	22. No. 4. Energy: Allegro vivace	0:51
5. No. 5. Allegro energico	1:13	23. No. 5. Reflection: Andante	3:12
6. Scherzetto, Op. 14 (1963)*	1:20	24. No. 6. Aggression: Vivace	0:57
Four Pieces for Piano, Op. 20 (1967)*			
7. No. 1. Lento—Allegro—Più mosso	4:16	25. Variants, Op. 111 (1989)*	2:15
8. No. 2. Largo ma flessibile—Più mosso	2:05	Five Aphorisms, Op. 113 (1990)	
9. No. 3. Vivace—	2:14	26. No. 1. Vivace—Poco meno mosso—	2:39
10. No. 4. Maestoso—Poco più mosso	2:10	A tempo primo	2:34
Sonata No. 1, Op. 53 (1973-4)			
11. I. Lento—Più allegro	6:51	27. No. 2. Con moto e furiere	1:49
12. II. Adagio rubato	5:53	28. No. 3. Allegro vivace	4:19
13. III. Allegro vivace	4:11	29. No. 4. Lento	2:27
Five Concert Pieces for Young Pianists, Op. 56 (1975)*			
14. No. 1. Moderato	1:19	30. No. 5. Allegro—Andante—A tempo primo	2:27
15. No. 2. Allegretto con moto	1:46	Total Playing Time 68:23	
16. No. 3. Poco allegro e ritmico	1:15	*Premiere recording	
17. No. 4. Lento	1:50		
18. No. 5. Vivace	1:08		

V1: COMPLETE PIANO MUSIC



Composer(s): **Anthony Hedges**

Artist(s): **Adam Davies**

Label: **DIVINE ART (DVA)**

Release Type: **PHYSICAL**

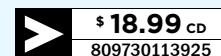
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Primary Barcode: **809730113925**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



809730113925



ABOUT THIS RELEASE

Divine Art is delighted to present *Made in Germany*, from Texas-based Olmos Ensemble, the first in an exciting series of albums catalogued by country, presenting rarely performed and unrecorded works for mixed chamber instrumentation. Originally formed by the principal players of the San Antonio Symphony, Olmos Ensemble has established itself as one of the premier chamber music organizations in Texas and features leading musicians from across the United States. *Made in Germany* will be released as they open their 32nd season. Each album in the series will feature works of varied instrumentation, creating a unique collection of recorded chamber repertoire that only an ensemble like Olmos—through their remarkable access to top musicians across the United States—could bring together. The Ensemble's concert programming has won great acclaim for its focus on showcasing neglected works by female composers, and Olmos is thrilled to bring this to their recordings as well, with each album in the series featuring works by women composers, including many premieres. *Made in Germany* features three composers of German origin: Richard Strauss, Rudolf Tillmetz, and Ruth Schöenthal. The album includes the first recording of László Varga's highly regarded arrangement of Strauss' *Don Quixote* for six instruments: clarinet, French horn, violin, viola, cello, and piano, which includes every core member of Olmos Ensemble apart from flute. As the original primary voices in the larger orchestrated work (all but piano), these six instruments work wonderfully together in recreating the thrilling tale of *Don Quixote*. Also included is the first professional recording of Rudolf Tillmetz's only chamber work, the *Nocturne* for flute, horn, and piano, Op. 31. One of the few Romantic-era trios for this unusual instrumentation, the piece reflects the salon music tradition of late nineteenth-century Germany, emphasizing lyrical writing and equal interplay between instruments, and although not widely known is a valuable work in the horn and flute chamber music repertoire.



MADE IN GERMANY



Composer(s): **Ruth Schöenthal Richard Straus**

Artist(s): **Olmos Ensemble Elizabeth Dorman
Colin Brookes Eric Gratz Mark Teplitsky Ilya
Shterenberg Jeff Garza Julian Schwar**

Label: **DIVINE ART (DVA)**

Release Type: **PHYSICAL**

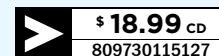
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Primary Barcode: **809730115127**

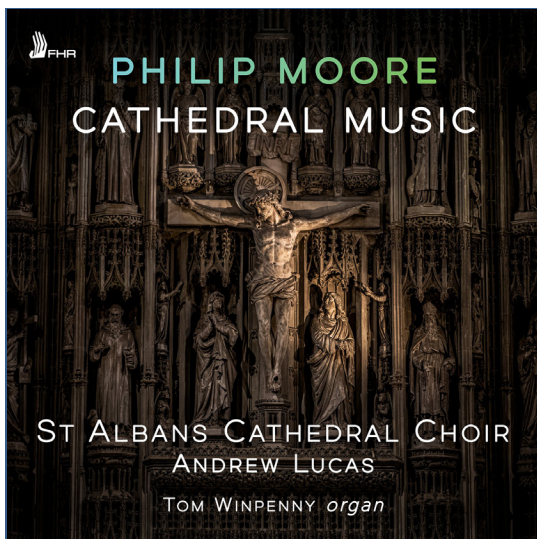
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



809730115127



ABOUT THIS RELEASE

Philip Moore is a prolific British composer, who was organist and Master of the Music at York Minster for 25 years. Before moving to York, he held posts at Guildford Cathedral, Canterbury Cathedral, and Eton College. He retired from York Minster in 2008 and was appointed Organist Emeritus. The Archbishop of York awarded him the Order of St William. Moore's sacred choral music is extremely popular with church choirs around the world. This recording features a number of works specially written for St Albans Cathedral Choir, and the album also includes five première recordings.



PHILIP MOORE
(b. 1943)

CATHEDRAL MUSIC

FHR170
STEREO - DDD
TOTAL TIMING 70:01

□ Jubilate Deo [3:20] □ Benedictite omnia opera * † [10:33] Tim Gunnell (soprano) • Kiyomi Seed cymbals □ Benedictus * [6:12] Finn Reid (treble) □ Emmanuel * [5:55] Girl Choristers directed by Tom Winpenny □ Dialogues for organ ** [7:41]	□ All wisdom cometh from the Lord [9:27] William Houghton (baritone) □ Miserere mei * [10:03] Tony Price (alto) • Alistair Walker (tenor) Directed by Tom Winpenny □ Lo! God is here! [10:25] Alby Farrar-Hockley, Ethan Roberts, Sophia van Rooijen-Din (treble) □ We praise and glorify thee * † [6:26]	
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* Première recording • ** Première commercial recording
St Albans Cathedral Choir
Directed by **Andrew Lucas** (all tracks except track 7)
Tom Winpenny organ (tracks 1-3, 5, 6, 8 and 9) • **Oliver Morrell** organ (tracks 4 and 7)
† Sinfonia Verdi Brass Ensemble

Recorded at St Albans Cathedral, Hertfordshire, UK, 15, 16, 18 and 19 July 2024
Produced by David Jones (Sonus Audio) • Co-produced by Philip Moore and Deborah Miles-Johnson
24bit, 96kHz high resolution recording, editing and mastering by David Jones

Manufacturer: First Hand Records Ltd, 64, Monkswood Ave, Waltham Abbey, Essex, EN9 1LD, UK
Contact: info@firsthandrecords.com
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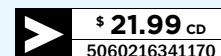
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CATHEDRAL MUSIC

Composer(s): **Philip Moore**
Artist(s): **St Albans Cathedral Choir**
Tom Winpenny Oliver Morell Sinfonia
Verdi Brass Ensemble
Label: **FIRST HAND RECORDS (FHR)**
Release Type: **PHYSICAL**
Item #: **FHR170**
Primary Barcode: **5060216341170**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$21.99**



5060216341170



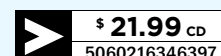
ABOUT THIS RELEASE

"I have walked out of the body and into the mountain. I am a manifestation of its total life, as is the starry saxifrage or the white-winged ptarmigan." Plain Air is a musical response to one of the most extraordinary and celebrated works of nature writing in English, *The Living Mountain* by Scottish writer Nan Shepherd. This 53-minute work places Shepherd's crystalline prose within an expansive and elemental musical landscape. Pianist Siwan Rhys (GBSR Duo) creates an environment of spacious stillness, surrounded by a halo of electronic tone, while singer Lucy Goddard (EXAUDI) retraces Shepherd's path, reciting her text simply as she goes deeper into the mountain world and into herself. Plain Air's slow unfolding across almost an hour of music creates a deeply immersive listening experience in which Shepherd's poetic voice, and the transcendental beauty and mystery of the Cairngorms, are vividly brought to life.



PLAIN AIR

Composer(s): **James Weeks**
Artist(s): **Lucy Goddard Siwan Rhys**
Label: **FIRST HAND RECORDS (FHR)**
Release Type: **PHYSICAL**
Item #: **FHR197**
Primary Barcode: **5060216346397**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$21.99**

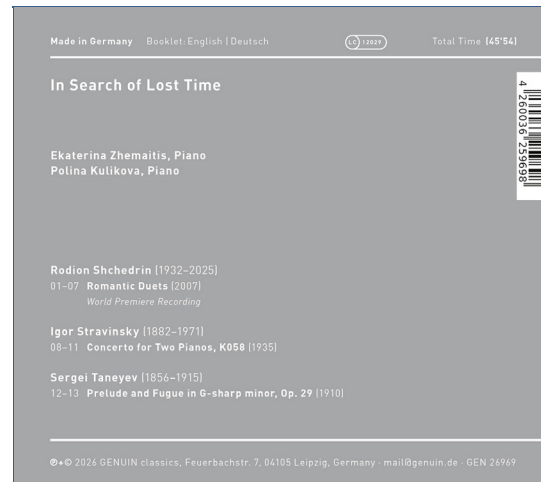


5060216346397



ABOUT THIS RELEASE

Every new sound carries a shadow of what came before: on their new GENUIN album, the piano duo Ekaterina Zhemaitis and Polina Kulikova journey through the dialogue between memory and invention. At its heart stands the world-premiere recording of Rodion Shchedrin's *Romantic Duets*, alongside works that draw breath from tradition while reshaping it into strikingly individual musical languages—from Stravinsky to Taneyev. Performed by an internationally award-winning duo, the programme unfolds with rare coherence, revealing hidden lines, lucid structures, and unexpected connections across time.



IN SEARCH OF LOST TIME

Composer(s): **Rodion Shchedrin Igor Stravin**

Artist(s): **Ekaterina Zhemaitis Polina Kulikova**

Label: **GENUIN (GEN)**

Release Type: **PHYSICAL**

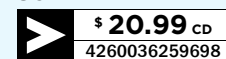
Item #: **GEN 26969**

Primary Barcode: **4260036259698**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



4260036259698



ABOUT THIS RELEASE

Louise Farrenc won the admiration of her contemporaries as one of the most respected pianists, composers, and pedagogues in nineteenth-century Paris. She was acclaimed as a performer of Beethoven's music, and her graceful *Mélodie in A flat major* was included in an 1846 anthology of works by an array of composers inspired by Beethoven's music. Farrenc's *Impromptu in B minor* appeared in another publication, Vogt's *Musical Album of Autographs*, alongside compositions by 62 other musicians including Berlioz, Gounod, and Liszt. The fugues were never published in Farrenc's lifetime and are heard here in a world-premiere recording. "[Stratigou] has a full mastery of Farrenc's romantic style and a technique to match" (American Record Guide on Volume 3, GP942).



V5: COMPLETE PIANO WORKS

GRAND PIANO

Composer(s): **Louise Farrenc**

Artist(s): **Maria Stratigou**

Label: **GRAND PIANO (GP)**

Release Type: **PHYSICAL**

Item #: **GP966**

Primary Barcode: **747313996612**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



747313996612



ABOUT THIS RELEASE

In his 35 years of life, Lisinski left an unexpectedly large body of work for someone who began pursuing music relatively late. Among the 160 preserved compositions, in addition to operas and orchestral works, notable pieces include choral works, piano pieces (mazurkas and other dances), and art songs in Croatian, Czech, Slovak, and German. Unlike the Croatian songs, which he composed throughout most of his career, the German songs were written within a shorter time span. Most of his German art songs were composed in 1846, with only a smaller number being written between 1846 and 1851. Moreover, we would be hard-pressed to find a stylistic difference between Lisinski's Croatian and German art songs. It was only after Lisinski's death that musicologist Franjo Ksaver Kuhač undertook a thorough study of Croatian folk music, and his collection of songs significantly influenced later Croatian composers. Therefore, the musical language of both Lisinski's Croatian and German songs is similar or even identical: it is the musical expression of early Romanticism.



DEUTSCHE LIEDER

Composer(s): **Vatroslav Lisinski**

Artist(s): **Kresimir Strazanac Kresimir Starcevic**

Label: **HAENSSLER CLASSIC (HAE)**

Release Type: **PHYSICAL**

Item #: **HC25063**

Primary Barcode: **881488250633**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

\$ 20.99 CD
881488250633

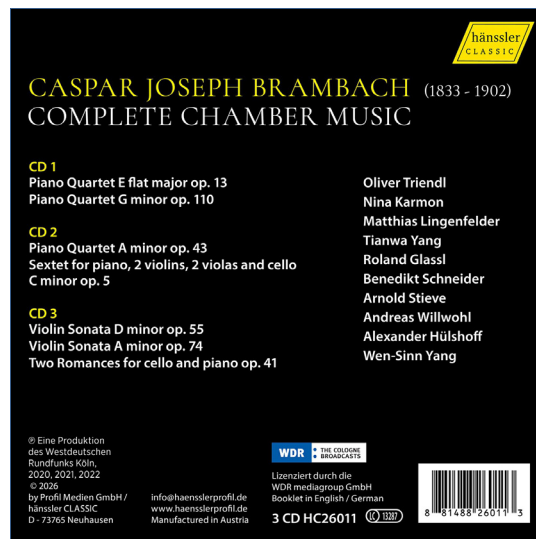


881488250633



ABOUT THIS RELEASE

Caspar Joseph Brambach's chamber music is less well known than his choral and vocal works, but clearly demonstrates his roots in the Romantic musical tradition of the nineteenth century. His works for smaller ensembles—such as those for piano and strings—are characterised by a clear, balanced form and melodic catchiness. Typical of Brambach's chamber music is a rather conservative style, modelled on composers such as Felix Mendelssohn Bartholdy. The focus is on song-like themes and a harmonically pleasing musical language that prioritises expression and musical coherence over experimentation.



