CLASSICAL new release
harmonia mundi UK

available 1st March 2010  last orders 19th February

harmonia mundi, AEON, ALIA VOX, ALPHA, AMBRONAY, ARCANA, ARTE VERUM, AUDITE, BEL AIR CLASSIQUES, CALLIOPE, CSO RESOUND, EUROARTS, DELPHIAN, FRAPROD, FUGA LIBERA, GLOSSA, HAT[NOW]ART, K617, KML, LSO LIVE, MARIINSKY, MIRARE, MODE, NASCOR, OPAL, OPELLA NOVA, ORFEO, PARADIZO, PEARL, PRAGA DIGITALS, RADIO FRANCE, RAM, RCOC, RCO LIVE, RICERCAR, SFZ MUSIC, SIGNUM CLASSICS, STRADIVARIUS, UNICORN KANCHANA, WALHALL ETERNITY, WERGO, WINTER & WINTER, YSAYE
nominations have now been decided:

**Choral**
- HMC902013/14
  - TELEMANN Brockes-Passion
  - Soloists, AAM-Berlin/René Jacobs

**Chamber**
- HMX2962030
  - HAYDN String Quartets
  - Jerusalem Quartet

**Instrumental**
- GLOSSA GCD920410
  - ABEL The Drexel Manuscript
  - Paolo Pandolfo

**Vocal**
- Signum Classics SIGCD155
  - LISZT ABROAD
  - Rebecca Evans, Andrew Kennedy, Iain Burnside

**Opera**
- Mariinsky MAR0502
  - SHOSTAKOVICH The Nose
  - Mariinsky Theatre / Gergiev

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**LSO0682**
**Prokofiev Romeo & Juliet**
**London Symphony Orchestra / Valéry Gergiev**

**GCD921526**
**Handel Cantate Italiane VI, Rome 1708**
**La Risonanza / Fabio Bonizzi**

+ CD OF THE WEEK,
CD REVIEW 9TH January

**MIR102**
**Bach Magnificat**
**Ricercar Consort / Philippe Pierlot**

+ CD OF THE WEEK,
CD REVIEW 16TH January

**RCO09003**
**Horizon 2**
**Royal Concertgebouw Orchestra / George Benjamin**

**HMC902035**
**Schubert Heliopolis,**
**Matthias Goerne, Metzmacher**

+ CD OF THE WEEK, RTE,
25TH January
Oswald von WOLKENSTEIN
[1376/7-1445]

Songs of Myself

Andreas Scholl (countertenor, baritone);
Shield O harmonies Ensemble:
Crawford Young (lute & direction);
Kathleen Dineen (soprano);
Margit Uebellacker (dulce melos);
Marc Lewon (vielle, nickelharpa)

Few composers can have boasted quite such a colourful existence as the medieval poet and sometime diplomat Oswald von Wolkenstein. Having grown up in a Tyrolean castle, in a world recently ripped apart by the Black Death and immersed in religious and territorial conflict, Wolkenstein became something of a wandering knight with a complicated private life. If his travels greatly embellished the subject matter of his works they also enriched the musical form, as he incorporated French songs into the German style.

A singer of warm humanity, Andreas Scholl’s creamy and communicative countertenor voice has greatly endeared him to critics and public alike. This programme, the result of new research into von Wolkenstein, will feature previously unrecorded songs and instrumental arrangements.

Wigmore Hall reviews:

“The repertoire Scholl brings to the Wigmore Hall is often unexpected and the music of Oswald von Wolkenstein was no exception. The packed hall enthusiastically received a concert of music from the early fourteen-hundreds, sung in a style and played on instruments not regularly heard since about 1480. ... The high points of the evening were the wonderful ‘Herz, müt, leib’ and ‘Ach, senliches leiden’ which speak to modern audiences very much as Schubert’s Lieder do – both were sung with plaintive directness, as well as the superb ‘duet’ ‘Nu rue mit sorgen’ which was given a mesmerizing performance by Scholl and Kathleen Dineen, the erotic sentiments given as urgent an emphasis as this style of music can permit. If you missed this concert, you’ll be able to hear Scholl perform Wolkenstein again at the Barbican in April 2010 – it takes a little time for the ears to become attuned to this composer if it’s not usually your type of thing, but with such devoted advocacy and near-perfect performance, you can’t help but be converted.”

“Scholl’s enunciation was superlative throughout. ...Like a story-teller, Scholl enhanced the narrative effect by occasionally beginning with a spoken introduction which evolved naturally into song ... Most of Wolkenstein’s songs are monophonic, but Scholl was joined by Kathleen Dineen in two duets, ‘Ach senliches leiden’ (‘Alas heartfelt pain’) and the mesmerising ‘Nu rue mit sorgen’ (‘Now rest from your cares’), in which the exquisite union of these two unaffected voices effortlessly conveyed the erotic charge of the text and the poignancy of loss and pain. So hypnotising was this performance that I suspect many in the audience, like this listener, failed to notice when Scholl slipped effortlessly to a baritone voice for final song.”

• Interview in Classical Music/Early Music Today 30th January

ADVERTISED IN GRAMOPHONE

CONCERTS: April 19th Barbican - Wolkenstein
April 21st Royal Liverpool Philharmonic Hall - Wolkenstein
Rembrandt’s engraving The Three Crosses (1653) inspired Frank Martin to conceive his oratorio Golgotha. As he explained while he was still working on the score:

"Once I had seen these etchings, I was positively haunted by the idea of realising an image of the Passion with my own resources. . . I would have liked to concentrate this whole terrible and magnificent drama in a very short work, just as Rembrandt had done on his modest little rectangle of paper. But... I had no choice but to come round to the idea of an oratorio, which was capable by its very dimensions of creating the framework and atmosphere necessary for the expression of a subject of this kind."

Inevitably Martin’s second oratorio was influenced by J.S. Bach, with whose Passions Martin, the 10th child of a Huguenot pastor, had been familiar since childhood and which he willingly described as ‘precedents’ for the genre.

Ten musical tableaux, grouped into two parts of roughly equal length, relate the story of Christ’s Passion from the entrance into Jerusalem until the Resurrection. Martin draws on all four Gospels, interspersed with excerpts from the Meditations and Confessions of Augustine of Hippo, and individual verses from the Psalms and liturgy for Holy Saturday. The final part of the work became an epilogue, anticipating the events of Easter Day, replacing mourning with hope. Here Martin seems to have captured that ‘strange white light’ of transfiguration which he had so admired in Rembrandt’s etching: the paradox of a luminous darkness. The score was completed in Amsterdam on 8th June 1948, and premièred a little less than a year later, on 29th April 1949, in Geneva. By his own admission, Martin had not intended his oratorio, composed without a commission, for public performance. For this artist deeply shaken by the horrors of war, recourse to the Passion genre and its core religious message may have been an attempt to restore his own faith in the future and thereby to raise a milestone in that time of devastation, when Europe was at zero hour.

Daniel Reuss founded Cappella Amsterdam in 1990, which he has since turned into a full-time professional ensemble. He conducted the RIAS Kammerchor for the first time in 2000 and during his four years as artistic director of the choir (2003-6), they made five recordings for harmonia mundi. In February 2007, he made his debut at English National Opera in Handel’s Agrippina. He became artistic director and chief conductor of the Estonian Philharmonic Chamber Choir in September 2008.

- 2 previous recordings Michel Corboz, also Swiss, Erato 1968, Cascavelles 1994; Hayko Siemens on Vengo 1988

ADVERTISED IN BBC MUSIC MAGAZINE
Rembrandt’s greatest and most dramatic print is the Three Crosses, a work which has all the power of a painting. It shows the deepest point of Christ’s suffering: the moment of his death on the cross at Golgotha.


