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available 28th June 2010  last orders 18th June
**International Record Review**

**MIR099 Liszt Sonata**  
*Boris Berezovsky*

“The B minor Sonata receives a sensational account, with searching musicianship allied to suitably dazzling virtuosity.”

“The palpable enjoyment Boris Berezovsky conveys of playing this demanding music is not the least attraction of his outstanding performance…a truly great pianist at the top of his game.” *Gramophone*

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**GRAMOPHONE EDITOR’S CHOICE**

**AMY023 HAYDN Arianna a Naxos, Lieder, Canzonettas**  
*Stéphanie d’Oustrac (mezzo); Aline Zylberajch (fortepiano)*

Gramophone has interviewed Stéphanie d’Oustrac which will appear as a 1/3 page ‘Gramophone talks to…’ in the same issue.

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**GRAMOPHONE EDITOR’S CHOICE**

**RCO10001 DVORAK Requiem, Symphony 8**  
*Krassimira Stoyanova, Mihoko Fujimura, Klaus Florian Vogt, Thomas Quasthoff, Wiener Singverein, Royal Concertgebouw Orchestra / Mariss Jansons*

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**International Record Review**

**DSD250267 Mendelssohn Quartets/Zemlinsky Quartet**

**International Record Review**

**HMU907523 Mr Corelli in London / Maurice Steger**

“Nominating a disc for the IRR Outstanding accolade is a serious business. It should not be rushed or done on a whim. So it is embarrassing to admit that by 30 seconds into the first track of this recording my decision was as good as made.”
Le Cantate Italiane di Handel VII Napoli, 1708 - Hannover, 1710

GCD921527
Barcode: 8 424562 21527 6
NORMAL PRICE CD

Georg Friedrich HANDEL

Apollo e Dafne
Apollo e Dafne (La terra è liberata) [HWV 122];
Agrippina condotta a morire (Dunque sarà pur vero) [HWV 110];
Cuopre tal volta il cielo [HWV 98]

Roberta Invernizzi (soprano);
Thomas E. Bauer (bass); Furio Zanasi (bass);
La Risonanza /
Fabio Bonizzoni (harpsichord & direction)

Recorded in the English Church, Den Haag and in Saint-Michel en Thiérache in January 2007 & June 2009

For the final volume in Fabio Bonizzoni’s survey of cantatas written by Handel during his stay in Italy, the background scenery moves – like a reflection of the Grand Tour – from Rome to Naples; probably the troubled times in a Rome besieged by Imperial troops during the War of the Spanish Succession may have encouraged the young, itinerant Saxon musician to consider that heading down south was safer and more conducive for his overall career prospects.

It was a time when Handel was conceiving the three highly-charged cantatas to be heard on this disc and he would have been aware that Naples was blessed with a bass singer, Domenico Antonio Manna, possessed of a prodigious vocal range, encompassing two octaves and a fifth. It is possible that Handel wrote two of the pieces performed on this disc – Apollo e Dafne and Cuopre tal volta il cielo – with Manna in mind, even if the former cantata was perhaps completed after Handel had reached Hannover.

Carlo Vitali’s engaging booklet essay colourfully helps to summon up early 18th century Neapolitan culture and Handel’s potential place within it. Joining Fabio Bonizzoni and La Risonanza for these modern-day realisations of the Baroque Italian musical world experienced by Handel are Furio Zanasi and Thomas Bauer for the bass roles, as well as soprano Roberta Invernizzi, an integral feature of this revelatory and much-praised Handel series since its inception.

The best Handel recording of the year
Handel’s Clori, Tirsi e Fileno (Glossa GCD921525)

The Stanley Sadie Handel Prize for 2010 has been awarded to the Glossa recording of the cantata, Clori, Tirsi e Fileno with singers Roberta Invernizzi, Yetzabel Arias Fernández, Romina Basso with La Risonanza directed by Fabio Bonizzoni. “La Risonanza produces a delightful performance that presents all of the strengths and virtues we have come to associate with their recent explorations of Handel’s music,” commented the jury. “The orchestral playing is stylish, thoughtful and eloquent; the violin and lute obbligati are enchanting, and Bonizzoni’s well-paced direction from the harpsichord is exemplary. The three singers chosen for the parts of Clori, Tirsi and Fileno are superbly matched in taste and technical proficiency, but are also ideally different to enable clear and beguiling characterisation.”
A signal moment in the arrival of Italian music on Spanish soil, came in the summer of 1708. Antonio Caldara, finding his opportunities limited by the War of the Spanish Succession, headed off to Barcelona to take on a commission for an operatic work from Archduke Charles (Carlos III), who was preparing his own wedding festivities at the court he had established in order to contend for the Spanish throne. For three centuries this serenade has, like much of Caldara's hugely successful theatre music, been passed over. Here, however Emilio Moreno and El Concierto Español relish the opportunity to gather together an outstanding quintet of soloists to lead this paean of praise to St Elisabeth and, by extension, to Archduke Charles' future wife, Princess Elisabeth Christine of Wolfenbüttel. With appropriate period stylishness, María Espada, Robin Blaze, Raquel Andueza, Marianne Beate Kielland and Agustín Prunell-Friend conjure up the splendour of early 18th century courtly musical culture – and, in many ways, the seeds for the enduring operatic passion of Barcelona – directed with elegance by Moreno and arising out of a recent concert performance given in Lérida, near Barcelona in Catalonia.