COMPLETE CHAMBER MUSIC

Composer(s): **Caspar Joseph Brambach**
Artist(s): **Oliver Triendl Nina Karmon Matthias Lingenfelder Tianwa Yang Roland Glassl Benedikt Schneider**

Label: **HAENSSLER CLASSIC (HAE)**

Release Type: **PHYSICAL**

Item #: **HC26011**

Primary Barcode: **881488260113**

Disc Count: **3**

Format(s): **COMPACT DISC**

US SRP: **\$32.99**



881488260113



ABOUT THIS RELEASE

Schubert Vol. IV: The Early Piano Sonatas The early sonatas still show a clear connection to the inheritance of Haydn, Mozart, and, of course, the titan of the piano sonata, Beethoven. However, rather than trying to follow in the path of the elder Beethoven, Schubert emancipated himself from the shackles of his forebears. Schubert was still a student of Antonio Salieri (1750–1825) at the time of writing these early sonatas. Salieri was a legendary teacher in Vienna and must have noticed the talent and dedication of the young Schubert, since he offered him free lessons. Schubert, who survived on a meagre income as a schoolteacher, was evidently grateful and proud to be Salieri's student, sometimes even writing "Pupil of Herr von Salieri" as a footnote to his compositions of the time.



V4: PIANO WORKS



Composer(s): **Franz Schubert**

Artist(s): **Ammiel Bushakevitz**

Label: **HAENSSLER CLASSIC (HAE)**

Release Type: **PHYSICAL**

Item #: **HC26020**

Primary Barcode: **881488260205**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

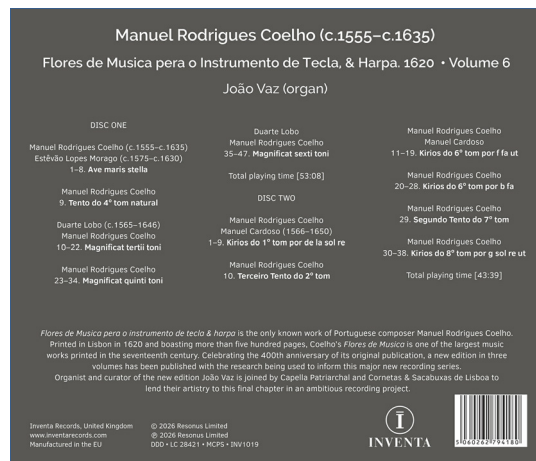


881488260205



ABOUT THIS RELEASE

Flores de Música para o instrumento de tecla & harpa is the only known work of Portuguese composer Manuel Rodrigues Coelho. Printed in Lisbon in 1620 and boasting more than five hundred pages, Coelho's Flores de Música is one of the largest musical works printed in the seventeenth century. Celebrating the 400th anniversary of its original publication, a new edition in three volumes has been published, with the research being used to inform this major new recording series. Organist and curator of the new edition João Vaz is joined by Capella Patriarchal and Cornetas & Sacabuxas de Lisboa to lend their artistry to this final chapter in an ambitious recording project.



COELHO: FLORES DE MÚSICA PARA O INSTRUMENTO DE TECLA, & HARPA, VOL. 6



Composer(s): **Anonymous; Bible; Cardoso, Manuel; Coelho, Manuel Rodrigues; Lo^bo, Duarte; Mass Text; Morago, Estêvão Lopes; Rodrigues Coelho, Manuel**

Artist(s): **Capella Patriarchal; Vaz, João; Cornetas & Sacabuxas de Lisboa; Anonymous**

Label: **INVENTA RECORDS (INV)**

Release Type: **PHYSICAL**

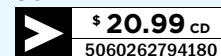
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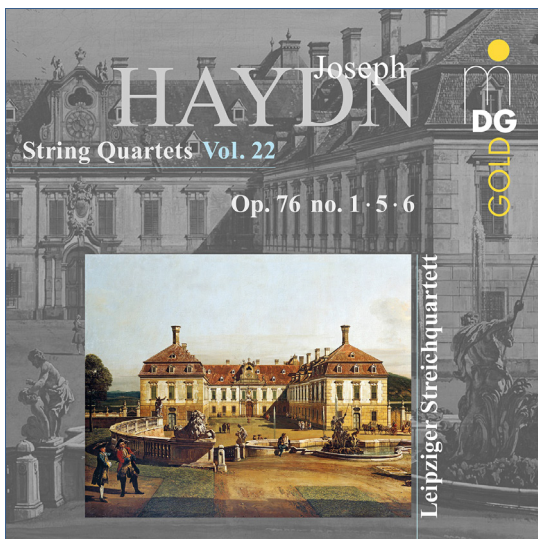
Disc Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



5060262794180



ABOUT THIS RELEASE

With Volume 22, the Leipzig Quartet brings their acclaimed complete recording of Joseph Haydn's quartets to a decisive and resonant close. This final installment crowns a project of extraordinary scope and artistic consistency, with Op. 76 revealing Haydn at his most expansive and imaginative. The result feels less like an ending than a culmination of decades of interpretative insight into the classical quartet repertoire.

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

MDG 307 2386-2

Joseph Haydn (1732–1809)
String Quartets Vol. 22

MUSIKPRODUKTION
DABRINGHAUS UND GRIMM

Quartet Op. 76, 1 (Hob. III: 75) 24'10
G Major / sol majeur / G-Dur

1	Allegro con spirito	9'07
2	Adagio sostenuto	5'39
3	Menuetto, Presto	2'31
4	Finale, Allegro ma non troppo	6'51

Quartet Op. 76, 5 (Hob. III: 79) 17'34
D Major / re majeur / D-Dur

5	Allegretto	5'01
6	Largo, cantabile e mesto	5'39
7	Menuetto, Allegro ma non troppo	3'05
8	Finale, Presto	3'48

Quartet Op. 76, 6 (Hob. III: 80) 20'45
E-Flat Major / mi bémol majeur / Es-Dur

9	Allegretto, Allegro	6'44
10	Fantasia, Adagio	5'59
11	Menuetto, Presto	3'00
12	Finale, Allegro spiritoso	4'59

Total Time: 62'31

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

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

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DDI

COMPACT
DIGITAL AUDIO

V22: STRING QUARTETS

Composer(s): **Joseph Haydn**

Artist(s): **Leipziger**

Streichquartett Label: **MDG -**

GOLD (MDGG) Release Type:

PHYSICAL

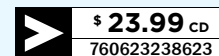
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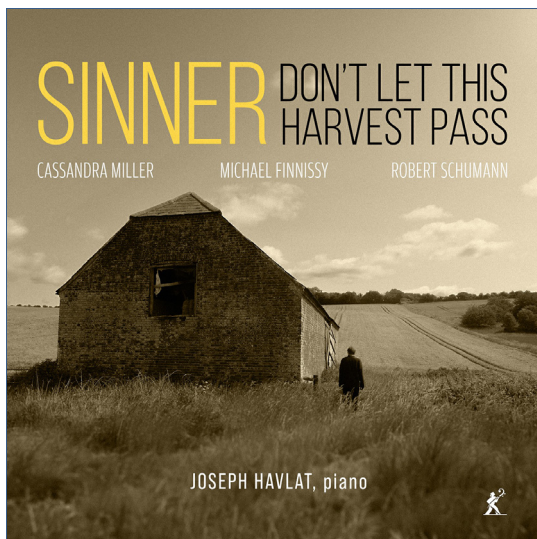
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$23.99**



760623238623



ABOUT THIS RELEASE

On 7 August 2026, Métier Records is excited to present *Sinner, Don't Let This Harvest Pass* from rising pianist Joseph Havlat, featuring music by Michael Finnissy, Cassandra Miller, and Robert Schumann. This groundbreaking album includes Schumann's *Geistervariationen* (Ghost Variations), Finnissy's response to, or allusions to, this work in his *RS Geistervariationen*, and Miller's *Philip the Wanderer*, as well as the title work *Sinner, Don't Let This Harvest Pass*, a rare co-composition between Finnissy and Miller based on the well-known Afro-American spiritual. The compositions and working styles of Finnissy and Miller are a natural fit for this collaboration, the result of their long-standing friendship and correspondence. Transcription is another thread tying the works on this programme together, each composer having a unique approach. Finnissy's *RS Geistervariationen* (2021) contains large transcription sections of Brahms' piano duet *Variations on a Theme by Robert Schumann*, Op. 23, and is heard alongside Schumann's original *Geistervariationen*. For Michael Finnissy, this process is in itself composition—he's working with the material as if it were his own, like portraiture seen through multiple lenses. As Joseph Havlat observes: "These passages of transcribed Brahms...are melded and fused with Finnissy's own voice, creating ghostly echoes of bygone music, just as the variations themselves are ghosts of the original theme, and Schumann's theme a ghost of something else heard as well." In between the variations are a series of Tropes in Finnissy's own compositional approach, acting as a musical commentary. Cassandra Miller started to write *Philip the Wanderer* (2012) in Canada but continued in the UK during a period of mentorship under Finnissy. Viewed by the composer as more of a "translation" or "adaptation" than a transcription, it draws its source material from *Mandowa II*, a recording by Mozambican musician Zhukake Masingi, from which Miller generated a rhythmically hyper-rigorous computer-generated MIDI transcription.



SINNER, DON'T LET THIS HARVEST

Composer(s): **Michael Finnissy Cassandra Mi**

Artist(s): **Joseph Havlat**

Label: **METIER (MTR)**

Release Type: **PHYSICAL**

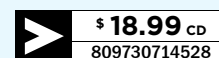
Item #: **MEX77145**

Primary Barcode: **809730714528**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



809730714528



ABOUT THIS RELEASE

Kraig Grady, an American based in Australia, is a microtonal composer. He explains it thus: "Alternative tunings are a major inspiration for my compositional explorations. The pivotal point for me was meeting with tuning theorist Ervin Wilson and witnessing Harry Partch's U.S. Highball in 1975. I was convinced that working with different instruments and tunings was going to be a major artistic movement. I began studying tuning with Wilson, which continued for as long as we knew each other. ... I'm interested in using acoustic instruments as sound sources to explore new acoustic phenomena that cannot be mistaken for electronic manipulation." The starting point for the works on this CD was to record each performer playing individual notes in the given microtonal tuning with extreme pitch accuracy. The recordings are edited to capture the personal expressivity of the players, and the individuality of their gestures in the recordings becomes inseparable from the composition process. These recordings of individual notes are then woven together to form melodic lines and combined to build harmonies and shifting textures.

KRAIG GRADY (b.1952)
Crow on the Dark Side of Gloss

1. The Molten Wind 19:59

Stephen Adams, voice
Michael Dixon, French horn
James Eccles, viola
Kraig Grady, hammered dulcimer
Lamorna Nightingale, flute, bass flute

2. Crow on the Dark Side of Gloss 28:03

Michael Dixon, French horn
Ariya Endean, clarinet
Anna Linardou, voice
Rufus Olivier Jr, bassoon
Melinda Rice, violin, viola
Giorgos Varoutas, pedal steel guitar

FIRST RECORDINGS

Program notes by Kraig Grady enclosed
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PO Box 1262
New York, NY 10009 USA
www.moderecords.com
mode@moderecords.com

CROW ON THE DARK SIDE OF GLOSS



Composer(s): **Kraig Grady**

Artist(s): **Kraig Grady Stephen Adams Anna Linardou Michael Dixon James Eccles Melinda Rice Melinda Rice Lamorna Nightingale**

Label: **Mode Records (MRS)**

Release Type: **PHYSICAL**

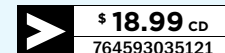
Item #: **MOD-CD-351**

Primary Barcode: **764593035121**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



764593035121



ABOUT THIS RELEASE

Antonio Stradivari's 1700 "ex Cristiani-Stauffer" cello, considered one of the master's finest works, was purchased by the Walter Stauffer Musicology Center in Cremona. It is now on display at the Violin Museum in Cremona. The history of this cello, though at times uncertain, suddenly becomes clear when it comes to Lisa Cristiani, a Parisian cellist who acquired the instrument, definitively linking her name to Stradivari and the cello. Lisa died very young in 1853 at just 26 years old, a fleeting star on the musical scene of her time: in just a few years, she enchanted audiences with her extraordinary cello. Felix Mendelssohn Bartholdy dedicated his Song Without Words, Op. 109, to her. Today, you can hear "The Voice of Stradivari," the voice of this precious cello, on this CD released by the Italian label MV Cremona. The excellent performers are cellist Giovanni Gnocchi, born in Cremona like Stradivari's cello, and pianist Alessandro Stella. According to the renowned Italian critic Angelo Foletto, on this CD, "Gnocchi exploits with loving interpretative skill and virtuosic ease every quality of the 18th-century 'Stauffer ex Cristiani' Stradivari cello, constructing a listening adventure of intriguing poetic subtlety and an intelligent assortment of accents" (Suonare News, December 2025). This CD includes some pieces written by cellist-composers themselves (Popper and Klengel). Other pieces were transcribed by famous concert performers and cello virtuosos of modern and contemporary times (Piatigorsky, Schiff, Isserlis). Others were dedicated by composers to their cellist friends, as in the case of Dvořák and Hanuš Wihan, Liszt and Bernhard Cossmann, the living composer Ducros and Jérôme Pernoo, and Mendelssohn, who dedicated his Romances sans paroles, Op. 109, to Lisa Cristiani, then owner of this beautiful Stradivari. The final piece is an Italian masterpiece composed by Gioacchino Rossini: Une larme, thème et variations.