‘And when they were come to the place which is called Calvary, there they crucified him, and the malefactors, one on the right hand and one on the left. Then said Jesus, Father, forgive them, for they know not what they do. And they parted his raiment and cast lots. And the people stood beholding’ relate descended on the entire country. The light focuses on Christ, the two murderers who were crucified beside him and the crowd round about. Rembrandt made several versions of this print. This is an impression of the third state.


ALSO AVAILABLE:  Frank Martin / Daniel Reuss

HMC90 1935/36 Le Vin Herbé

“Daniel Reuss has shown his sympathies with the Swiss master in earlier recordings of the Mass and the Ariel Songs from The Tempest. His singers and instrumentalists show themselves completely attuned to this exalted score and sensitive to its luminous textures and powerful sense of mystery. The choir has perfect intonation and tonal blend. Expertly balanced recording too. In all a wonderful issue.”

5 star BBC Music Magazine

Daily Telegraph Classical CDs of the Year

Gramophone Editor’s Choice, July 2007

HMC901834 Mass for Double Choir [download only]
Kristian Bezuidenhout (fortepiano)

Fortepiano phenomenon Kristian Bezuidenhout begins his multi-volume traversal of Mozart's music for solo keyboard.

Volume 1 features an instrument by Derek Adlam modeled on an original by Gabriel Anton Walter of the type Mozart owned in Vienna.

Kristian Bezuidenhout studied with Rebecca Penneys, Malcolm Bilson and Paul O'Dette. He first gained international recognition at the age of 21 after winning the prestigious first prize as well as the audience prize in the Bruges Fortepiano Competition (2001), a double honour, this being only the third time the former prize has been awarded in the history of the competition.

Bezuidenhout is a frequent guest artist with the world's leading ensembles and he now has a standing duo with the baroque violinist Petra Müllejans, artistic director of the Freiburg Baroque Orchestra; their first CD, a disc of Mozart Violin Sonatas, was released on harmonia mundi USA in the Spring of 2009.

Highlights of past seasons have included a complete cycle of the late Mozart Piano Concertos and the Beethoven Piano Concertos (Amsterdam Concertgebouw) with the Orchestra of the 18th Century under Frans Bruggen. Plans for the future include concerts with the Orchestre des Champs Elysées under Philippe Herreweghe; a Mendelssohn project with the Freiburger Baroque Orchestra and Gottfried von der Goltz; a tour with Les Arts Florissants; trio concerts with Viktoria Mullova & Pieter Wispelwey and more recordings for harmonia mundi.

"Bezuidenhout made the fortepiano sound more beautiful than I have ever heard it before."  
  The Independent (concert review)

"Bezuidenhout is a prince of the fortepiano, making it sing in melodic phrases as no other practitioner of this intractable instrument has done in my experience."  Sunday Times (concert review)

ALSO AVAILABLE: 
HMU907494 MOZART Violin Sonatas wt Petra Mullejans (violin)

"At least two of the works in this breezy, elegant recital were premiered with the ink still wet on the page. Mozart's fame as an improviser was at its height when the Sonata in G and Variations in G minor were first performed, and something of that extreme freshness can be felt in Petra Müllejans and Kristian Bezuidenhout's performance."

Radio 3 Disc of the Week

"the disc contains much that’s enthralling and beautiful."  
Gramophone

‘Rising Star’ feature, BBC Music Magazine, March issue

CONCERT: 16th May Wigmore Hall

ADVERTISED IN BBC MUSIC MAGAZINE
Franz SCHUBERT

Die Winterreise

Werner Güra (tenor); Christoph Berner (fortepiano)

Here is the second in harmonia mundi’s Winterreise triptych: again presented by a tenor, the lyric-voiced Werner Gura, but using a Rönisch fortepiano of 1872, played by Christoph Berner. Winterreise, composed in 1827, is the embodiment of Romanticism in music, the ultimate expression of ‘Sehnsucht’, that existential longing which haunts the creations of this artistic movement in all its forms.

Born in Munich, Werner Güra studied at the Salzburg Mozarteum and completed his training with Kurt Widmer in Basel and Margreet Honig in Amsterdam, in addition to taking courses in acting with Ruth Berghaus and Theo Adam. After appearing at the Frankfurt and Basel operas, Werner Güra joined the Semperoper in Dresden in 1995, where he sang the principal tenor roles of Mozart and Rossini. He has sung Don Giovanni and Così fan tutte under Daniel Barenboim and René Jacobs, Il barbiere di Siviglia at the Berlin State Opera, Die Zauberflöte at the Paris Opéra, Die Entführung aus dem Serail in Dresden, and Bach’s Passions under Philippe Herreweghe and Peter Schreier. He has worked with the Berlin Philharmonic under Claudio Abbado and Adám Fischer, and with the Concentus Musicus Wien under Nikolaus Harnoncourt. As a lied interpreter Werner Güra has given recitals at the Wigmore Hall, the Concertgebouw, Lincoln Center, the Barcelona Schubertiade and the Schubertiade Schwarzenberg. Among his successful lieder recordings for harmonia mundi are programmes of Schubert (Die schöne Müllerin, Schwanengesang), Schumann (Dichterliebe, Liederkreise Op.24 & 39), Wolf (Mörike- Lieder), Mozart, and Brahms (Liebeslieder-Waltzer) – all celebrated by the international press.

ALSO AVAILABLE:
HMA1951708 Schubert Die schöne Müllerin [download only]
“In spite of the many excellent recorded versions of this song-cycle, there is always room for a new one as revelatory as this from Werner Gura. He has the most beautiful voice among German tenors since the legendary Fritz Wunderlich.” Alan Blyth, The Daily Telegraph

“I rate the singing of the young German tenor Werner Gura higher than the recorded performances by Fritz Wunderlich and Ian Bostridge.” Records of the Year, Sunday Telegraph

HMC901931 Schubert Schwanengesang
“The tenor, Werner Güra, partnered ideally by Christoph Berner, sings the familiar Staendchen as if it had just been discovered... He is at his darker and most insightful in the extraordinary In der Ferne and in the thunderous oratory of Der Atlas. And was there an ever more poignant depiction of lost love than in Ihr Bild? Güra sings it with a wonderfully veiled tone. As for Die Stadt and Der Doppelgaenger, these are songs that anticipate Wolf and are here accorded performances of the highest distinction by singer and pianist.” The Sunday Telegraph, 5 STARS

CONCERT: 3rd June Wigmore Hall, Die Winterreise
2010 marks the fortieth anniversary of Collegium Vocale: founded by Philippe Herreweghe at a time when the Baroque revival was still an affair for specialists, the Belgian choir has been at the very heart of the rediscovery of Bach’s sacred music. Abundantly illustrated and elegantly presented, these nine CD-books will offer the entire benchmark collection of Bach/Herreweghe recordings. The ideal Easter treat.

HML5908376/78
Barcode: 794881943227
3 CDS

**St Matthew Passion**
Ian Bostridge, Franz Josef Selig, Sybilla Rubens, Andreas Scholl, Werner Gura, Dietrich Henschel
PREVIOUSLY AVAILABLE AS HMC901676/78

HML5908351/53
Barcode: 794881943326
3 CDS

**St John Passion**
Sybilla Rubens, Andreas Scholl, Mark Padmore, Sebastian Noack, Michael Volle
+ Cantatas BWV 22, 23, 127 & 159
Dorothee Mields, M. White, Jan Kobow, Piet Kooy
PREVIOUSLY AVAILABLE AS HMC901748/49, HMC901998

"Herreweghe’s pragmatic approach to Bach’s large-scale choral works achieves a balance that most Bachians will find ideal...his soloists are outstanding...In place of Ian Bostridge, he has another superlative Evangelist in Mark Padmore...Michael Volle is the noble-sounding Christ."
*Record of the Week, Sunday Times, 18 November 2001.*
**HML5908354/56**  
Barcode: 794881943425  
3 CDS  
**Oratorios**  
Easter Oratorio + Cantata BWV 66  
*Barbara Schlick, Kai Wessel, J. Taylor, Piet Kooy*  
Himmelfahrts-Oratorium + Cantatas BWV 43 & 44  
*Barbara Schlick, C. Patriasz, Christophe Prégardien, Piet Kooy*  
Trinity Cantatas BWV 2, 20 & 176  
*Johanette Zomer, Ingeborg Danz, Jan Kobow, Piet Kooy*  
PREVIOUSLY AVAILABLE AS HMC901513, HMC901479, HMC901791  
“no other group performing Bach can boast such a seductive elegance in its unforced balance, textural control and sophisticated turn of phrase.” *Gramophone, September 2003*

**HML5908357/59**  
Barcode: 794881943524  
3 CDS  
**Famous Cantatas vol.1**  
Ich hatte viel Bekümmernis Cantatas BWV 21 & 42  
*Barbara Schlick, Gérard Lesne, Howard Crook, Peter Harvey, Piet Kooy, La Chapelle Royale*  
Weinen, Klagen... Cantatas BWV12, 38 & 75  
*Carolyn Sampson, Daniel Taylor, Mark Padmore, Piet Kooy*  
Christus, der ist mein Leben, Cantatas BWV27, 84, 95 & 161  
*Dorothee Mields, M. White, Hans Jorg Mammel, Thomas Bauer*  
PREVIOUSLY AVAILABLE AS HMC901328, HMC901843, HMC901969  
“few, if any, versions of these cantatas match Herreweghe’s refinement and gentle, unforced eloquence.” *Daily Telegraph, May 2005*

**HML5908363/65**  
Barcode: 794881943623  
3 CDS  
**Famous Cantatas vol.2**  
Wir danken dir, Gott  
*Cantatas BWV29, 119 & 120*  
*Deborah York, Inge Danz, Mark Padmore, Piet Kooy*  
Tönet, ihr Pauken! Secular Cantatas BWV207 & 214  
*Carolyn Sampson, Inge Danz, Mark Padmore, Piet Kooy*  
Trauer-Ode Cantatas BWV198 & 78  
*I. Schmithüsen, Charles Brett, Howard Crook, Piet Kooy*  
PREVIOUSLY AVAILABLE AS HMC901690, HMC901860, HMC901270  
“The soloists are outstanding, with Carolyn Sampson and Mark Padmore in especially communicative form... Outstanding work; Herreweghe’s occasional oratorios are beginning to achieve some kind of critical mass, a very fine series of Bach recordings indeed.” *Andrew McGregor, CD Review, BBC Radio 3*

**To be added in Autumn 2010:**

four new 3-CD volumes to the Bach series:  
- Magnificat + "Mit Fried und Freud"  
- Mass in B minor + Motets  
- Advent & Christmas Cantatas  
- Cantatas for alto, for bass, Before Bach
Following recordings of Bartók’s *Bluebeard’s Castle* and Prokofiev’s *Romeo & Juliet*, LSO Live returns to Valery Gergiev’s acclaimed Mahler cycle with the release of the Fourth Symphony.

**CONCERT REVIEWS:**

“Valery Gergiev’s probing interpretation... this tussle between serenity and apprehension that made the performance so fascinating and the music so disquieting ... the overall impression was of a Mahler Fourth that was freshly conceived and deeply compelling”  *Daily Telegraph*

“In the slow movement, Gergiev achieved something transcendent and genuinely mysterious by propelling the music forward without losing sight of its inherent numinosity. The performance was worth it just for that”  *The Guardian*
YOU CANNOT START WITHOUT ME: VALERY GERGIEV - MAESTRO
A Film directed by Allan Miller

Yefim Bronfman, Renée Fleming, Dmitri Hvorostovsky, Leonidas Kovakos, Uliana Lopatkina, Anna Netrebko, Valéry Gergiev

You cannot start without me-Valery Gergiev-Maestro, directed by academy award winner, Allan Miller, offers viewers an intimate look into the demanding life of Valery Gergiev, widely acclaimed as one of the leading conductors of our time. This rich musical film offers rare insight into the talent, training and concentration required of a great conductor and reveals how Gergiev combines an impossible international conducting schedule with his job as director of the legendary Mariinsky Theatre in St. Petersburg. The film includes scenes with London Symphony Orchestra, the Metropolitan Opera, Gergiev’s boyhood home in the Caucasus mountains, Moscow, cities along the Volga river and performances by, Yefim Bronfman, Renée Fleming, Dmitri Hvorostovsky, Leonidas Kovakos, Uliana Lopatkina and Anna Netrebko. This film presents a penetrating portrait of Gergiev the man and artist.

VALERY GERGIEV ON BEL AIR:
BAC041 / BAC441 BLURAY Stravinsky & the Ballets Russes

“Where the newcomer wins hands down is in the sensational sound and visuals, the Blu-Ray version capturing every nuance of Valery Gergiev’s orchestra in natural surround sound to match the vivid, sumptuous colours…. the vision of Nijinsky’s revolutionary choreography can be experienced in its full glory, allowing a proper appraisal of his vision… an exhilarating feast for eyes and ears.”

BBC Music Magazine *****/*****

BAC030 New Year’s Eve in St Petersburg - Ballet
BAC031 New Year’s Concert Mariinsky Theatre
SIR SIMON RATTLE CONDUCTS
BRAHMS AND WAGNER

BRAHMS Symphony No.4, Double Concerto; WAGNER Prelude to Parsifal

Lisa Batiashvili (violin); Truls Mørk (cello);
Berlin Philharmonic Orchestra / Sir Simon Rattle (conductor)
Recorded live at Kabelwerk Oberspree, Berlin, 1 May 2007

- Sir Simon Rattle conducts the 2007 Europa-Konzert on the occasion of the 125th anniversary of the Berlin Philharmonic Orchestra
- Lisa Batiashvili and Truls Mørk are the wonderful soloists for Brahms’s last orchestral work, the Double Concerto
- Sir Simon Rattle and the Berliner Philharmoniker demonstrate their outstanding musicianship with a fresh and dynamic interpretation of Brahms’s 4th Symphony
- Wagner’s Prelude to Parsifal - was the orchestra’s first recording in September 1913 under Alfred Hertz

- The Kabelwerk Oberspree (power and cable factory) is one of the most impressive historical industrial buildings from late 19th-century Berlin and is an extraordinary venue for an extraordinary programme

ALSO AVAILABLE:
2057558 Berlioz & Rameau / Sir Simon Rattle
2057758 Tchaikovsky, Stravinsky & Rachmaninov / Sir Simon Rattle
YUNDI LI – THE YOUNG ROMANTIC
A film by Barbara Willis Sweete

In the past decade, China has entered the big league on pianists with Yundi Li, Lang Lang and more recently Yuja Wang featuring in international concerts

- A documentary portrait of Chinese pianist Yundi - formerly called Yundi Li and recently signed by EMI - captures the poetic intensity of this young virtuoso as he works with the great maestro Seiji Ozawa to prepare for his debut with the Berlin Philharmonic. This is interwoven with Yundi on tour in his home country, where we meet his family, gain insight into his upbringing and are exposed to the massive scale of piano culture in China.