THE VOICE OF STRADIVARI



Composer(s): **Anonymous; Ducros, Jérôme; Dvořák, Antonín; Fauré, Gabriel; Klengel, Julius; Liszt, Franz; Mendelssohn, Felix; Piatigorsky, Gregor; Popper, David; Rachmaninoff, Sergei; Rossini, Gioacchino; Schiff, Heinrich; Scriabin, Alexander; Wieniawski, Henryk**

Artist(s): **Gnocchi, Giovanni; Stella, Alessandro**

Label: **MVC (MVC)**

Release Type: **PHYSICAL**

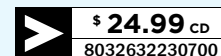
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Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$24.99**

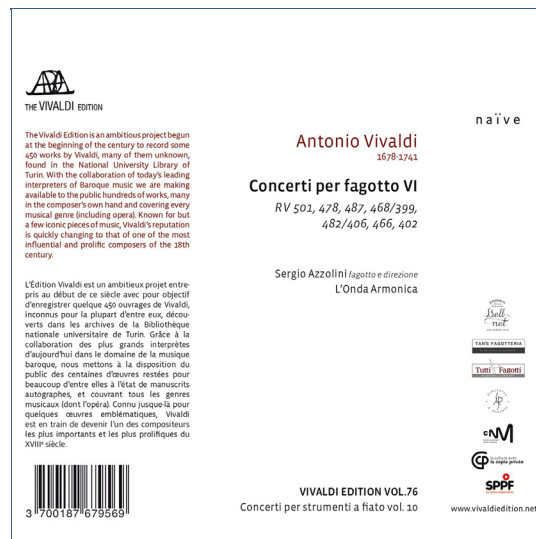


8032632230700



ABOUT THIS RELEASE

Vivaldi's bassoon concertos form an impressive and totally unique corpus within the European instrumental landscape of the eighteenth century. With this Volume No. 76, which again features the bassoonist Sergio Azzolini alongside his ensemble, L'Onda Armonica, the naïve label's Vivaldi Edition brings to completion the entire recordings of the thirty-nine concertos that the Red Priest composed for bassoon. They were written between c. 1725 and the end of his life, at a time during the late seventeenth and early eighteenth centuries when this instrument was still employed mainly in the basso continuo. There were already in his own day a number of remarkable bassoon virtuosos whose mastery of the instrument was nothing short of dazzling, which likely stirred the composer's exuberant imagination and insatiable creativity. The musicians of Count Wenzel von Morzin's orchestra in Prague come to mind, to whom Vivaldi dedicated some of these concertos; or Anton Möser, the exceptional virtuoso of the Dresden court orchestra; or again the Venetian Giuseppe "Gioseppino" Biancardi, dedicatee of RV 502. In this final instalment, Sergio Azzolini brings together the four complete concertos that remained unrecorded: RV 501 (subtitled La Notte), RV 478, RV 487, and RV 466. Then he adds the two that have come down to us in incomplete form: RV 468 and RV 482. Of RV 468 in C major, only the first two movements survive (Allegro molto and Andante), while only the opening Allegro molto of the latter, in D minor, remains. The Italian bassoonist completes the album with movements in the same keys adapted from two cello concertos: RV 399 and RV 406. To conclude, Azzolini offers his own version of another cello concerto, RV 402, underscoring the close affinity and at times striking resemblance between these two lower-register instruments.



V76: THE VIVALDI EDITION naïve

Composer(s): **Antonio Vivaldi**

Artist(s): **L'Onda Armonica**

Label: **NAÏVE (NVV)**

Release Type: **PHYSICAL**

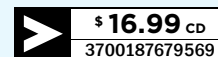
Item #: **OP7956**

Primary Barcode: **3700187679569**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



3700187679569



ABOUT THIS RELEASE

Regarded as the father of Czech music, Bedřich Smetana was a pioneer in developing a national style that culminated in his popular symphonic cycle *Má vlast*. Composed after he had become deaf, the Czech Dances are Smetana's last major piano works. Sparkling with distinctive character and inventiveness, Book 1 elevates the humble polka to the level Chopin achieved with his mazurkas, while Book 2 was inspired by the old Moravian and Bohemian dances played to Smetana by his neighbour, a local amateur violinist. Coloured with Lisztian harmonic richness, the Piano Sonata in G minor combines Romantic expressiveness with puckish good humour.

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Bedřich SMETANA
(1824-1884)

Piano Sonata in G minor (1846)	30:06	Book 2 (1879)	43:02
1 I. Sostenuto - Allegro	11:15	9 No. 1. Furiant	5:29
2 II. Adagio	9:12	10 No. 2. Slepíčka ("Little Hen")	3:04
3 III. Scherzo: Vivace	4:02	11 No. 3. Oves ("Grain Dance")	5:35
4 IV. Finale: Molto vivace	5:37	12 No. 4. Medvěd ("Bear Dance")	3:33
České tance ("Czech Dances")		13 No. 5. Cibulíčka ("Little Onion")	5:19
Book 1 (1877)	13:17	14 No. 6. Dupák ("Stamping Dance")	3:25
5 No. 1. Polka in F sharp minor	3:30	15 No. 7. Hulaň ("Lancer")	5:07
6 No. 2. Polka in A minor	2:36	16 No. 8. Obkročák ("Stepping Dance")	2:59
7 No. 3. Polka in F major	3:32	17 No. 9. Sousedská ("Neighbour's Dance")	4:52
8 No. 4. Polka in B flat major	3:39	18 No. 10. Skočná	3:39

Bogang Hwang, Piano

Recorded: 5.11.06, 6.09.06, 7.08.06 February 2024 at Zappier Hall, Calhoun School, Los Angeles, USA
Producers, engineers and editors: Felix Heiler • Booklet notes: Rodney Smith
Publishers: Nakladatelství Melanich, Prague 10-06, Brno: Vědomost (Univerzita) Critical Edition 06-08
Piano: Janek 1271 • Piano technique: Nina Prazgal
Cover photo by Jochen Gottlieb (www.shutterstock.com)

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Booklet notes in English

SMETANA: PIANO SONATA IN G MINOR - CZECH DANCES, BOOKS 1 & 2

Composer(s): **Smetana, Bedrich**
Artist(s): **Hwang, Bogang**
Label: **NAXOS CLASSICS (NCL)**
Release Type: **PHYSICAL**
Item #: **8574718**
Primary Barcode: **747313471874**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$19.99**

\$19.99 CD
747313471874

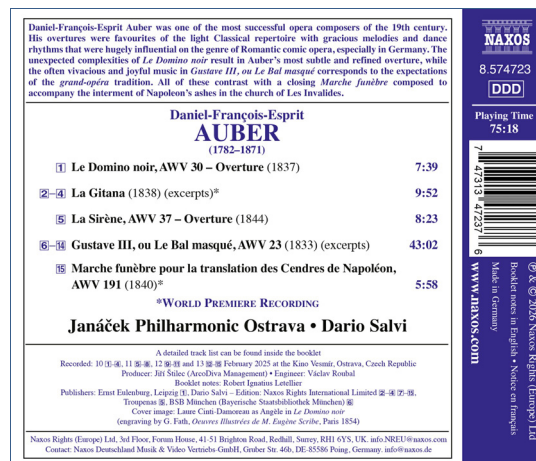


747313471874



ABOUT THIS RELEASE

Daniel-François-Esprit Auber was one of the most successful opera composers of the nineteenth century. His overtures were favourites of the light Classical repertoire, with gracious melodies and dance rhythms that were hugely influential on the genre of Romantic comic opera, especially in Germany. The unexpected complexities of *Le Domino noir* result in Auber's most subtle and refined overture, while the often vivacious and joyful music in *Gustave III, ou Le Bal masqué* corresponds to the expectations of the grand opéra tradition. All of these contrast with a closing *Marche funèbre* composed to accompany the interment of Napoleon's ashes in the church of Les Invalides.



AUBER: OVERTURES, VOL. 9



Composer(s): **Auber, Daniel-François-Esprit**
Artist(s): **Janáček Philharmonic Orchestra; Salvi, Dario**
Label: **NAXOS CLASSICS (NCL)**
Release Type: **PHYSICAL**
Item #: **8574723**
Primary Barcode: **747313472376**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$19.99**



747313472376



ABOUT THIS RELEASE

This first volume of Joseph Marx's chamber music charts a period of 30 years, from the cello works of 1913–14 to the Violin Sonata No. 2, written in 1944, shortly before he ceased all composition. The Pastorelle is characteristically subtle, with impressionistic devices harnessed to ever-changing variations. The Suite in F major, for which the Pastorelle was originally intended, balances a rural idyll with more sombre elements, informed by a noble Classical design. Violin Sonata No. 2, subtitled Frühlingssonate ("Spring Sonata"), consciously reuses material from earlier works to form a lyrical, dance-like work irradiated by ingenious harmonic twists.

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Joseph MARX
(1882–1964)

Suite in F major for Cello and Piano (1914)	34:59
① I. Präludium	8:39
② II. Largo	8:27
③ III. Menuett	9:01
④ IV. Finale	8:52
Pastorelle for Cello and Piano (1913)	6:31
Violin Sonata No. 2 in D major 'Frühlingssonate' ('Spring Sonata') (1944)	25:05
⑤ I. Allegro espressivo	9:09
⑥ II. Allegretto (im Serenadenton)	5:59
⑦ III. Moderato	9:57

Minna Pensola, Violin ⑤–⑦
Vida Vujčić, Cello ①–④
Simone Sgarbanti, Piano

Recorded: 20–22 January (I–II) and 11–12 March (III–IV) 2025 at DV Studios, Sala Musicale Giardini, Crema, Italy
Producers, engineers and editors: Gabriele Zanetti • Booklet notes: Peter Raut, Stefan Esser, Brekant Haydn
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Booklet notes in English • German and French
Made in Germany

MARX: CHAMBER MUSIC, VOL. 1



Composer(s): **Marx, Joseph**
Artist(s): **Vujčić, Vida; Pensola, Minna; Sgarbanti, Simone**

Label: **NAXOS CLASSICS (NCL)**

Release Type: **PHYSICAL**

Item #: **8579181**

Primary Barcode: **747313918171**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



747313918171



ABOUT THIS RELEASE

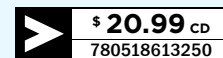
Cellist Dan Barrett releases his second recording with New Focus, celebrating the lush and lyrical chamber music of French composer Dominique Lemaître. Lemaître's compositions are temporally expansive, grounded in spectral approaches to harmony, and inspired by diverse phenomena, from synesthesia to Greek mythology.



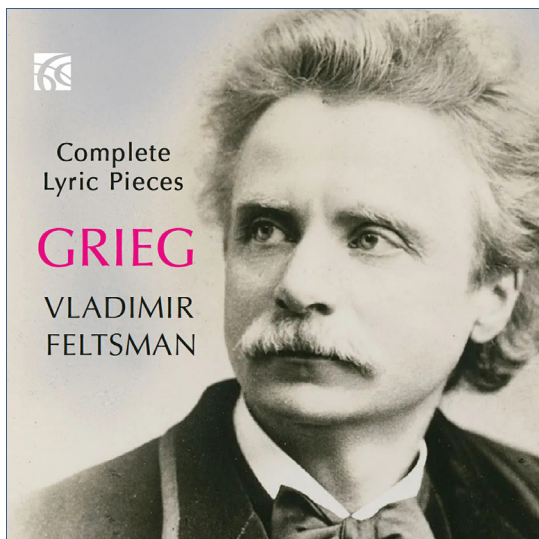
LA CETOINE QUI DORT DANS

NEW FOCUS
RECORDINGS

Composer(s): **Dominique Lemaître**
Artist(s): **Dan Barrett Jed Distler Taka Kigaw
Michiyo Suzuki Suliman Tekalli Nikita
Yermak**
Label: **NEW FOCUS RECORDINGS (NFR)**
Release Type: **PHYSICAL**
Item #: **FCR500**
Primary Barcode: **780518613250**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$20.99**



780518613250



ABOUT THIS RELEASE

This recording is a small token of appreciation and a tribute to E.M. Timakin, my first teacher, who taught me how to play piano and helped to set the course of my musical journey that is still unfolding. He was very fond of Grieg's piano works and gave them to all of his young students to study. More than sixty years have passed since that time, but the experience of studying Grieg's Lyrical Pieces with him is still vivid in my grateful memory.... For generations of young pianists, Grieg's Lyric Pieces have been one of the first encounters with real music, alongside the works of Schumann and Tchaikovsky written for children. At the beginning of their training, young musicians and children must dedicate plenty of time and effort to the development and mastering of basic technical skills such as playing scales, arpeggios, and other exercises that do not carry real artistic value. Because of that, the first encounters with real music are extremely important for children and could have a defining impact on their future development and growth. It is good fortune for many youngsters to be introduced to real music through these works of Grieg.