- Yundi started his career in 2000, when he won the famous Chopin Competition, being only 18 years old, and succeeding Pollini, Argerich and Zimerman amongst others. What immediately delighted was his flawless technique and great poetry

- Includes rich material with countless testimonies, the film is punctuated by the repetition of Yundi and Maestro Seiji Ozawa in the 2nd concerto of Prokofiev with the Berlin Philharmonic, revealing a great complicity between the two artists

- Includes a bonus excerpt from a concert Yundi gave at the Festival de La Roque d'Antheron in 2004 where he performed four Liszt Scherzos magnificently and a haunting version of the Campanella
The Philharmonia Orchestra’s second release of 2010 sees them reunited with the celebrated interpreter of Elgar’s work, Sir Andrew Davis and follows the critically praised recording of Elgar’s *Enigma Variations* with Andrew, released last year.

**ALSO AVAILABLE:**

SIGCD168 Elgar Enigma Variations, In the South (Alassio), Serenade for Strings

“...a reading clearly born of true affection for, and deep knowledge of this rich and ever-wonderful score ... any Elgarian seeking these three pieces together will not remotely be disappointed.”

*International Record Review*

“three fine interpretations, that also has the excitement of public performance, by a conductor who loves this repertoire and knows it like the back of his hand.”  

*BBC Music Magazine*

“The splendour in the Philharmonia’s playing is genuinely as close to Berlin Philharmonic standards as makes no difference’

*Classic FM Magazine,*  

*Best Classical Recordings of 2009*
Charivari Agréable, The King's Singers / Kah-Ming Ng (director)

A truly fascinating project: the early music experts Charivari Agréable, directed by Kah-Ming Ng, are joined by The King's Singers to create world première recordings of some of Johann Pachelbel's Vespers. Reconstructed in part by Kah-Ming Ng, the works call for 5-part choir and 6-part string orchestra, creating a perfect opportunity for collaboration between these two world-class groups.

Praise for Charivari Agréable and The King's Singers:
SIGCD119, Siglo de Oro; The Golden Age, The King's Singers
“In these performances the colours pulse with the glow of a fire controlled, tended and kept ready rather than with the bright radiance of the heavens. The King's Singers perform with their customary clarity of line, rhythmic grace and attention to texture.”

SIGCD157 Torelli Original Brandenburg Concertos/Charivari Agréable
"The entire texture takes on a density that hasn’t been heard in these works before, and the very precise, lively lines forged by keyboardist and director Kah-Ming Ng make the music into something kaleidoscopic instead of shapeless.”
A bright new talent in the classical world, the flautist Lisa Friend presents a new disc of romantic works, accompanied by piano, cello and violin. Lisa's compositions and performances have drawn great praise from both professional musicians and concert-goers alike. Also featured on disc, performing with Lisa, is her father Rodney Friend, one of the most respected and celebrated English-born violinists of the last 45 years.

Lisa Friend started playing the flute aged five. At 16 she studied in New York with flautist Renee Siebert of the New York Philharmonic. She was then awarded a flute Scholarship to study with Julius Baker in Connecticut. At 17 Lisa won a Scholarship to the Royal College of Music. Twice winner of the Martin Music Scholarship this enabled her to study at the Paris Conservatoire with Alain Marion and Ida Ribera. As soloist, Lisa has appeared with the Philharmonia Orchestra, Prague Philharmonic, Liverpool Philharmonic and toured throughout the UK, France, Germany, Japan, China and the USA. Other solo appearances include BBC ChildLine, a concert for Royal Family at Buckingham Palace as soloist with the late Yehudi Menuhin, the Britten theatre with the late Sir George Solti and for Steven Spielberg after writing and performing a track for his foundation SHOAH. Lisa has given live recitals for Classic FM and Radio 3. Live television has included Brandenburg 5th Concerto in Spain with her father.

Praise for Lisa’s performances:
"The whole world needs to hear Lisa Friend’s music and flute playing" Steven Spielberg

"Lisa Friend will cast you into a magical spell with her golden flute“ The Mirror

"Lisa plays with great musicality and authority” Alain Marion (Flautist)
JAMES RHODES: BACH | BUSONI | BEETHOVEN PIANO RECITAL

BACH/BUSONI Tocata, Adagio and Fugue BWV564;
BEETHOVEN Piano Sonata No. 30 in E major, Opus 109;
BACH Partita No.6 in E minor, BWV 830;
BACH/MARCELLO Adagio, from Concerto No.3 BWV974

**BONUS CD:** CHOPIN Prelude No. 4 in E minor ‘Largo’
Op. 28, Etude No. 12 in C minor Op. 25

**Video Clip:** Live at the Roundhouse
BACH/MARCELLO Adagio

*James Rhodes (piano)*

The inimitable young British pianist James Rhodes returns with his second recital album. Since the release of his first album last year, *Razor Blades, Little Pills and Big Pianos*, James’ career has moved from strength to strength. Sales of his debut album rocketed him to the top of the UK iTunes classical chart after Stephen Fry championed him on Twitter, and he has since built a strong following of fans in concert halls and online.

He has filmed a new series for BBC4 on Chopin, which is due for broadcast in March 2010. This disc features a bonus disc of 2 Chopin pieces and video footage of a live performance from the Roundhouse in Camden, London.

**ALSO AVAILABLE:**
SIGCD153 *Razor Blades, Little Pills and Big Pianos*

“Chopin’s Fourth Ballade is beautifully shaped and the Bach/Busoni Chaconne is grand and sensitive at once”
*The Telegraph*

“The dance pulse of Bach, declamatory drama of Beethoven and cantabile texture of Chopin are conveyed with conviction and dazzling technique.”
*Classic FM Magazine*

*Sensitivity and thunder are his hallmarks*”
*The Times*
SFZ MUSIC, the independent label for His Majestys Sagbutts & Cornetts, are pleased to announce their latest release, a welcome return to the label for the exciting young British pianist Daniel Grimwood. Daniel plays a programme of virtuoso Russian romantic music, including first recordings of music by Felix Blumenfeld, and a titanic rendition of Rachmaninov’s dramatic and rarely performed first sonata in D minor. Blumenfeld was Rachmaninov’s contemporary and well known as a virtuoso performer and respected teacher as well as a fine composer: his works are unjustly neglected today and Daniel has made it his mission to promote this excellent music, in turn lyrical and virtuosic.

Daniel’s previous recording on SFZ music, of Liszt’s *Années de Pèlerinage* was met with widespread acclaim, being awarded five stars in BBC Music Magazine, Editor’s Choice in Gramophone and a Daily Telegraph CD of the week.

**ALSO AVAILABLE:**

**SFZM0208 Liszt *Années de Pèlerinage***

“There isn’t a single dud among Daniel Grimwood’s interpretations. The best of them... match the finest I’ve heard anywhere. He has all the virtuoso velocity and firepower, and then some, that’s needed for the Dante Sonata” **BBC Music Magazine ****/*** **Gramophone Editor’s Choice**

**SIGCD172 Rachmaninov, Grieg Cello Sonatas with Jamie Walton**

“the musical give-and-take of these players is excellent: they seize upon the music with enthusiasm, energy and sensitivity – one can almost sense that they are keen to show us just how fine this music is ... strongly recommended. It is good to see these young artists taking up these works with such conspicuous success.” **IRR**

**CONCERT: 9th March Wigmore Hall Daniel Grimwood + Jamie Walton**

15th annual Jacqueline du Pre charity concert
Franz LISZT

**Sonata in B minor**,
Venezia e Napoli, Mephisto Waltz No. 1,
Harmonies du soir [12 transcendental studies];
CHOPIN Waltz Op.42

*Boris Berezovsky (piano)*
Live at the Festival Hall March 2009 [sonata] & Festival de la Grange de Meslay

Liszt's *Transcendental Études* bear the dedication "To Carl Czerny with the deep respect of a grateful pupil". In its ultimate form, these Romantic poems were incredibly far from Czerny's études, with which young pianists are terrorised at school. The title of ‘transcendental’ points at the exceptional, superhuman technical difficulties which Boris Berezovsky masters with seeming ease. The cycle *Years of Pilgrimage* was written during travels to Switzerland and Italy when the 24-year-old Franz Liszt had romantically fled Paris with the Countess Marie d'Agoult. The pieces *Venezia e Napoli* – Gondoliera, Canzone and Tarantella – appeared as an addition to the second, Italian year of *L'Années*. The dazzling piano score serves not for a demonstration of virtuosity but rather to create coloratura, or rather a fantastical aura of sound around Italian melodies.

"Here, surely, we have the truest successor to the great Russian pianists." Gramophone

"Can you imagine the famous “Revolutionary” Etude played by left hand alone? Hard to believe. But there it was. And, as with everything else in this concert, it was beautifully shaped. That ability to transcend the physical challenges of such preposterously difficult music was part of Berezovsky's secret. And he sustained it throughout five of Liszt's Transcendental Studies. Virtuosity was more a tool rather than an end. And at the close, after a few impeccably shaped miniatures as encores, one was left thinking that Berezovsky is one of the greatest pianists of our time.” Irish Times

**ALSO AVAILABLE:**
MIR047 Chopin Piano Concertos Nos 1 & 2
Classic FM Disc of the Week
"In Chopin’s concertos, Berezovsky’s super-refined and silvery passage-work is a joy in itself." BBC Music Magazine
Frédéric CHOPIN (1810-1849)

**A musical diary**

1817 Polonaise in G min S 1/1 *Abdel Rahman El Bacha*;
1827 Nocturne Op. 72 No. 1 *Anne Queffélec*;
1829-30 Études Nos. 1 -3 Op. 10 *Philippe Giusiano*;
1832 Mazurka No. 3 Op. 17 *Iddo Bar-Shai*;
1833 Mazurka No. 4 Op. 17 *Iddo Bar-Shai*;
1838-39 Nocturne Op/ 15 No. 1 *Jean-Frédéric Neuburger*;
1837 Scherzo No. 2 Op. 31 *Momo Kodama*;
1836-39 Ballade No. 2 Op. 38 *Jean-Frédéric Neuburger*;
1831-39 Prélude No. 15 Op. 28 *Philippe Giusiano*;
1845-46 Barcarolle Op. 60 *Anne Queffélec*;
1845-46 Polonaise-Fantaisie Op. 61 *Abdel Rahman El Bacha*;
1846 Mazurka No. 3 Op. 63 *Iddo Bar-Shai*;
1849 Mazurka No. 4 Op. 68 *Iddo Bar-Shai*

Mirare’s impressive roster of pianists commemorate the Chopin 2009 anniversary at a special price.

Leos JANACEK

**Sonata 1. X. 1905, On an overgrown path**

*Slavka Pechocova (piano)*

Janacek left only a few piano masterpieces, their language forming a sort of dreamlike counterpoint to his fantastic operatic repertoire. Slavka Pechocova’s playing reflects the rigour of her first teacher, Martin Hrzel, and the almost-Impressionistic expressiveness of her second, Professor Ivan Moravec, in a new, highly spirited, recording of Janacek’s Piano pieces which should be acclaimed as one of the most promising of the year so far. She made her Proms debut at the Proms last year with the BBC Symphony Orchestra and Jiří Bělohlávek in Martinu’s *Concerto for 2 Pianos*.
Antonio VIVALDI  

XII suonate à violino solo e basso  
The Manchester Sonatas

Fabio Biondi (violin P.A. Testore, Milan 1750);  
Rinaldo Alessandrini (Italian style harpsichord Alain Anselm;  
organ Jean-François Muno, 18th-century Neapolitan tradition, 1989);  
Maurizio Naddeo (Italian anonymous cello, Milanese school,  
late 18th century);  
Paolo Pandolfo (Italian anonymous double bass,  
late 18th century);  
Rolf Lislevand (theorbo Lourdes Uncilla Moreno, 1989, after an  
early 17th-century Italian instrument; baroque guitar Lourdes Uncilla  
Moreno, 1989, after an early 17th-century Italian instrument)

Recorded June 26th - 30th 1991, Great Hall of the Arsenal in Metz, France

Discovered by Michael Talbot in 1973, the 12 sonatas of the Manchester manuscript are generally considered the high point of the composer’s chamber music. In his liner notes, Michael Talbot reckons that Vivaldi assembled them to present to Cardinal Ottoboni, the great Roman patron of the arts (portrayed by Francesco Trevisani on the front cover), on the occasion of the cardinal’s visit to Venice, his birthplace, in 1726.

They are performed here by Fabio Biondi, one of the most authoritative Vivaldi performers, accompanied by an all-star continuo group: Rinaldo Alessandrini, Rolf Lislevand, Paolo Pandolfo and Maurizio Naddeo.

Long overdue for re-release, this milestone of the Arcana catalogue returns with new artwork, new digipack presentation and new barcode. Born in Palermo, Fabio Biondi began his international career at the age of 12, performing his first solo concert with the RAI Symphony Orchestra. When he was 16, he was invited by the Musikverein to perform Bach’s violin concertos. Since then, Biondi has performed with ensembles including Cappella Real, Musica Antiqua Wien, Seminario Musicale, La Chapelle Royale and Les Musiciens du Louvre, all specialising in the performance of baroque music using original technique and instruments. In 1990, he founded Europa Galante, an ensemble which, in just a few years thanks to their worldwide concert schedule and extraordinary recording successes, became the most internationally renowned and awarded Italian ensemble of baroque music at that time.
Camille SAINT-SAËNS
Complete Piano Concertos 1-5

Anna Malikova (piano);
WDR Sinfonieorchester Köln / Thomas Sanderling (conductor)

After the international success of Camille Saint-Saëns's five piano concertos in two single volumes, Audite now presents the complete piano concertos as a reissue on double SACD.

“We badly need a first-rate Saint-Saëns piano concerto cycle in modern sound. I know that this may be a minority view, but I found Stephen Hough’s Hyperion edition unsatisfying both interpretively and technically. The best overall remains Jean-Marie Darré’s mono EMI set from the mid-1950s, and I’m happy to report that this newcomer, if it stays true to form, will offer an essential complement to that classic (and hard to find) set.” Classicstoday.com [vol. 1 audite92509]

“This second installment in Audite’s complete series of Saint-Saëns piano concertos completes what easily is the finest modern reference edition for these beautiful, underrated works. As in the previous release, Anna Malikova displays all of the classical virtues that the composer requires: gleaming tone, polished scales, shapely phrasing, and most of all, a light touch that makes whatever tempos she chooses flow effortlessly…Sonomically this is state-of-the-art. Audite has captured a totally realistic balance between soloist and orchestra, ideally clean and clear. I look forward to years of pleasure living with these performances, and I can’t recommend them highly enough. They really do set a new standard for performances of these works, and even if you know them well you will come away from this disc more impressed with the music than you probably thought possible.” Classicstoday.com [vol. 2 audite92510]

Anna Malikova was born in Tashkent, Uzbekistan. She studied in Moscow with Lev Naumov at the Central Music School and at the Tchaikovsky Conservatory, where she graduated in 1991.

In 1993 Anna Malikova won 1st Prize at the ARD Competition Munich - the only first prize for a pianist in 12 years. This success established Anna Malikova in the international music scene. Today she gives solo-recitals and is in demand as a chamber music partner and as a guest soloist with orchestras all over Europe, South America, the Middle and Far East.