VLADIMIR FELTSMAN
EDVARD GRIEG
Complete Lyric Pieces

DISC ONE 65:36

1-8	Book 1 Opus 12 (1867)	12:24
9-16	Book 2 Opus 38 (1884)	16:53
17-22	Book 3 Opus 43 (1886)	15:14
23-29	Book 4 Opus 47 (1888)	20:50

DISC TWO 77:31

1-6	Book 5 Opus 54 (1891)	22:45
7-12	Book 6 Opus 57 (1893)	25:37
13-18	Book 7 Opus 62 (1895)	16:37
19-22	Albumblätter Op.28 (1878)	12:19

DISC THREE 63:53

1-6	Book 8 Opus 65 (1897)	24:45
7-12	Book 9 Opus 68 (1899)	16:56
13-17	Book 10 Opus 71 (1901)	22:08

Total playing time 3 hours 27 minutes






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COMPLETE LYRIC PIECES



Composer(s): **Edvard Grieg**

Artist(s): **Vladimir Feltsman**

Label: **NIMBUS (NIM)**

Release Type: **PHYSICAL**

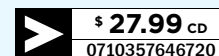
Item #: **NI6467**

Primary Barcode: **0710357646720**

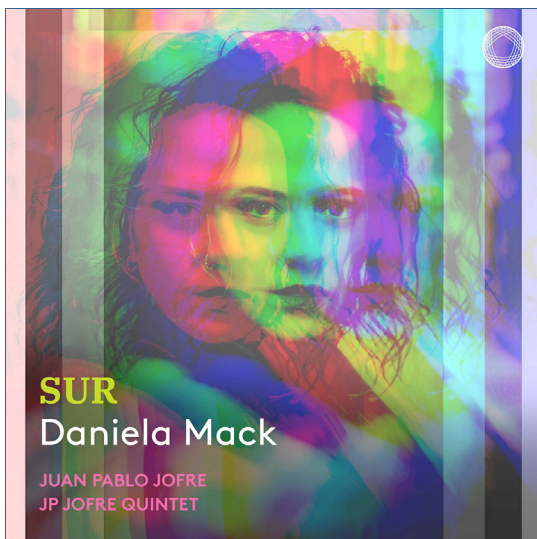
Disc Count: **3**

Format(s): **COMPACT DISC**

US SRP: **\$27.99**



0710357646720



ABOUT THIS RELEASE

Mezzo-soprano Daniela Mack presents a deeply personal exploration with *Sur*, an album shaped by memory, identity, and the enduring pull of home. Inspired by a vivid childhood recollection—listening from the back seat of her father's car—Mack traces her first encounter with the electrifying sound world of Astor Piazzolla. His music, brimming with colour, grit, and intensity, left an indelible mark, one that continues to resonate in her artistry today. Known for her versatility across the operatic spectrum, Mack finds in Piazzolla's reimagined tango a natural meeting point between classical discipline and expressive freedom, bringing to these songs both technical finesse and emotional immediacy. As an Argentine artist living abroad, Mack reconnects with the spirit of Buenos Aires through music that invites vivid storytelling. Each piece unfolds as an intimate vignette, enriched by arrangements of her collaborator JP, whose work honours Piazzolla's legacy while adding a distinctive, personal voice—including his tender *Dulce sueños*. Together, they create a sound world that is at once nostalgic and immediate, rooted in tradition yet alive with reinvention—an invitation to experience music that, in its depth and universality, speaks to all. This album marks Daniela Mack's debut on PENTATONE.



SUR

PENTATONE

Composer(s): **Jorge Luis Borges Horacio Fer**

Artist(s): **Daniela Mack JP Jofre JP Jofre**

Quintet

Label: **PENTATONE MUSIC (PEN)**

Release Type: **PHYSICAL**

Item #: **PTC5187591**

Primary Barcode: **8717306265911**

Disc Count: **1**

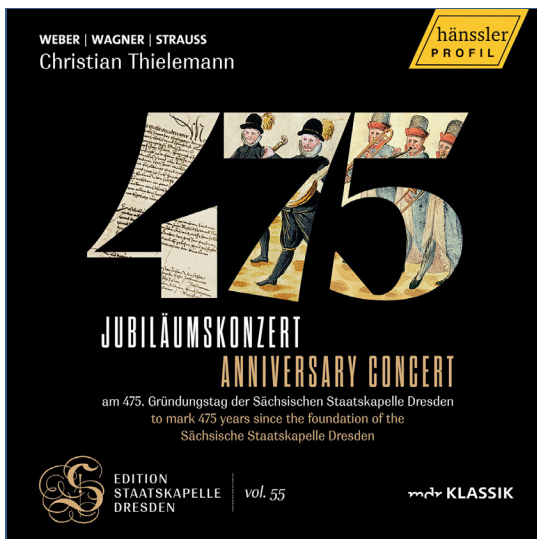
Format(s): **COMPACT DISC**

US SRP: **\$17.99**

\$ 17.99 CD
8717306265911



8717306265911



ABOUT THIS RELEASE

The gala concert celebrating the 475th anniversary of the foundation of the Sächsische Staatskapelle Dresden on September 22, 2023. After the introductory tones of Carl Maria von Weber's festive Jubel Overture have died away, conductor Christian Thielemann turns round and addresses the audience: not with an official pronouncement from an edited manuscript, but with a spontaneous, deeply felt expression of commitment. The principal conductor praises the "wondrous way" in which the orchestra's sound has remained true to itself over the centuries, recalling the great succession of its Kapellmeisters "from Hasse through Weber and Wagner to Busch and Böhm" and relating it to the exceptional artistic depth of the city. With a nice touch of irony, he quotes Rousseau, who praised Dresden's "splendid orchestra" at a distance in 1763, and Beethoven, who wrote half a century later: "It is said to be the best in all Europe." Finally, Thielemann finds words that sound like a gentle reminder in this splendid hall: "Take care of this orchestra of mine the way you take care of Meissen porcelain and your art collections!" It is both an appeal and an avowal of love—for the musicians, for the city, for a 475-year-old tradition that never gathers dust but is constantly renewing itself. The gala concert of September 22, 2023, is more than a celebration of the past: it is an affirmation of what remains present—that Dresden light that streams forth from this recording.



475 STAATSKAPELLE DRESDEN

Composer(s): **Richard Strauss Richard Wagner**

Artist(s): **Staatskapelle Dresden**

Label: **PROFIL (PRF)**

Release Type: **PHYSICAL**

Item #: **PH26002**

Primary Barcode: **881488260021**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

\$ 20.99 CD
881488260021

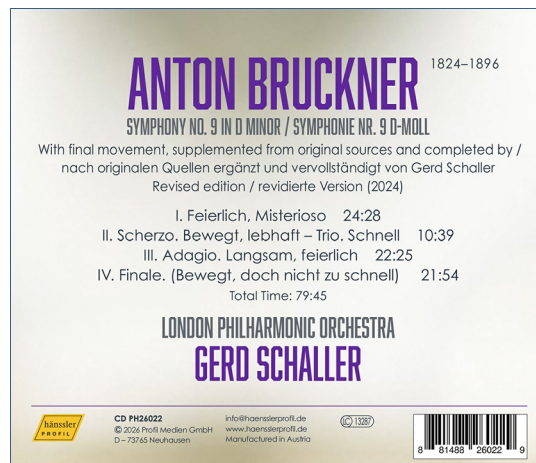


881488260021



ABOUT THIS RELEASE

Anton Bruckner: Symphony No. 9 in D minor Gerd Schaller, conductor, London Philharmonic Orchestra
With a final movement drawn from original sources and supplemented and completed by Gerd Schaller "My work on completing the symphony drew upon compositional principles characteristic of Bruckner's later style. From the Seventh Symphony onwards, and certainly by the Eighth at the latest, this particular late style that he had developed became increasingly evident. I applied these principles by analogy and developed them further. Further sources of inspiration were Bruckner's Psalm 150 and his symphonic choral work Helgoland. "Ultimately, my decades of experience as a conductor and Bruckner exponent also found their way into this performance, although it should be noted that I had already performed an initial version of my completed work in concert and recorded it on CD in 2016. This experience gave me the opportunity to review the piece once again from a practical perspective." — Gerd Schaller



SYMPHONY NO. 9 IN D MINOR

Composer(s): **Anton Bruckner**
Artist(s): **London Philharmonic Orchestra**
Label: **PROFIL (PRF)**
Release Type: **PHYSICAL**
Item #: **PH26022**
Primary Barcode: **881488260229**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$20.99**

\$ 20.99 CD
881488260229



881488260229



ABOUT THIS RELEASE

True Concord's newest album, **HERE I AM**, features two world-premiere recordings of works by Jocelyn Hagen. *The Notebooks of Leonardo da Vinci* has been performed more than 50 times around the world since 2019, incorporating visuals, sound, light, and movement. *Here I Am* was inspired by conductor Eric Holtan's suggestion that Hagen should write a piece celebrating the women's suffrage movement and the centennial of the 19th Amendment in 2020. This piece is performed with live-concert projections of portraits of 47 inspiring women from across the world and across time, whose words form the libretto. *HERE I AM* was recorded in outstanding fidelity by engineer John Polito and produced by GRAMMY® Award winner Peter Rutenberg of Los Angeles. Recorded May 28–31, 2024.



HERE I AM

Composer(s): **Jocelyn Hagen**
Artist(s): **True Concord Voices and Orchestra**
Susanna Phillips
Tucson Girls Chorus



Label: **REFERENCE RECORDINGS (REF)**

Release Type: **PHYSICAL**

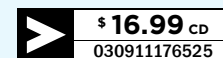
Item #: **FR-765**

Primary Barcode: **030911176525**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**

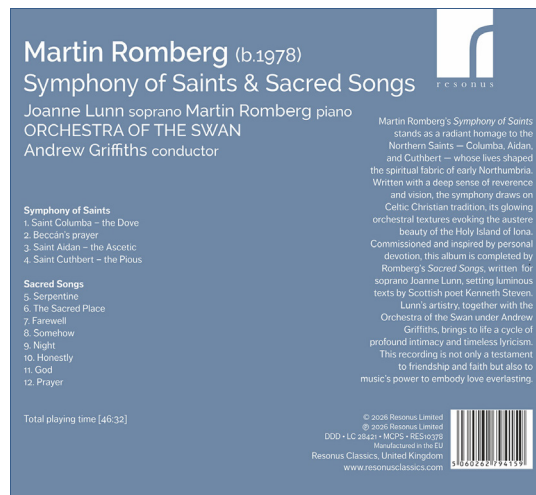


030911176525



ABOUT THIS RELEASE

Martin Romberg's *Symphony of Saints* stands as a radiant homage to the Northern Saints—Columba, Aidan, and Cuthbert—whose lives shaped the spiritual fabric of early Northumbria. Written with a deep sense of reverence and vision, the symphony draws on Celtic Christian tradition, its glowing orchestral textures evoking the austere beauty of the Holy Island of Iona. Commissioned and inspired by personal devotion, this album is completed by Romberg's *Sacred Songs*, written for soprano Joanne Lunn, setting luminous texts by Scottish poet Kenneth Steven. Lunn's artistry, together with the Orchestra of the Swan under Andrew Griffiths, brings to life a cycle of profound intimacy and timeless lyricism. This recording is not only a testament to friendship and faith but also to music's power to embody love everlasting.



ROMBERG: SYMPHONY OF SAINTS & SACRED SONGS



Composer(s): **Anonymous; Romberg, Martin; Steven, Kenneth**

Artist(s): **Griffiths, Andrew; Orchestra of the Swan; Romberg, Martin; Lunn, Joanne**

Label: **RESONUS CLASSICS (RES)**

Release Type: **PHYSICAL**

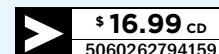
Item #: **RES10378**

Primary Barcode: **5060262794159**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**

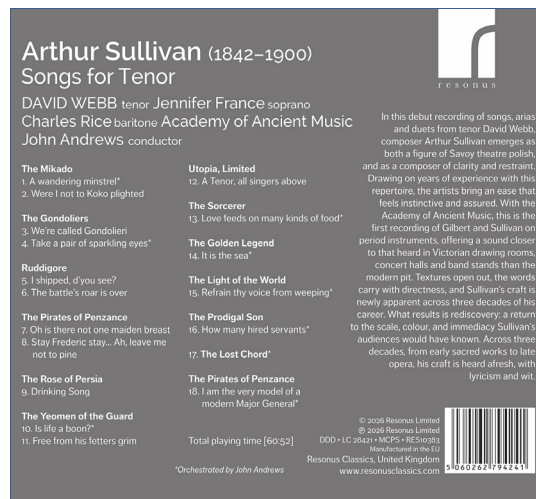


5060262794159



ABOUT THIS RELEASE

In this debut recording of songs, arias, and duets from tenor David Webb, composer Arthur Sullivan emerges as both a figure of Savoy theatre polish and a composer of clarity and restraint. Drawing on years of experience with this repertoire, the artists bring an ease that feels instinctive and assured. With the Academy of Ancient Music, this is the first recording of Gilbert and Sullivan on period instruments, offering a sound closer to that heard in Victorian drawing rooms, concert halls, and bandstands than the modern pit. Textures open out, the words carry with directness, and Sullivan's craft is newly apparent across three decades of his career. What results is rediscovery: a return to the scale, colour, and immediacy Sullivan's audiences would have known. Across three decades, from early sacred works to late opera, his craft is heard afresh, with lyricism and wit.



SONGS FOR TENOR

Composer(s): **Arthur Sullivan**
Artist(s): **David Webb Jennifer France Charlie Rice Academy of Ancient Music**

Label: **RESONUS CLASSICS (RES)**

Release Type: **PHYSICAL**

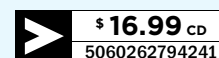
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Primary Barcode: **5060262794241**

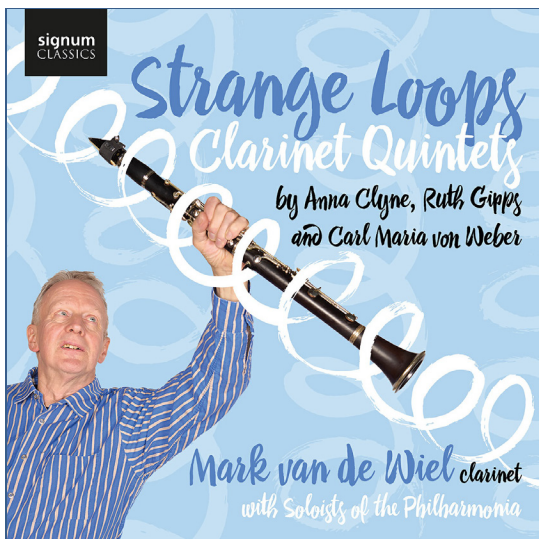
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**

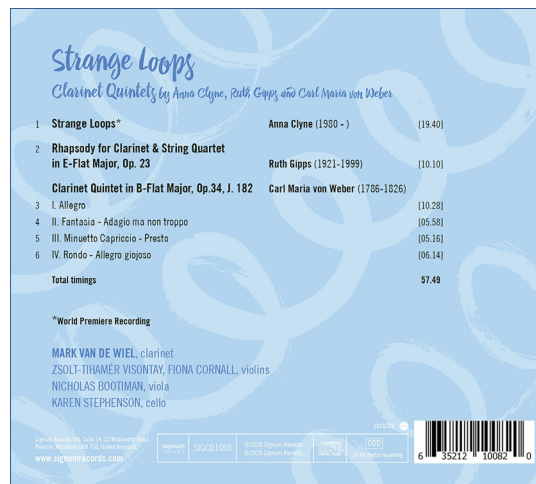


5060262794241



ABOUT THIS RELEASE

Strange Loops presents clarinetist Mark van de Wiel with colleagues from the Philharmonia Orchestra in three works spanning over two centuries of chamber music. The album centres on the first recording of Anna Clyne's Strange Loops, written in 2020 and exploring repeating and transforming musical patterns. It is paired with Ruth Gipps's Rhapsody, a single-movement work highlighting the clarinet's lyrical and colouristic qualities, and Carl Maria von Weber's virtuosic Clarinet Quintet, composed for Heinrich Baermann. Recorded at Garsington Studios in 2024, the programme reflects van de Wiel's longstanding commitment to both contemporary and established clarinet repertoire.



STRANGE LOOPS

signum
CLASSICS

Composer(s): **Anna Clyne Ruth Gipps Carl M**

Artist(s): **Mark van de Wiel Zsolt-Tihamer
Visontay Fiona Cornall Nicholas Bootiman
Karen Stephenson**

Label: **Signum Classics (SIG)**

Release Type: **PHYSICAL**

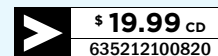
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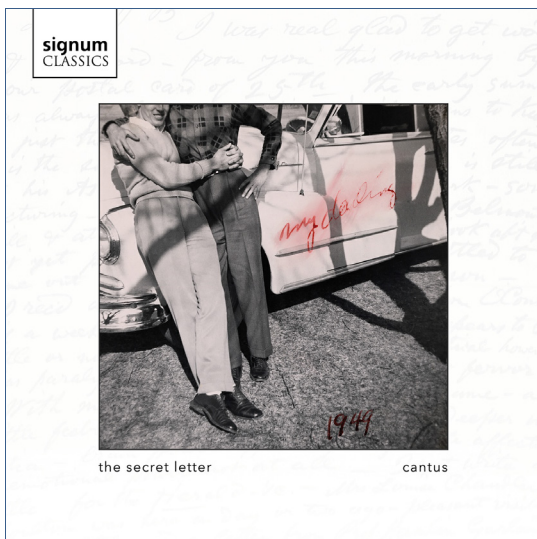
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



635212100820



ABOUT THIS RELEASE

For so many, coming out is framed as a kind of reckoning—a threshold one must cross, as if queerness begins in secrecy and only later earns the right to be spoken aloud. That narrative suggests burden before freedom, fear before love. But why should love require courage simply to exist? Such is the world we've inherited. For centuries, desire that fell outside society's narrow definitions was forced underground, met with shame, exile, or silence. In that silence, letters became a refuge: fragile but fearless vessels for truths that could not be safely expressed aloud. The Secret Letter reimagines a program of the same name performed by Cantus in the spring of 2025, weaving music together with excerpts from letters by Marcus Aurelius, Oscar Wilde, Walt Whitman, Emily Dickinson, and others. These interludes offer fleeting access to private moments of longing, devotion, and vulnerability, while the surrounding music expands and amplifies their emotional terrain, carrying forward their tension, tenderness, restraint, and release. Letters are remarkable things. They are both private and exposed, meant for a single reader yet capable of outliving both the writer and recipient. Passed between trembling hands, they hold confessions, desires, and love stories told in ink rather than whispers. The Secret Letter bears witness to and celebrates queer love that has always existed—persistent, imaginative, and worthy of song—and that, even in secrecy, has found ways to speak, to sing, and to survive.



THE SECRET LETTER

signum
CLASSICS

Composer(s): **Anonymous Marcus Aurelius Ab**

Artist(s): **Cantus**

Label: **Signum Classics (SIG)**

Release Type: **PHYSICAL**

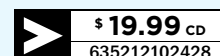
Item #: **SIGCD1024**

Primary Barcode: **635212102428**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



635212102428



ABOUT THIS RELEASE

LEGENDS: Rebellion is the next installment in a series of recordings celebrating women as storytellers and bearers of cultural memory. Featuring world-premiere recordings, Grammy-nominated long-time collaborative duo soprano Laura Strickling and pianist Joy Schreier return to add to the evolving legend of modern art song in an album exploring rebellion in many forms: political, emotional, erotic, maternal, and spiritual. From Afghan women's landay poetry composed in defiance of oppression, to mythic heroines reclaiming their own narratives, to an unflinching portrayal of new motherhood and a powerful meditation on love as resistance, the album pushes against conventional expectations of what art song "should" be. It offers a kaleidoscopic array of harmonic and rhythmic languages alongside compelling, deeply human texts—a program that fascinates, challenges, informs, and delights—inviting both devoted listeners of art song and those less familiar with the genre into a richly expressive sonic world celebrating contemporary song as a space for courage, vulnerability, witness, and transformation.



LEGENDS - REBELLION

Composer(s): **Juhi Bansal Jasmine Arielle B**

Artist(s): **Laura Strickling Joy Schreier**

Carrie Bean Stute

Label: **SONO LUMINUS (DOR)**

Release Type: **PHYSICAL**

Item #: **DSL-92291**

Primary Barcode: **053479229106**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



053479229106



ABOUT THIS RELEASE

We clarinetists are profoundly grateful to Johannes Brahms for these four late works, composed near the end of his life. They stand as some of his most intimate and deeply felt music. We also owe thanks to the clarinetist Richard Mühlfeld, whose artistry moved Brahms so greatly that it inspired him to compose again. Mühlfeld's playing unlocked a new, quieter world for Brahms. Instead of writing large, dramatic works, Brahms started composing more personal and emotional music that highlighted the clarinet's warm and gentle sound. I was a young man when I first got to know these works, and, in retrospect, I believe that my long engagement with these four compositions has shaped my approach to music-making more profoundly than any other repertoire, extending even to my interpretations of contemporary music. There are certain compositions that simply refuse to let go. Often, after performing them, one assumes it will be the final time, yet that is seldom the reality. This has certainly been my experience with the works of Brahms. His music is a constant source of inspiration. Every time I set the music on the stand, something opens up—a new interpretative idea or a deeper understanding of the music. And then that feeling comes up that every musician recognizes: I have to play this again! This is music that demands stillness and focus, and for me, it serves as an escape from the speed and noise of modern life. We are inviting the audience into a space where time stands still, where we are allowed to be sincere and reflective. It is both a privilege and a responsibility to keep these compositions present through performance and recording. After our recital in 2017, where we played all four works, the idea emerged to record them together. I hope you will find as much enjoyment in listening as we found in bringing this music to life.



COMPLETE CLARINET WORKS



Composer(s): **Johannes Brahms**

Artist(s): **Runar Oskarsson Helga Bryndis Magnusdottir Sigurdur Bjarki Gunnarsson Soggi String Quartet**

Label: **SONO LUMINUS (DOR)**

Release Type: **PHYSICAL**

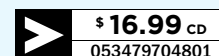
Item #: **SLE-70048**

Primary Barcode: **053479704801**

Disc Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



053479704801



ABOUT THIS RELEASE

A listening experience entirely dedicated to the sounds of the viola, from classical to contemporary. This is the new album by Luca Sanzò, a musician with an intense concert, recording, and teaching career, and professor of viola at the Santa Cecilia Conservatory in Rome. A frequent guest at important venues and prestigious chamber music, contemporary music, and electronic music festivals, Luca Sanzò has had many compositions dedicated to him. The album opens with Johann Sebastian Bach's Partita in A minor for Solo Flute, BWV 1013, performed in a G minor transcription; it is followed by another Bach work, the Chromatic Fantasy and Fugue, BWV 903 for harpsichord, in the 1950 transcription for solo viola by Zoltán Kodály, the Hungarian composer, ethnomusicologist, and teacher. The first edition was edited and distributed by violist William Primrose. This fascinating and intense sonic journey through different compositional worlds continues, in chronological order, with György Ligeti's Sonata for Viola Solo, composed between 1991 and 1994 in six movements alternating between slow and fast tempos. The program concludes with Lucia Ronchetti's Requiem for Viola Solo (1982), now dedicated to Michele Sanzò, brother of Luca Sanzò. As Lucia Ronchetti explains: "In the Requiem I tried to create a sonic labyrinth from which there seems to be no escape, making the performance a severe physical and mental test. In this sense, Beethoven's Great Fugue, Op. 133, seemed to me the most extreme and rigorous representation of a sonic prison and a search for liberation and elevation."



BACH-KODALY-LIGETI- RONCHETTI



Composer(s): **Anonymous;**
Bach, Johann Sebastian; Kodály, Zoltán;
Ligeti, György; Ronchetti, Lucia

Artist(s): **Sanzò, Luca**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

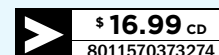
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Primary Barcode: **8011570373274**

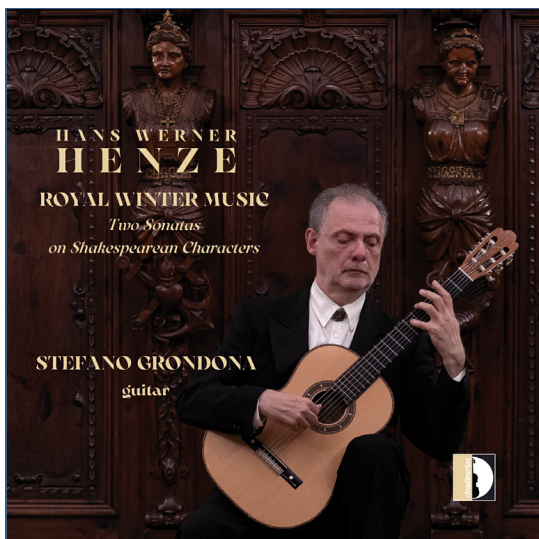
Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



8011570373274



ABOUT THIS RELEASE

Hans Werner Henze: *Royal Winter Music*. *Two Sonatas on Shakespearean Characters* marks an important stage in Stefano Grondona's recording career: after years of sustained engagement with the work and public performances of it (roughly from 1982 to 1995), the musician returns to confront this pivotal work of twentieth-century guitar repertoire. At the same time, in both its approach and results, the recording bears witness to an oblique and little-trodden mode of engaging with compositions that, like this one, embody the peculiarities and contradictions of the more cultivated guitar repertoire. The physiognomy of this work, as Marek Orszulik argued in *Aspects of the Historical Development of Repertoire for the Guitar: A Case Study of Hans Werner Henze's Royal Winter Music, Sonatas on Shakespearean Characters* (University of Alberta, 2016), reconciles the sonata—understood as a genre of large-scale form and monumental architecture—with the character piece, a rhapsodic, dramatic, and psychological composition. In the introductions to the printed editions published by Schott, Henze makes clear that, through the *Royal Winter Music* cycle, he intended to engage with a series of key characters from Shakespearean theatre—to whom the different movements of the sonatas are dedicated—who appear and disappear through the guitar's sonic textures.

ROYAL WINTER MUSIC

Composer(s): **Henze, Hans Werner**

Artist(s): **Grondona, Stefano**

Label: **Stradivarius (STV)**

Release Type: **PHYSICAL**

Item #: **STR37367**

Primary Barcode: **8011570373670**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$24.99**



\$ 24.99 CD
8011570373670



8011570373670



ABOUT THIS RELEASE

Piazzolla in the hands of a new generation—with passion, freedom, and virtuosity. The fourth Supraphon album by the 21-year-old performer Daniel Matejka brings a change of genre. Following virtuosic sonatas by Eugène Ysaÿe (2023), a chamber music album with pianist Jan Schulmeister (Suk, Martinů, Fišer, 2025), and exciting concertos by Shostakovich and Prokofiev with the Prague Radio Symphony Orchestra and Tomáš Netopil (2025), the focus now turns to tango nuevo, inseparably associated with Astor Piazzolla. Besides the Argentine tango, his language as a composer reflects not only the contemporary classical music he studied in Paris under Nadia Boulanger, but also jazz and especially the music of Bach, which Piazzolla played on the bandoneon to the surprise of many people. On a map, Piazzolla would lie along an imaginary axis between Buenos Aires, Paris, and New York. It may well have been this breadth of inspiration that captivated Daniel Matejka, who plays piano and percussion as well as violin—not to mention the wide range of genres he performs—and the exceptional accordion player Martin Šulc, whose palette of colours ranges from intimacy to an almost orchestral fullness at times. Their flawless ensemble is a given; what is more striking is the degree of freedom and expressivity they bring to it. Both suites (Suite del Ángel, Histoire du Tango) contain clearly audible echoes of Piazzolla's studies in Paris. Of course, the album could not omit Ave Maria, Oblivion, Escualo, and Finale, irresistible works that alone would be enough to secure Piazzolla's immortality. This recording by two young musicians captivated by the Argentine legend may well contribute to that lasting legacy.