Besides her busy concert schedule Anna Malikova continuously increases her recorded repertoire: the main works by Chopin and works by Schubert, Liszt, Shostakovich, Prokofiev and Soler. In 2006 her Vol II of Saint-Saëns for Audite received the coveted Classic Internet Award.
Gustav MAHLER

Symphony No. 1

Symphonie-Orchester des Bayerischen Rundfunks / Rafael Kubelik (conductor)
Live Munich November 2 1979

"you won’t find readings of greater warmth, humanity and patient sensitivity. That the pulse has slowed just a little is all to the good, and the more spacious sonic stage preserved by Bavarian Radio bathes the music-making in an appealing glow without serious loss of details." Gramophone

"In short, this performance, like the Mahler Fifth Symphony similarly available from Audite as well as the Seventh in the New York Philharmonic’s Mahler box, occupies a special place in the pantheon of great Mahler symphony recordings. Audite’s sonics allow the full glory of Kubelik’s vision to emerge with complete naturalness. If you love Mahler, you must hear this no matter how many other Firsts you may have in your collection." Classics today.com 10/10

“This is a top recommendation for this symphony. It supersedes Kubelik’s own studio recording on DG and, I think, surpasses in achievement those by Horenstein (Vox CDX2 5508) and Barbirolli (Dutton CDSJB 1015) to name two other favourite versions I regard as essential to any collection but which must now be thought of as alternatives to this Audite release. Simply indispensable.” musicweb

ALSO AVAILABLE: Bavarian RSO; Rafael Kubelik
AUDITE10020 Mahler Symphony No. 5 - catalogue cd 2009
AUDITE 92551 Mahler - Symphony No. 8
Arroyo; Spoorenberg; Mathis; Hamari; Procter; Grobe; Fischer-Dieskau; Crass
AUDITE 23402 Mahler – Symphony No. 2
Edith Mathis; Brigitte Fassbaender
AUDITE 23403 Mahler – Symphony No. 3
Marjorie Thomas; Tolz Boyz Choir
AUDITE 95491 Mahler - Das Lied von der Erde
Janet Baker; Waldemar Kmentt 1970
AUDITE 95471 Mahler - Symphony 9
GCD921111
Barcode: 8424562211117
NORMAL PRICE CD

W.A. MOZART

Requiem, Maurerische Trauermusik KV477, Adagio for 2 clarinets & 3 basset horns KV411
Mona Julsrud (soprano); Wilke te Brummelstroete (alto); Zeger Vandersteene (tenor); Jelle Draijer (bass);
Netherlands Chamber Choir,
Orchestra of the 18th century / Frans Brüggen

Complete with a new design, Glossa reinstates to the catalogue a recording which typifies the label’s endeavours as well as being a memorable reflection of the artistry of the Orchestra of the 18th Century and of its director Frans Brüggen. An extended and beautiful introduction to the principal work is created by performances of the Maurerische Trauermusik and the Adagio for two clarinets and three basset horns, before Brüggen directs a startling and impressive reading of the Requiem – including the Introit, Tract and the Offertory sung in plainchant – which has become one of the reference versions of this work, captured by NHK Television microphones in March 1998 in Japan, and which now can be enjoyed once more.
PREVIOUSLY AVAILABLE AS GCD921105, NOW DELETED

GCD920608
Barcode: 8424562206083
NORMAL PRICE CD

J.C. BACH

Sei Sinfonia
Nachtmusique / Eric Hoeprich
Johann Christian Bach (1735-1782), the youngest son of Johann Sebastian Bach and Anna Magdalena, moved to London in 1762, where three operas were staged rapidly in succession with immediate success. With his reputation established, he settled for good in the British capital where he spent the remainder of his life; thus the epithet, ‘the English Bach’. The works for wind sextet recorded here, his Sei Sinfonia, were published in London, posthumously, in 1782. The Sei Sinfonia adopt the structure of a Classical symphony with four movements in the usual order: opening allegros are in sonata form, followed by lovely, inventive adagios and either a minuet or a march, and ending with terse, quick movements, often in two.
Stylistically we see Johann Christian Bach as a major proponent of the ‘galant’ style, considered a move away from the contrapuntal restrictions of his father’s music and as a precursor to the Classical idiom of Haydn, Mozart and Beethoven. But every rule embodies an exception, and although this music is quite poised and indeed ‘galant’, it also seethes with expression of deeper emotion more readily associated with other artistic trends of the era, such as Empfindsamkeit and Sturm und Drang.
The instruments used in this recording would have been of exactly the type known to J. C. Bach.

harmonia mundi UK released 1st March 2010
Nicolaus BRUHNS
Das Kantatenwerk; BUSBETSKY Erbarm dich
Greta de Reyghere, Jill Feldman (sopranos); James Bowman (counter tenor);
Ian Honeyman, Guy de Mey (tenors); Max von Egmond (bass);
Ricercar Consort Recorded: 1988-1989

Bruhns was one of Buxtehude’s most talented pupils, impressing his contemporaries with his skills as an organist just as much as with his talents as a violinist and as a singer. He died at the age of 32, leaving five organ pieces (RIC204) and twelve sublime Cantatas that form an evident link between Buxtehude’s religious music and J.S. Bach’s. This programme is rounded off with the cantata Erbarm dich by Lovies Busbetsky, another Buxtehude pupil, which formed the inspiration for one of J.S. Bach’s chorale preludes.

Giovanni Felice SANCES
Dulcis amor Iesu
Scherzi Musicali / Nicolas Achten

Although it seems that he was born in Rome, Giovanni Felice Sances received his training as a singer and as a composer in Venice. He went on to make his career in the service of three successive emperors in Vienna, entering the Imperial Chapel and going on to become one of the principal composers of that venerable institution. The sacred works recorded here are primarily from his first volume of motets; they reveal the talents of a composer who was well acquainted with not only the most modern compositional techniques but also with polyphonic style. His training as a singer also enabled him to write for the human voice with undeniable skill, giving as much pleasure to the singers themselves as to those who listen.

LIBROS DE MÚSICA PARA VIHUELA
MILÁN El Maestro; NARVÁEZ Los seys libros del Delphin;
MUDARRA Tres Libros de música; VALDERRÁBANO Silva de sirenas;
PISADOR Libro de música; FUENLLANA Orphénica lyra; DAZA El Parnasso;
Massimo Lonardi (vihuela)

The vihuela had a rather short life: little more than half a century passed from the edition of El Maestro (1535-36), which was the first tablature published in Spain, to the disappearance of the instrument. In this brief time span, however, seven books of tablatures were composed and published which, in their excellent artistic quality, place music for the vihuela at the peak of Renaissance musical production. Massimo Lonardi, specialist in Renaissance music with vihuela, guitar and lute, here performs a captivating overview of this rare instrument.
It would be the new madrigal that emerged after 1530 as the successful model from the complex situation of poetic and musical tendencies, consolidated or being born, which was being created in the third decade of the 16th century: the musical symbol of an era that some indicate as the ‘most cultivated’. In the Veneto area, long-standing traditional linguistic settlements had existed where music was popular, there was a ceaseless quest for a poetic muse perhaps more humble in appearance, but full of penetrating scents of the land, always open to influences, parodies, transformations and verbal wit. The disc is a collection of this music hanging in the balance between folk and cultured Renaissance music.

The composers of the 19th and 20th centuries were often passionate about popular musical traditions. Joseph Canteloube (1879-1957), Maurice Emmanuel (1862-1938), or Emmanuel Chabrier (1841-1894) who said: « I rhythm my music with my ‘Auvergnat’s clogs » gave tribute to those popular melodies, by harmonising them with creativity, taste and respect. During this evocation of an evening with Georges Sand in Nohant, or of any evening in the country with firewood in the chimney, the traditional universe and the classical meet in a musical communion.