CAFE 1930



Composer(s): **Astor Piazzolla**
Artist(s): **Daniel Matejka Martin Šulc**
Label: **SUPRAPHON (SUP)**
Release Type: **PHYSICAL**
Item #: **SU4355-2**
Primary Barcode: **099925435523**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$45.99**

\$ 45.99 CD
099925435523



099925435523



ABOUT THIS RELEASE

The 12 Sonatas for mandolino and continuo by Francesco Weber represent one of the most interesting collections of compositions for the Baroque mandolino that have come down to us. Despite his German surname clearly suggesting German ancestry, Francesco Weber was an Italian lutenist, theorist, mandolinist, and composer whose career was mainly in England. My research started from his will—drawn up in London under the name of John Francis Weber on April 13, 1745, and proved several months after his death on June 5, 1751—in which the “Republic of Genova” is often mentioned concerning assets and family properties. The 5-course mandolin used for this recording was built in Genoa in 1717 by Andrea Weber (1658–1740). It is the only surviving example by this maker and one of the very few surviving Genoese Baroque “mandolinos.” It is an instrument recently discovered in a private collection and was therefore completely unknown, even to early mandolin experts, before this recording. An even more extraordinary aspect that distinguishes this disc is the fact that it represents a truly exceptional case—perhaps unprecedented, at least in the field of early plucked string instruments—in which the music of a composer is recorded using an instrument built by his father.

TACTUS

DDD
TC 692301
© 2026
Made in Italy

Text by
DAVIDE REBUFFA
(Italian – English)

Recorded in
Riviera (Torino)
May 2022

WORLD PREMIERE
RECORDING
on historical
instrument

FONDAZIONE
GIOVANNI & MARIELLA
ACCORNERO

Adopt a Musician

FRANCESCO WEBER
(1692-1750)

Sonate à mandolino e basso
Sonatas for mandolino and continuo

1. SONATA 1 Andante – Allegro – Menuet con Spirito	5:11
2. SONATA 2 Andante con spirito – [Minuetto] Sostenuto – Giga (Allegro assai)	5:30
3. SONATA 3 Amoreoso – Allegro – Menuet (Lento)	6:09
4. SONATA 4 Andante – Larghetto – Gavotta	7:13
5. SONATA 5 Andante – larghetto – Menuet (Allegro)	6:37
6. SONATA 6 (Allegro) – Largo – Giga	6:09
7. SONATA 7 Lento – Allegro – Menuet (con spirito ma non presto)	8:01
8. SONATA 8 Larghetto – Allegro – Lento – Giga	6:56
9. SONATA 9 Largo – Allegro assai – Menuet (Piano)	5:59
10. SONATA 10 Largo – Allegro – Menuet spiritoso ma non presto	8:14
11. SONATA 11 Viggo – Giga – Sarabanda – Menuet con spirito	7:30
12. SONATA 12 Moderato – Allegro – Menuet con spirito	6:35

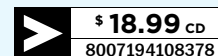
Total time 79:42

DAVIDE REBUFFA, mandolino ANDREA WEBER, 1717
LUCA GUGLIELMI, clavicembalo
NICOLA BROVELLI, violoncello

SONATE A MANDOLINO E BASSO



Composer(s): **Francesco Weber**
Artist(s): **Davide Rebuffa Luca Guglielmi
Nicola Brovelli**
Label: **TACTUS (TA)**
Release Type: **PHYSICAL**
Item #: **TC692301**
Primary Barcode: **8007194108378**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$18.99**



8007194108378



ABOUT THIS RELEASE

The voice of baritone Matteo Mencarelli—accompanied by Filippo Farinelli on the piano—magnificently interprets the chamber music anthology presented in this release: a journey through the Italian lieder repertoire spanning the transition from the nineteenth to the twentieth century. The overview of the featured composers, including a world premiere recording of works by Francesco Morlacchi, traces an intriguing path in which the use of poetic texts by both ancient and contemporary authors defines the thread running through the CD. From the literary sources employed by the composers of the Italian Historical Twentieth Century—ranging from Dante Alighieri to Gabriele D'Annunzio, via nineteenth-century German poetry and unique figures such as the Neapolitan poetess Laura Beatrice Mancini-Oliva—spring musical masterpieces in which the composers seek and find emancipation from the dominance of nineteenth-century theatrical melodrama, thereby realigning the genre of vocal chamber music with the European lied tradition.

TACTUS
DDD
TC 870005
© 2026
Made in Italy

Text by
TOMMASO SAGRAZZINI
(Italian - English)

Recorded at
Music Cavern
Perugia
March 2025

WORLD PREMIERE
RECORDING
(tr. 1)

Total time 51:24



8 007194 108521

INPS

FRANCESCO MORLACCHI · GIOVANNI SGAMBATI
GIUSEPPE MARTUCCI · ERMANNO WOLF-FERRARI
OTTORINO RESPIGHI · ALFREDO CASELLA

Liriche da camera / Art Songs

FRANCESCO MORLACCHI (1784-1841)
1. *Venite a intender li sospiri miei* [2:55]

GIOVANNI SGAMBATI (1841-1914), *Quattro melodie liriche* op. 25/32
2. *Perché?* [2:24] - 3. *Le allodole* [2:05] - 4. *Il tramonto* [4:23] - 5. *Te solo* [4:23]

GIUSEPPE MARTUCCI (1896-1909), *Tre pezzi per voce e pianoforte* op. 84
6. *Maggiolata* [2:09] - 7. *Planto antico* [2:07] - 8. *Nevicata* [4:02]

ERMANN WOLF-FERRARI (1876-1948), *Cinque canti per baritono dal Canzoniere* op. 17
9. *Scenata* [2:03] - 10. *Alza le trecce bionde e non dormire* [2:34]
11. *O tu che dormi e riposata stai* [1:07] - 12. *Il leno ti sia fatto di viole* [1:28]
13. *Commiato: E giacché vedo qui l'alba apparire* [1:51]

OTTORINO RESPIGHI (1879-1936), *3 Canti all'antica*
14. *L'udir talvolta nominare il loco* [1:28] - 15. *Ma come potrei io mai soffrire* [1:47]
16. *Ballata* [1:27] - 17. *Bella porta di rubini* [1:48] - 18. *Canzone* [2:39]

ALFREDO CASELLA (1883-1947)
19. *La sera fiesolana* op. 37 [8:15]

MATTEO MENCARELLI, baritono
FILIPPO FARINELLI, pianoforte

LIRICHE DA CAMERA



Composer(s): **Alfredo Casella Giuseppe Mart**

Artist(s): **Matteo Mencarelli Filippo Farinelli**

Label: **TACTUS (TA)**

Release Type: **PHYSICAL**

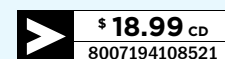
Item #: **TC870005**

Primary Barcode: **8007194108521**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$18.99**



8007194108521



ABOUT THIS RELEASE

In 1776, during a spell in Italy early in his career, the Ukrainian composer Dmytro Bortniansky (1751–1825) wrote *Creonte*, an opera seria based on Sophocles' tragedy *Antigone* and poised, like early Mozart, on the cusp between Baroque and Classical styles. Although a success in its day, *Creonte* then vanished for 250 years until it was discovered by chance in a Portuguese library. It may have been hidden there because its tale of love versus power ends with a surprising democratic twist—a daring move in those autocratic times. Since it is the first surviving opera by a Ukrainian composer, its revival in Kyiv in 2024 became a gesture of defiance, a symbol of national importance underlining the continued vigour of Ukrainian culture even in wartime. This remarkable recording then followed, made in sessions between Russian bombing, blackouts, and power cuts—itsself a testimony to Ukrainian national resilience.

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TOCC 0807

DMYTRO BORTNIANSKY *Creonte: Opera Seria* in Two Acts

CD1	69:26	CD2	69:46
Act One		Act One (cont.)	
□ Sinfonia	4:23	□ Scenes 12–15	17:50
□ Introduzione	3:40		
□ Scenes 1–11	61:23	Act Two	
		□ Coro	2:08
		□ Scenes 1–8	49:48
		TT	139:12

FIRST RECORDING

Creonte Serhiy Bortnyk, tenor
Antigone Olha Fomichova, soprano
Emone Danylo Kotok, tenor
Adrasto Stanislav Pashchuk, tenor
Ismena Margharyta Bilokiz, mezzo-soprano
National Choir of Ukraine 'Dumka'
National Presidential Orchestra
Olha Shadrina-Lychak, harpsichord
Herman Makarenko, conductor

TOCCATA CLASSICS
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 Vincent Street,
 London SW1P 4HL UK
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 Email: info@toccataclassics.com

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ECOHYNTX
 GLOBAL HARMONY
 ART FOUNDATION

DDD
 LC 14674
 DIGITAL AUDIO

5 060113448071

CREONTE

Composer(s): **Dmytro Bortniansky**
 Artist(s): **Olha Fomichova Margharyta Bilokiz
 Serhiy Bortnyk Danylo Kotok Stanislav
 Pashchuk National Chorus of Ukraine ?
 Dumka?**

Label: **TOCCATA CLASSICS (TOC)**

Release Type: **PHYSICAL**

Item #: **TOCC 0807**

Primary Barcode: **5060113448071**

Disc Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$26.99**

\$ 26.99 CD
5060113448071



5060113448071



ABOUT THIS RELEASE

The Polish composer Moritz Moszkowski (1854–1925) is best remembered for a handful of virtuoso piano pieces, but he also produced a substantial body of orchestral music, most of it unperformed for a century or more. This fourth volume presents his only symphony, a strikingly assured work for a composer in his late teens. Unsurprisingly, it owes a good deal to Schumann in its dancing rhythms, heraldic bearing, and orchestral colours—and the Scherzo might almost be by Mendelssohn on holiday in Poland. The Six Episodes—charming, ingratiating, and energising by turns—are all that remain of the lost full-length ballet Laurin. They were saved because Moszkowski excerpted them for concert performance, thereby creating a Dance Suite in all but name.

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MORITZ MOSZKOWSKI Orchestral Music, Volume Four

Symphony in D minor (1873)	36:00
□ I <i>Maestoso – Allegro appassionato, più mosso</i>	12:21
□ II <i>Vivo</i>	7:30
□ III <i>Larghetto</i>	7:09
□ IV <i>Presto non tanto, più mosso</i>	9:00
Laurin: Six Episodes from the Ballet (1892–95)	22:58
□ I Introduction and Dance of the Rose Elves	5:15
□ II March of the Dwarfs	3:25
□ III Sarabande et Double	3:44
□ IV Valse Coquette	3:19
□ V Nachtstück	3:09
□ VI Bacchanale	4:06
TT 59:01	

Sinfonia Varsovia
Ian Hobson, conductor

FIRST RECORDINGS

TOCCATA CLASSICS
16 Dalketh Court,
Vincent Street,
London SW1P 4PL, UK
Tel: +44(0)207 821 5020
Email: info@toccataclassics.com

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LC 14674
DIGITAL AUDIO
5 606113446152
Made in Germany

V4: ORCHESTRAL MUSIC

Composer(s): **Moritz Moszkowski**

Artist(s): **Sinfonia Varsovia**

Label: **TOCCATA CLASSICS (TOC)**

Release Type: **PHYSICAL**

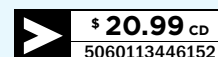
Item #: **TOCC0615**

Primary Barcode: **5060113446152**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**



5060113446152



ABOUT THIS RELEASE

Between 1972 and 2018, the Ukrainian composer Yevhen Stankovych—born in 1942 and now the senior figure in Ukrainian music—produced a series of seventeen Chamber Symphonies, many of them doubling as concertos. This substantial body of music has remained largely unheard until now, even inside Ukraine, and should prove a major discovery for audiences everywhere. These works cover a kaleidoscopic range of moods—lyrical, rhythmically propulsive, bashfully hesitant, buoyantly assertive, elegiac, optimistic—expressed in a direct language with its distant roots in the mild modernism of Berg, Britten, Janáček, Shostakovich, and similar composers. Stankovych's achievement is unparalleled in the history of music not simply because of the sheer number of his Chamber Symphonies; they also contain some of the finest music of the past half-century.

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TOCC 0792

YEVHEN STANKOVYCH Complete Chamber Symphonies, Volume One

<i>Chamber Symphony No. 7, Path and Steps, for violin and chamber orchestra (1996)*</i>	24:55
□ I Path and Steps	14:30
□ II Several Remarks	4:25
□ III Once upon a Time Visiting Great Vivaldi	6:00
□ <i>Chamber Symphony No. 3 for flute and twelve stringed instruments (1982)</i>	17:42
<i>Chamber Symphony No. 15 for viola and chamber orchestra (2018)*</i>	16:08
□ I Lento ad lib. – Andante –	8:36
□ II Allegro	7:32
	TT 58:48

Eva Rabchevska, violin □ □ □
Dmytro Tavanets, celesta, piano, harpsichord □ □ □
Natalia Kozhushko-Maksymiv, flute □
Luba Tunnicliffe, viola □ □ □
Kyiv Chamber Orchestra
Natalia Ponomarchuk, conductor

TOCCATA CLASSICS
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*FIRST RECORDINGS
FIRST COMPLETE RECORDING
MADE IN THE PRESENCE
OF THE COMPOSER

V1: COMPLETE CHAMBER SYMPHONIE



Composer(s): **Yevhen Stankovych**
Artist(s): **Eva Rabchevska Natalia Kozhushko-Maksymiv Dmytro Tavanets Luba Tunnicliffe Kyiv Chamber Orchestra**
Label: **TOCCATA CLASSICS (TOC)**

Release Type: **PHYSICAL**

Item #: **TOCC0792**

Primary Barcode: **5060113447920**

Disk Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$20.99**

\$ 20.99 CD
5060113447920



5060113447920



ABOUT THIS RELEASE

The music of Douglas Gordon Weiland—born, like Elgar, in Worcestershire in 1954—is one of the better-kept secrets of British musical life: very little of his substantial catalogue of orchestral, chamber, and choral works has been recorded. This first volume in a projected series reveals a composer with an individual musical language, an angular lyricism informed by echoes of Elgar, Vaughan Williams, and Frank Martin, its quieter moments having something of the autumnal elegance of late Brahms and its more propulsive passages the energy and rough humour of Nielsen and Robert Simpson. Weiland was himself a professional violinist for some years, moreover, and he writes for the instrument with deep understanding.

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TOCCATA CLASSICS

TOCC 0806

DOUGLAS GORDON WEILAND Chamber Music, Volume One

Violin Sonata No. 3, Op. 29 (2000)	22:07	Homage Fantasia for violin and piano, Op. 72, No. 2 (2025)	5:10
I Allegro molto/Meno allegro	9:56	Capriccio for solo violin, Op. 11 (1990)	11:55
II Elegy, Adagio	4:46	I Geschwind, Allegro – Allegro assai	5:04
III Allegro, molto vivace	7:25	II Quasi-sarabande	4:01
Violin Sonata No. 2, Op. 28 (2000)	12:59	III Nachdenken (Caprice)	2:50
Adagio molto, ad libitum – Allegro molto – Quasi Sarabande – Allegro molto – Quasi Sarabande – Allegro molto – Come prima, ad libitum		Phantasy Minuet: To a Butterfly for solo violin, Op. 23 (1996)	6:58
Violin Sonata No. 1, Op. 26 (1999)	14:20		
I Allegro amabile	5:08		
II Adagio molto	5:07		
III Presto	4:05		

TT 73:32

Markiyan Melnichenko, violin
Rhodri Clarke, piano

TOCCATA CLASSICS
16 Dalkeith Court,
Vincent Street,
London SW1P 4HR, UK
Tel: +44(0)207 821 5020
Email: info@toccataclassics.com

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Made in Germany

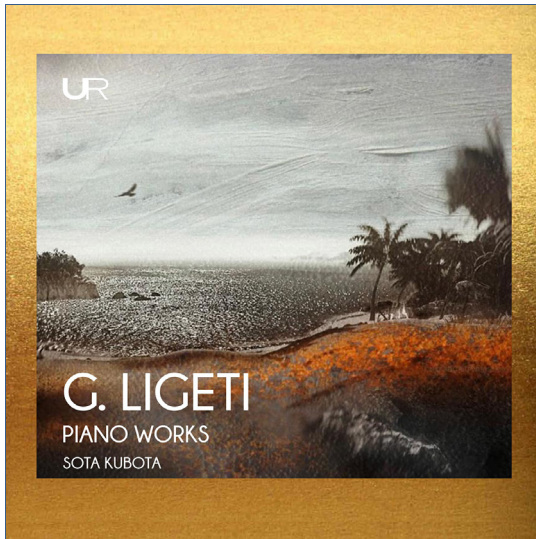
V1: CHAMBER MUSIC

Composer(s): **Douglas Gordon Weiland**
Artist(s): **Markiyan Melnichenko Rhodri Clarke**
Label: **TOCCATA CLASSICS (TOC)**
Release Type: **PHYSICAL**
Item #: **TOCC0806**
Primary Barcode: **5060113448064**
Disc Count: **1**
Format(s): **COMPACT DISC**
US SRP: **\$20.99**

\$ 20.99 CD
5060113448064



5060113448064



ABOUT THIS RELEASE

Musica ricercata is a kind of journey through the fossils of European musical culture after the explosion of the two World Wars. Like all composers living in the shadow of nuclear threat, Ligeti sees time as the great enemy: he cages it, crystallizing it into an eternal present so material that it prevents the flow of Chance within it.



MUSICA RICERCATA & ETUDES

URANIA
RECORDS

Composer(s): **Gyorgy Ligeti Franz Schubert**

Artist(s): **Sota Kubota**

Label: **URANIA RECORDS (URA)**

Release Type: **PHYSICAL**

Item #: **LDV14138**

Primary Barcode: **8051773578380**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$21.99**

\$ 21.99 CD
8051773578380

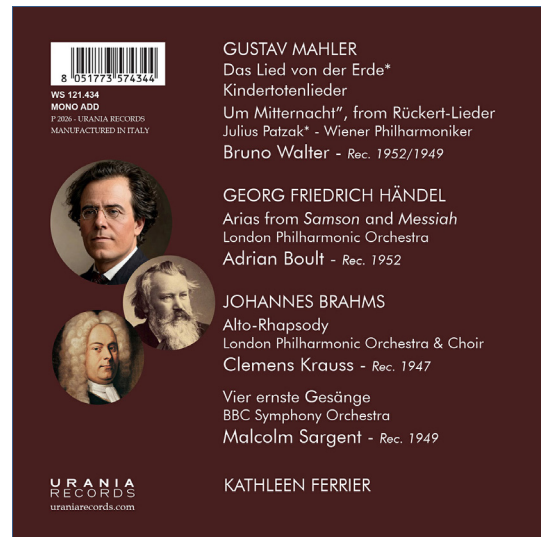


8051773578380



ABOUT THIS RELEASE

One of the most famous English contraltos of the twentieth century sadly passed away at a young age. However, she left behind several memorable recordings, including those made with some of the greatest conductors of the period. These recordings have been meticulously restored from the original sources.



KATHLEEN FERRIER



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

Artist(s): **Kathleen Ferrier Clemens Krauss Bruno Walter**

Label: **URANIA RECORDS (URA)**

Release Type: **PHYSICAL**

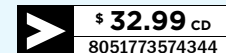
Item #: **WS121.434**

Primary Barcode: **8051773574344**

Disc Count: **2**

Format(s): **COMPACT DISC**

US SRP: **\$32.99**



8051773574344



ABOUT THIS RELEASE

For the past six years, flutist Alex Hamburger and pianist José Luiz Martins have been the heartbeat of each other's musical worlds. Now, with their debut record as a duo, the husband and wife create a shared world, offering listeners a highly personal, textural immersion into the sonic catalogue of their journey. The two musical prodigies were originally on divergent paths when they first met in 2018 during coincidental time abroad in Basel, Switzerland. Hamburger, originally from the Washington, D.C. metro area, was living in New York City, while Martins was studying for a master's in Basel after leaving his hometown of São Paulo, Brazil. Their first shared notes snapped their lives together, ushering in an instant connection and understanding, both about the music that influenced them and the music they wished to put into the world. Together, the partners found a deeply rooted shared commitment to using space, listening, and empathetic reaction to dive into the unknown and return with beauty and compassion. Now living together in Hyattsville, Maryland, Hamburger and Martins recorded *Catalog of Dreams* in 2025 as a response to the diverse range of musical traditions that shaped them, both as individuals and as a pair. Six of the album's eight songs are unique reinterpretations of traditional and modern classics from composers such as Herb Ellis, Wayne Shorter, and Thundercat. The duo then flexes the intimate dynamics and texture of piano, voice, flute, and electronic keyboards to reinterpret the compositions into vehicles for new dreams and possibilities. Of course, the most noticeable influence on the album is that of Brazilian music, which native Paulistano Martins brought to the record (and the relationship) from the very beginning. Three tunes make this connection explicit: Gilberto Gil's classic "Ladeira da Preguiça" (made famous by Elis Regina), Aíró Moreira's "Tombo in 7/4," and the modern Brazilian heavyweight Luisa Lacerda's "Poente," a familial celebration that features lyrics by her father André Lacerda.



CATALOG OF DREAMS



Composer(s): **Alex Hamburger**

Artist(s): **Alex Hamburger Jose Luiz Martins**

Label: **Challenge Records (CHL)**

Release Type: **PHYSICAL**

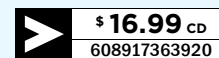
Item #: **CR 73639**

Primary Barcode: **608917363920**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$16.99**



608917363920



ABOUT THIS RELEASE

Two of the most distinctive voices on the contemporary Danish jazz scene, chromatic harmonica player Mathias Heise and guitarist Pelle von Bülow, join forces on *Repertoire*, a duo album built on interplay, shared intuition, and a carefully selected body of songs spanning jazz standards, soul, pop, and contemporary material. The album will be released on August 7, 2026, via Storyville Records. At its core, *Repertoire* reflects the long-standing musical familiarity between Heise and von Bülow. Working as equals in a stripped-down duo setting, the two musicians treat each piece as a flexible framework for improvisation rather than a fixed arrangement. The music unfolds in real time through dialogue, contrast, and a finely tuned sense of balance between structure and freedom. The repertoire draws from a wide range of jazz and pop standards. It includes *So Tender* by Keith Jarrett, *Bésame Mucho* by Consuelo Velázquez, and *Beatrice* by Sam Rivers. From the pop and soul canon, the album features *Overjoyed* by Stevie Wonder, *Rock with You* by Rod Temperton, popularized by Michael Jackson, and *One Day I'll Fly Away*, alongside *Angel Zoo* by Danish band Phlake. Further repertoire threads include *Velas*, written by the great Brazilian composer and singer Ivan Lins. *Always and Forever* is part of the broader soul repertoire associated with Heatwave. The album closes with *Bluesette*, one of the defining compositions in the jazz harmonica tradition, also by Toots Thielemans, and a natural reference point for Heise's instrument. Mathias Heise has established himself internationally as one of the most original voices on the chromatic harmonica. In 2013, he won the Chromatic Harmonica World Championship, followed by the Danish Crown Prince Couple's Stardust Award in 2016 and the Ben Webster Prize in 2017. He was the first musician admitted to the Rhythmic Music Conservatory with chromatic harmonica as his main instrument and has since released a series of critically acclaimed albums, including his 2023 Storyville quintet album, *Mouth Games*.

REPERTOIRE



Composer(s): **Mathias Heise Pelle von Bulow**

Artist(s): **Mathias Heise Pelle von Bulow**

Label: **STORYVILLE RECORDS (STO)**

Release Type: **PHYSICAL**

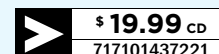
Item #: **SVL1014372**

Primary Barcode: **717101437221**

Disc Count: **1**

Format(s): **COMPACT DISC**

US SRP: **\$19.99**



717101437221



ABOUT THIS RELEASE

Active as a composer since the mid-1960s, Daniel Börtz is widely regarded today as one of the most important composers in Swedish musical history. His music has always been characterised by its simplicity and precision, which highlight the power of his emotionally charged messages. The three works presented here share a common thread of a personal kind: the collaboration with violinist and violist Malin Broman. She has been a direct source of inspiration for all three works; first as a member of the Kungsbacka Piano Trio, later as artistic director of the string orchestra Musica Vitae, and finally as soloist in Double Concerto for One. In her various roles, she has functioned both as an interpreter and a catalyst. About Double Concerto for One, Broman said: "An incredibly beautiful and dramatic work. Daniel's music is close to song; it feels as though you are singing when you play." The concerto is followed by Sinfonia 14, written for string orchestra alone. This large-scale, emotionally intense work features volcanic outbursts alongside moments of stillness. The Piano Trio concludes the program with a powerful, driving opening, a deeply emotional slow middle movement, and a finale of irresistible energy.



DOUBLE CONCERTO FOR ONE

Composer(s): **Daniel Bortz**
Artist(s): **Malin Broman Kungsbacka Piano Trio Swedish Radio Symphony Orchestra Musica Vitae**

Label: **BIS (BIS)**

Release Type: **PHYSICAL**

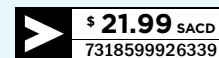
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Primary Barcode: **7318599926339**

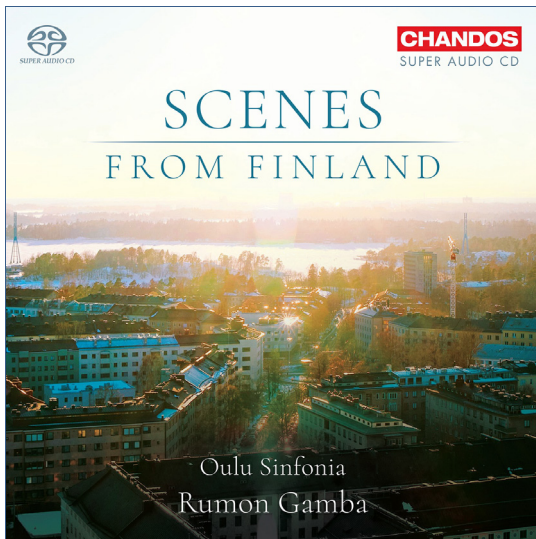
Disc Count: **1**

Format(s): **SACD**

US SRP: **\$21.99**

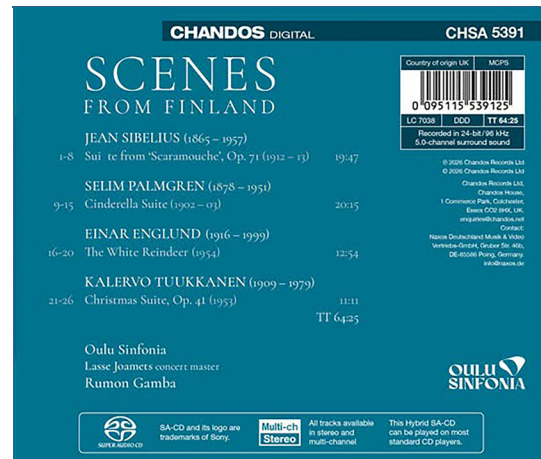


7318599926339



ABOUT THIS RELEASE

Sibelius's *Scaramouche*, a ballet-pantomime commissioned in 1912 by his publishers for a play by Poul Knudsen, reflects the immense early twentieth-century interest in clowns and commedia dell'arte, and in erotic desire, death, and the macabre—the same phenomena that produced Stravinsky's *Petrushka* and Schoenberg's *Pierrot lunaire*. Best known as a composer of piano music, Sibelius' younger contemporary Selim Palmgren also wrote music for the theatre, and his score for the fairy-tale play *Tuhkimo ja kuninkaantytär* (1902–03) dates from 1902–03. Larin-Kyösti's play recounts the adventures of a passionate youth, *Tuhkimo*, and combines features of the familiar *Cinderella* story with elements drawn from a wide range of folk tales and fables. Einar Englund studied composition with Palmgren (and later Aaron Copland). His soundtrack for Erik Blomberg's 1952 film *Valkoinen peura* (*The White Reindeer*) was particularly acclaimed and won the prize for best original music at the Jussi Awards (the Finnish "Oscars") in the year of its release. Kalervo Tuukkanen taught for three years at Viipuri University before serving as Kapellmeister in Pori on Finland's Baltic coast in 1942–44. He was one of the founding members of Suomen Säveltäjät (the Finnish Composers' Association), and his composition *Karhunpyynti* (*Bear Hunting*) was awarded a silver medal in the 1948 Cultural Olympics in London (where Finland impressively topped the medal table). *Joulusarja* (*Christmas Suite*) is taken from his 1953 score for a production of the play *Die Erzählung des letzten Hirten* (*The Tale of the Last Shepherd*), and its five movements cover the key moments in the Christmas story.