Céline Frisch, a very fine performer in German harpsichord repertoire, brings us back to the time where the young Bach met his masters: Buxtehude, Kerll, Froberger and Reincken. She plays a German harpsichord by Anthony Sidey.
BACH AND THE NORTH GERMAN TRADITION

J. S. BACH Chorale Prelude ‘Christ ist erstanden’ BWV627, Prelude & Fugue in D major BWV532, Herr Jesus Christ, dich zu uns wend, BWV655; BUXTEHUEDE Prelude in D minor BuxWV140, Toccata in G major BuxWV164, Passacaglia BuxWV161; BÖHM Chorale Partita ‘Ach wie nichtig, ach wie flüchtig’, Capriccio in D major, Chorale Partita ‘Freu dich sehr, o meine Seele’

Martin Neu (Ahrend-Organ, Herzogenaurach)

In his youth, J.S. Bach came across two North German musicians who considerably influenced him: Georg Böhm and Buxtehude. Their stylistic influence on Bach can be seen clearly in his early works. This SACD demonstrates the musical connection in a selection of pieces. Formal parallels and harmonic borrowings made by Bach from the North German masters become apparent.

In this recording, Martin Neu plays the Ahrend organ in Herzogenaurach. The organ builder Jürgen Ahrend from Leer, North Germany is reckoned to be one of the leading organ builders and restorers, and who has gained an international reputation particularly for his consistent restoration work and his great artistry in voicing. The Ahrend organ in Herzogenaurach was built by his son Hendrik Ahrend who continues the tradition of Ahrend organs.

Robert SCHUMANN

CD I: 1838 Novelletten Op. 21, Kinderszenen Op. 15

Piet Kuijken (fortepiano)

A disciple of Jan Vermeulen and André De Groote, Piet Kuijken completed his studies at the Indiana University with Menahem Pressler. His collaborations with his father Wieland, his uncle Barthold, artists and ensembles like Marcel Ponseele, Oxalys or the Ensemble Explorations, have drawn attention to his talent, already noticed and rewarded by several magazines in France. He enters the Fuga Libera catalogue with a journey through the years 1838-39, when Schumann, madly in love with Clara, expresses his feelings in many piano masterpieces, some more famous than others. This journey is offered on an 1850 Johann Baptist Streicher fortepiano, an instrument much appreciated by Clara and Robert Schumann. For those who doubt the value of period instruments for the great Romantic generation, here is a playing that will hopefully modify that perception.
The first performance at the Vienna State Opera of Verdi’s rarely played drama of love and deadly intrigue. Musically superb, it has a protagonist possessed of a virginal tone in both timbre and expression, three of the best Italian male singers of their generation, first-rate singers in the secondary roles, and a conductor at home both north and south of the Alps and thus ideally suited to the work.

It took a long time – more than 120 years – before Vienna’s opera fans were able to experience Verdi’s *Luisa Miller* (based on the spoken drama *Kabale und Liebe* by Friedrich Schiller) in its original Italian. This first performance did not take place until January 1974, though the impressive cast assembled for it could be said to have made up for the fact. It is this production that can now be heard on CD. Under the baton of Alberto Erede, the orchestra of the Vienna State Opera gave a superb performance such as is sadly all-too-rare for Verdi’s early and middle-period works. The instrumental tone is supple and full of colour across the whole orchestra, which plays as it were in ‘high definition’, whether at dramatic climaxes or when accompanying the singers. But the protagonists themselves could hold their own too. Lilian Sukis sang the title role of the bourgeois girl Luisa – innocence personified, but doomed by the intrigues of her lover’s aristocratic family. Sukis was from Canada and had already in the 1960s sung at the New York Met. She here gives impressive proof of why she also acquired an excellent reputation in Europe as a lyric soprano. Her slender, but always open, floating voice is a joy in this portrayal of a young girl; here, any artificiality or affectation in the high notes would have been doubly damning. The role of the count’s son Rodolfo is played with lyric-dramatic aplomb by Franco Bonisolli, though without sacrificing nuance or elegance of tone in favour of his brilliant top notes. Giuseppe Taddei was ideal for the role of Miller, finding just the right tone for both the tender love of Luisa’s father and for his anger at those whom society has placed above him, and who misuse their position shamelessly to their own advantage. The villain in question, Count Walter, was given music by Verdi that was almost too “beautiful” for him, though this is no problem in Bonaldo Giaiotti’s authoritative characterization. And that even this powerful man is manipulated by his own secretary is evident from the portrayal by Malcolm Smith, whose bass voice is no less memorable. This extravagantly gifted team of singers is completed by Christa Ludwig as Rodolfo’s fiancée, Federica. She has a brief role with just two appearances, but Ludwig’s unmistakeable mezzo-soprano allows her to convey in succinct fashion the human aspect of this character, swaying as she does between sympathy and jealousy.
WAGNER-Tristan and Isolde
Ramon Vinay (Tristan); Otto Edelmann (King Marke);
Margaret Harshaw (Isolde); Blanche Thebom (Brangäne);
Walter Cassel (Kurwenal); Calvin Marsh (Melot); Paul Franke,
Osis Hawkins, Robert Nagy / Fritz Stiedry (conductor)
MET live 1/3/1958
FIRST RELEASE

WAGNER-Parsifal
Hans Beirer (Parsifal); Martha Mödl (Kundry);
Eberhard Waechter (Amfortas); Josef Greindl (Titurel);
Jerome Hines (Gurnemanz); Toni Blankenheim (Klingsor);
Georg Paskuda, Donald Bell, Claudia Hellmann, Ursula Boese,
Harald Neukirch, Herold Kraus, Ruth-Margaret Pütz, Rita Bartos,
Gisela Schröter, Dorothea Siebert, Elisabeth Witzmann / Hans Knappertsbusch (conductor)
Bayreuth Festspielhaus 7/8/1959

VERDI-La Traviata
Licia Albanese (Violetta); Giacinto Prandelli (Alfredo);
Ettore Bastianini (Germont pere); Heidi Krall (Flora);
Gabor Carelli (Gastone); George Cehanovsky, Calvin Marsh,
Maria Leone, Charles Anthony, Lawrence Davidson / Alberto Erede (conductor) MET live 1/1/1955
FIRST RELEASE

PONCHIELLI-La Gioconda
Zinka Milanov (La Gioconda); Gianni Poggi (Enzo Grimaldo);
Nell Rankin (Laura Adorno); Cesare Siepi (Alvise);
Belen Amparán (La Cieca); Leonard Warren (Barnaba);
George Cehanovsky, Calvin Marsh, Alessio De Paolis;
James McCracken / Fausto Cleva (conductor) MET 20/4/1957
FIRST RELEASE
'Sprechgesänge’ run throughout the programme of the first CD in this new ‘edition musikFabrik’ on Wergo. Voices try out their instrumental possibilities and instruments savour their vocal potential. In his ‘meditation on the nature of language as sound’, Jonathan Harvey alludes directly to the inventor of the Sprechgesang, Arnold Schoenberg. Beat Furrer provides the protagonist of Arthur Schnitzler’s Fräulein Else with several different ‘language spaces’—like an encephalogram, he records the oscillations of an interior monologue. Georges Aperghis teaches a clarinet to ‘babble’, and Unsuk Chin gives an answer to a question from Georges Perec: What might it sound like to throw rotten tomatoes at singers of the species ‘cantatrix sopranica’? In dreamlike fashion, Chin causes multiple musics of various styles and periods to swirl through one another in a furious piece. These live recordings document highlights from the concert series ‘musikFabrik im WDR, with noted soloists such as David Cordier, Salome Kammer and Anu and Piia Komsi, and the conductors Stefan Asbury, Sian Edwards, Beat Furrer and Peter Rundel. Two of musikFabrik’s members, Carl Rosman and Peter Veale, provide evidence of the ensemble’s soloistic qualities. 