SCENES FROM FINLAND

CHANDOS

Composer(s): **Various**

Artist(s): **Oulu Sinfonia**

Label: **CHANDOS (CHN)**

Release Type: **PHYSICAL**

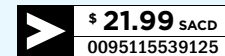
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Primary Barcode: **0095115539125**

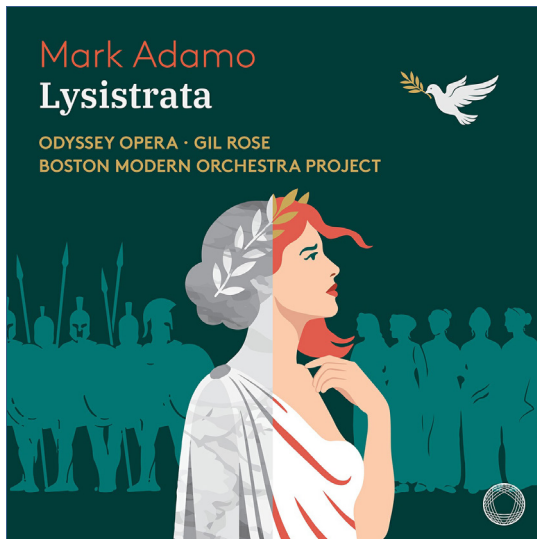
Disk Count: **1**

Format(s): **SACD**

US SRP: **\$21.99**



0095115539125



ABOUT THIS RELEASE

Boston Modern Orchestra Project and Gil Rose present the world-premiere recording of *Lysistrata, or The Nude Goddess*, an opera by Mark Adamo. Far removed from the familiar outlines of Aristophanes' ancient comedy, this daring reimagining reshapes a canonical text into something far more psychologically intricate and musically electrifying. Set within a richly variegated score of shifting textures and mercurial transformations, the opera unfolds as a labyrinth of mirrored themes—where melodies change allegiance, identities blur, and every gesture carries double meaning. The familiar premise of women withholding intimacy to halt war becomes the starting point for a deeper exploration of desire, power, and identity. Adamo's libretto dismantles classical certainties, replacing caricature with complexity, and recasts *Lysistrata* as a figure who must confront not only the politics of war, but also the far more disquieting ambiguities of love itself. Under the leadership of conductor Gil Rose, the Boston Modern Orchestra Project has become an unsurpassed advocate for twentieth- and twenty-first-century American music. Alongside Adamo, this marks their collective return to PENTATONE, following their GRAMMY-nominated recording of John Corigliano's *The Lord of Cries* (2023).



LYSISTRATA

PENTATONE

Composer(s): **Mark Adamo**

Artist(s): **Boston Modern Orchestra Project Gil Rose Odyssey Opera**

Label: **PENTATONE MUSIC (PEN)**

Release Type: **PHYSICAL**

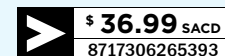
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Primary Barcode: **8717306265393**

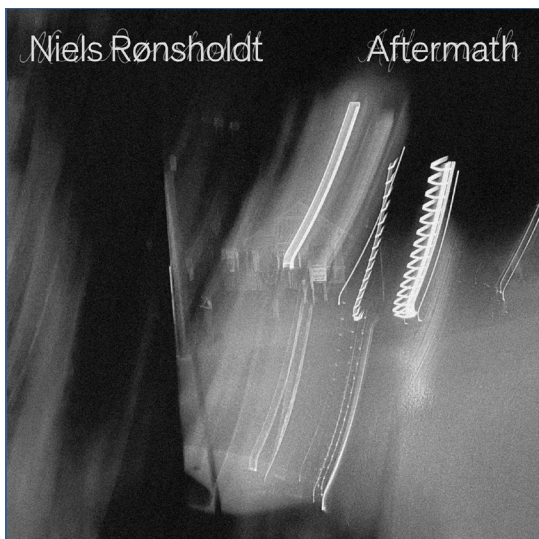
Disc Count: **2**

Format(s): **SACD**

US SRP: **\$36.99**



8717306265393



ABOUT THIS RELEASE

Composer Niels Rønsholdt (b. 1978) presents his solo project Aftermath, which journeys along the American highway, observing cities and landscapes in decay and reflecting on a fractured modern society. The classic road-trip dream of freedom fades into bewildered loneliness and remorse, yet fragile hopes of spring and new generations glimmer. This exclusive vinyl edition includes a free MP3 download of the full album (14 tracks in total).

Side A 1 Doe on the Roof
2 Gluckstadt 3 Marcy Ave
4 Hamilton Ave 5 Memphis
Motel 6 Jackson Side B 1 After
Mardi Gras 2 West Village
3 Williamsburg Wall 4 Charlotte
Park 5 St. Charles Confession

Niels Rønsholdt's Aftermath journeys the American highway, observing cities and landscapes in decay, and reflecting on a fractured modern society. The classic road-trip dream of freedom fades into bewildered loneliness and remorse, yet fragile hopes of spring and new generations glimmer.

Music, lyrics and photos by Niels Rønsholdt
Performed and recorded by Niels Rønsholdt

Mixed by Peter Barrow and Niels Rønsholdt
Mastered by Morten Bue

With support from

Total ASA: Limited vinyl edition of 500 units.
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AFTERMATH



Composer(s): **Rønsholdt, Niels**

Artist(s): **Rønsholdt, Niels**

Label: **DACAPO CLASSICAL (MPD CONS)**

Release Type: **PHYSICAL**

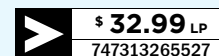
Item #: **DAC-LP015**

Primary Barcode: **747313265527**

Disc Count: **1**

Format(s): **VINYL**

US SRP: **\$32.99**



747313265527



ABOUT THIS RELEASE

Apart from Idil Biret's "culturally, historically or aesthetically significant" performance of Rachmaninoff's 3rd Piano Concerto with the Boston Symphony Orchestra, conducted by Erich Leinsdorf on 22 November 1963, another memorable performance of the 3rd Concerto was at the Istanbul Festival in July 1983 with the Leningrad Orchestra, conducted by Alexander Dimitriev. After her performance, the orchestra's conductor Alexander Dimitriev visited Idil Biret at her home and said the following: "We were quite intrigued when we learnt that you wanted to perform Rachmaninoff's 3rd Piano Concerto with our orchestra, as women rarely play this work. I now want to thank you for your wonderful performance yesterday. There is no woman today in the Soviet Union who can play this work the masterly way you did. The number of men who can do so are limited to the fingers of one hand."



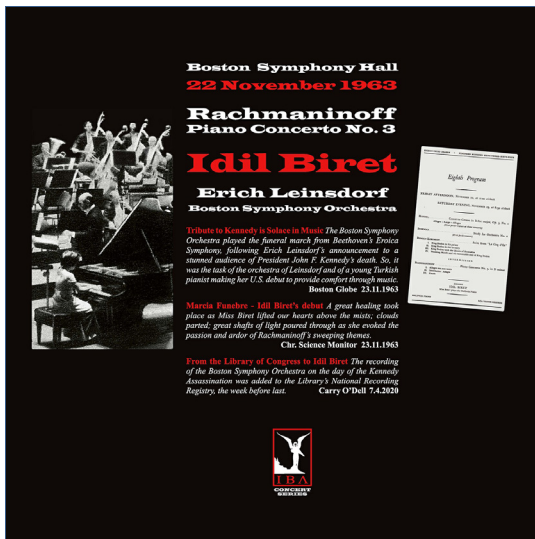
PIANO CONCERTO NO. 3 (LP)

Composer(s): **Sergei Rachmaninoff**
Artist(s): **Idil Biret Leningrad Orchestra**
Label: **NAXOS Idil Biret Archive (NBA)**
Release Type: **PHYSICAL**
Item #: **IBA-LP013**
Primary Barcode: **747313289929**
Disc Count: **1**
Format(s): **VINYL**
US SRP: **\$19.99**

\$ 19.99 LP
747313289929



747313289929



ABOUT THIS RELEASE

On 22 November 1963, at Idil Biret's US debut with the Boston Symphony Orchestra conducted by Erich Leinsdorf, she played Rachmaninoff's 3rd Concerto. The concert was scheduled for 2:00 p.m. The tragic death of President Kennedy was announced during the concert. Despite the electrified atmosphere, which can be sensed in the recording, the audience—many in tears—then heard a stunning performance of the concerto, which was broadcast live to the nation from Boston and rebroadcast the next day from New York. "There was a buoyant quality to Idil Biret's playing; a great warmth of tone was in no way dispelled by her technical skill... she gave us power without a bang, emotion without a sentimental tear. There is no question that Miss Biret is one of the most extraordinary musicians, and many of her listeners testified to her artistry by giving her a standing ovation."



PIANO CONCERTO NO. 3 (LP)

Composer(s): **Sergei Rachmaninoff**
Artist(s): **Idil Biret Boston Symphony Orchestra**
Label: **NAXOS Idil Biret Archive (NBA)**

Release Type: **PHYSICAL**

Item #: **IBA-LP014**

Primary Barcode: **747313259427**

Disk Count: **1**

Format(s): **VINYL**

US SRP: **\$19.99**

\$ 19.99 LP
747313259427



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ABOUT THIS RELEASE

Turandot / Tosca / Love Duets - Sonya Yoncheva & Vittorio Grigolo
Turandot: "Netrebko does not merely sing it: she interprets it. What emerges is a character much more human and ultimately truer than usual" (La Stampa)
Tosca: "spectacle of monumental opulence" (Online Merker). "A Tosca to relish!" (Artesnews.it)
"standing ovation Tosca at the Arena di Verona" (Operalife).
Love Duets – Sonya Yoncheva & Vittorio Grigolo: "A concert evening about love, lust and passion. Sonya Yoncheva has the full and vibrant timbre of a true lyrical soprano" (L'Arena)
"Vittorio Grigolo is undoubtedly a charismatic artist and always attentive to the interpretation of the characters" (operclick)

ARENA DI VERONA BOX



Composer(s): **Various**

Artist(s): **Various**

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

Release Type: **PHYSICAL**

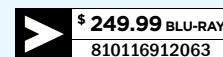
Item #: **771504**

Primary Barcode: **810116912063**

Disc Count: **3**

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

US SRP: **\$249.99**



810116912063



ABOUT THIS RELEASE

A dazzling double bill of classic G&S comedy and new writing from Scottish Opera. *Trial by Jury*, first performed in 1875, is the first major hit from the partnership of W.S. Gilbert and Arthur Sullivan. Set around a classic case of broken vows—the defendant having literally left the claimant at the altar—the trial bubbles over with emotion, humour, and downright chaos, leaving the jury divided. How will they decide between the charming yet swindling defendant and the utterly captivating claimant? In *A Matter of Misconduct!*, Emma Jenkins and Toby Hession present a daring new operetta set in the press room at Number 9 Downing Street. When a scandal threatens to break about the front-runner in a bloody leadership campaign, a lawyer is needed to prevent information from reaching the press. Sylvia Lawless, from the firm Lawless, Lawless, Lawless and Crook, must find the loopholes in this modern take on unsavoury behaviour.

TRIAL BY JURY (BR)

Composer(s): **William Schwenck Gilbert; Arthur Sullivan**

Artist(s): **Richard Suart Kira Kaplan
Jamie MacDougall Chloe Harris Edward
Jowle Ross Cumming Orchestra of
Scottish Opera**

Label: **OPUS ARTE (BBC CONS)**

Release Type: **PHYSICAL**

Item #: **OA BD7333D / OA 1398D**

Barcode: **809478073338 / 809478013983**

Disc Count: **1**

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

US SRP: **\$39.99 / \$34.99**



809478073338

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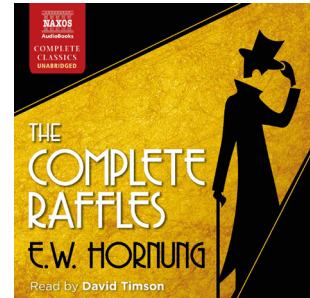
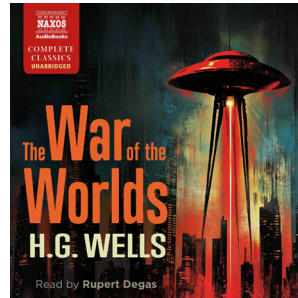
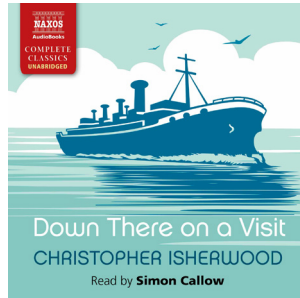
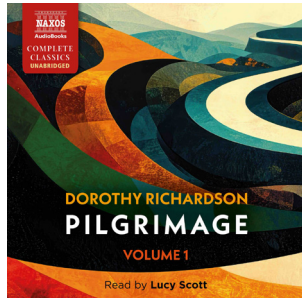
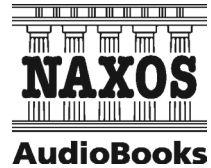
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