**musikFabrik im WDR**, radio concert series: this edition of thematically arranged programs will provide an exciting foray into recent music history. Premières of works by Mark Andre, Unsuk Chin, Stefano Gervasoni, Jonathan Harvey, Rebecca Saunders and many more—commissioned by musikFabrik and the Arts Foundation of North Rhine-Westphalia—are juxtaposed with ‘classics’ by Nicolaus A. Huber, Mauricio Kagel, Iannis Xenakis and Bernd Alois Zimmermann. The edition is scheduled to be released in seven parts comprising recordings from 2003 through 2007. 

**Edition Musikfabrik**
WER6851-2
Barcode: 4010 228 685121
NORMAL PRICE CD
WORLD PREMIERE RECORDINGS

**Sprechgesänge / Speech Songs**
Jonathan HARVEY Sprechgesang; Beat FURRER recitativo; Georges APERGHIS Babil; Unsuk CHIN Cantatrix Sopranica

MusikFabrik: Peter Veale (oboe, cor anglais); Salome Kammer (voice); Carl Rosman (clarinet); Anu and Piia Komsi (sopranos); David Cordier (countertenor) / Stefan Asbury, Sian Edwards, Beat Furrer, Peter Rundel (conductors)

Further releases scheduled for 2010:
CD 2 Sichtbare Spuren / Visible Traces – Works by Saunders, Lanza, Huber, Zimmermann
CD 3 Vom Himmel zur Hölle / From Heaven to Hell – Works by Smolka, Kagel, Andriessen
CD 4 Schattenspiele / Shadow Games – Works by Ferneyhough, Durand, Jarrell, Gervasoni
CD 5 Krönung / Coronation – Works by Xenakis, Baltakas, Lindberg, Saunders
CD 6 Nach innen / Toward the Inside – Works by Willcock, Andre, Saariaho
CD 7 Unerwartet / Unexpected – Works by Lang, Boesmans, Barrett, Francesconi
Morton FELDMAN
Trio (1980)
Aki Takahashi (piano); Rohan de Saram (cello);
Marc Sabat (violin)

Morton Feldman's Trio (1 hr, 45 min, 22 sec.) takes scale, the physical experience of sound and novel uses of musical memory into consideration. With his delicate manipulation of musical materials, Feldman blurs the listeners' sense of time as their musical memory struggles to distinguish between past and present sounds - listeners are free to lose themselves in the beauty of each musical moment.

Aki Takahashi and Rohan de Saram (formerly of the Arditti Quartet) both worked closely with Feldman. Marc Sabat is among today's great Feldman interpreters, having recorded Feldman's complete music for violin & piano on Mode (mode 82/83).

Original recording in superb 96khz, 24-bit sonics. Two very distinct mixes were made for the surround and stereo versions. The natural reflected hall sound – which would typically be in the rear surround speakers – is not very dramatic because of the basically quiet nature of the Trio. Instead, for the surround mix, we chose to place the listener in an intimate perspective with the musicians: directly between the violin and the cello, with the piano in front. For the stereo mix, the violin and piano are clearly separated left and right to accentuate their interplay.

Feldman’s use of extended string techniques can blur the timbral separation between cello and violin, creating unified sonic events exploring the qualities and possibilities of the combination of instruments – for example, utilising the resonance of the piano and the sustaining qualities and dynamic control of the strings. These subtle nuances are brought out by the detail of the recording.

SPECIAL DVD FEATURES:
• The recording sessions were filmed and directed by Tim Chu in High Definition Video, widescreen format. The intimate video allows the viewer to enjoy the subtle interplay of the performers.
• BONUS video essay on Feldman and Trio by noted German composer and Feldman expert Walter Zimmermann, who hosted the premiere of Trio at his Beginner's Studio concerts in Köln (31-minutes).
• The DVD format allows the 105-minutes to be enjoyed continuously on one disc without a break.
• 5.1 Surround sound, presented in Dolby and 24-bit DTS. Also a dedicated Dolby stereo mix option.
Responses to Ives was conceived in 2003 by pianist Heather O’Donnell as a way to acknowledge the 50th anniversary of Charles Ives's death (May 19, 2004). She approached composers spanning a generation, known to have strong affinities for Ives and asked them to write a 'musical reflection' on the presence of Ives in their lives and work. O'Donnell intersperses short, and often less known, works of Ives with the contemporary composers' "responses", all of which are first recordings. The "responses" could not be more varied from each other -- from introspective to virtuostic to meditative to extended techniques.

The set was premièred at the MaerzMusik Festival in Berlin in 2004 in the midst of a twelve hour extravaganza of Ives. In the months following repeat performances took place in South Africa, China, the Czech Republic, Germany and the U.S.

- Includes the first recording of Ives' London Bridge is Falling Down!
- Original high-resolution DSD recording.

Lei Liang (b.1972) began his musical studies in China, completing them in the USA with Harrison Birtwistle, Chaya Czernowin and Joshua Fineberg. His music aims at a deeper philosophical engagement with musical sound as a tool for reflection and contemplation, while resisting exoticised and formulaic treatment of Asian musical elements.
**ALTO / MULTIPLES**  
*Christophe Desjardins (viola)*

Accustomed to singular journeys and daring propositions, Christophe Desjardins now offers us a veritable comprehensive survey devoted to his instrument. *Viola/Multiples*, a double-CD set, reflects a large portion of his activity as a performer: his fruitful collaboration with today’s leading composers and an ever-renewed desire to decompartmentalise genres and repertoires.

The first disc, *Solo*, invites us to stroll through the 20th century, visiting masterpieces for solo viola, from Hindemith to Berio. The second disc, *Multiples*, uses contemporary works mixed with pieces of early music. Christophe Desjardins gives us a world première recording of Pierre Boulez’s *Messagesquises* but also increasing his instrument in other ways, creating dialogues between Gilles Binchois and Jonathan Harvey, Carlo Gesualdo and Wolfgang Rihm.

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**Michael GLENN WILLIAMS (b.1957)**  
**Digital Animation,**  
Five Abstract Pieces *, Suite for piano, Scherzo, Anger Burst, Nocturne, Canzicranz Dance, Moments, Tone Poems  
*Enrico Pompili (piano); Gabriele Baldocci (2nd piano)*

Stradivarius presents the first monograph of American eclectic composer Michael Glenn Williams under the artistic direction of the eminent Italian pianist Roberto Prosseda. Williams’ compositions, are a mix of different cultural and musical influences.

Enrico Pompili studied with Lazar Berman and won the Santander International Piano Competition. Gabriele Baldocci, studied with Alexis Weissenberg, Maurizio Pollini and Louis Lortie. He regularly performs as a duo with Martha Argerich.

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**EX NOVO ENSEMBLE 30°**  
Salvatore SCIARRINO Lo spazio inverso;  
Claudio AMBROSINI De vulgarri eloquentia; Aldo CLEMENTI Scherzo;  
Sylvano BUSSOTTI Concerto a L’Aquila;  
Francesco PENNISI Se appare il dubbio; Michele dall’ONGARO Zero;  
Lorenzo FERRERO Three simple songs  
*Ex Novo Ensemble; Silvano Bussotti (piano)*

Memory, recall, discovery and visions of the future run through this CD. Over a 30-year period this ensemble has portrayed and inspired the continuation and future of the music of our time. All the works here were born either with or for the Ex Novo: some of them for this very occasion.

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