“Cavina’s wonderful account goes straight to the top of the list of recommended recordings. Do not miss it.”
Editor’s Choice, Gramophone, November 2007

Previously available as GES920913E, now deleted
LE CONCERT SPIRITUEL
AT THE TIME OF LOUIS XV

CORELLI Concerto Grosso Op. 6, No. 4;
TELEMANN Overture + Suite in D for Viola da Gamba TWV 55: D6,
Concerto in A min for flute, viola di gamba TWV 52:a1,
Overture + Suite in E min, Tafelmusik for 2 flutes TWV 55:e1;
RAMEAU Les Indes Galantes:
Air pour les guerriers portans les Drapeaux,
Air pour les Amants qui suivent Bellone, Orage,
Air pour les Esclaves Africains, Air pour Borée et la Rose,
Air pour Zéphire, Tambourins I et II

Le Concert des Nations :
Enrico Onofri (violin concertino); Olivia Centurioni (violin II);
Pierre Hamon (flute); Marc Hantaï; Yi fen Chen, Charles Zebley (recorders); Isabel Serrano, Lorenzo Colitto, Santi Aubert
(violini I); Riccardo Minasi, Mauro Lopes, Alba Roca (violini II); Angelo Bartoletti, Giovanni de Rosa (violes da braccio);
Baláz Máté, Antoine Ladrette (cellos); Xavier Puertas (violone); Rolf Lislevand (guitar, theorbe);
Carles Cristóbal (bassoon); Luca Guglielmi (harpsichord); Pedro Estevan (timbales & tambour);
Jordi Savall (bass viola da gamba & direction)

According to my good friend Wikipedia, the Concert spirituel was one of the first public concert series in existence. The concerts began in Paris in 1725 and ended in 1790. The series was founded to provide entertainment during Lent and on religious holidays when the other spectacles (the Paris Opera, Comédie-Française, and Comédie-Italienne) were closed. The programmes featured a mixture of sacred choral works and virtuosic instrumental pieces, and for many years took place in a magnificently-decorated Salle des Cent Suisses (Hall of the Hundred Swiss Guards) in the Tuileries Palace. They started at six o’clock in the evening and were primarily attended by well-to-do bourgeois, the lower aristocracy and foreign visitors. Jordi Savall brings these magnificent evenings back to life, thanks to an imaginary ‘concert spirituel’ programme featuring 3 major composers from Italy, Germany and France: Corelli, Telemann and Rameau. This album enables us to (re)discover the quintessence of the musical life during the reign of Louis XV. Enrico Onofri recently appeared at the Lufthansa Baroque Festival directing the European Union Baroque Orchestra and his own Ensemble Imaginarius.
Hot on the heels of an Editor’s Choice for his Alpine Symphony, Bernard Haitink conducts the Chicago Symphony Orchestra, one of the world’s greatest Strauss ensembles, in Ein Heldenleben (A Hero’s Life) whose US premiere it gave in 1900. The CSO pours out a lush interpretation of Richard Strauss’s large and complex tone poem in their newest live recording.

Principal Conductor Bernard Haitink leads with restraint and allows the strings and woodwinds to sing. In the famous Battle Scene, the brass and percussion roar, while concertmaster Robert Chen paints his violin solos depicting Strauss’ wife, Pauline, with tender beauty. Webern’s early tone poem Im Sommerwind is indebted to Strauss’s rhapsodic romanticism and overflows with spacious melodies.

A musical force in Chicago and around the world, the Chicago Symphony Orchestra is consistently hailed as one of the finest international orchestras.

CONCERT REVIEW:

“Haitink worked his customary miracles on behalf of Richard Strauss and the CSO gave him what it always gives him: superb and deeply felt playing... In Webern’s Im Sommerwind, Haitink asked for a refined beauty of sound and got it in abundance.”

Chicago Tribune
Jonathan HARVEY

Speakings

Scena (1992) for violin and ensemble
Jubilus (2002) for clarinet and ensemble
Speakings (2007-2008) for large orchestra and electronics

Elizabeth Layton (violin); Scott Dickinson (viola);
BBC Scottish Symphony Orchestra / Ilan Volkov (conductor)

The three works on this disc are centred on the voice or, at least the idea of a vocal presence. Scena is constructed as a series of scenic tableaux that are lived through by the violin-singer. In Jubilus, the voices of plainchant and Buddhist rituals meet in an imaginary poetic universe that goes beyond the simple evocation of one religion in particular. No voice is present, but the solo viola makes heard the transcended expression of the anchorite. Speakings, for orchestra and real-time electronics, is intimately linked to the voice through modelling and formatting. Harvey literally makes the orchestra sing by an incomparable phenomenon of conjuring and astoundingly skilful use of timbres. The three works are based, at least in part, on earlier pieces: the last section of Scena on Lotuses, Jubilus on Chant, and the second part of Speakings on Sprechgesang.

Speakings was commissioned by the BBC and made possible by digital technology developed at Ircam, the underground music research institute. However the initial inspiration was quintessentially Romantic. "I'd been listening to Mahler's Third Symphony, which starts off by describing 'What the Rocks tell me'. I loved the idea of speaking rocks!" says Jonathan Harvey with a laugh.

The gentle, wise and soft-spoken Harvey, among the most respected and revered of British composers, considers that Speakings is "the most complicated and ambitious composition I have ever written". The piece is part of a triptych of compositions written by Harvey for the SSO during his tenure as composer-in-association to the orchestra. It was premiered during the BBC Proms in 2008 by Ilan Volkov and the BBC SSO, aided and abetted by a team of computer designers and sound engineers. Those same forces gave the first Scottish performance in the City Halls, Glasgow, last year. Speakings receives its French première at Festival Agora on 12th June at the Salle Olivier Messiaen, Maison de Radio France.

Jonathan Harvey is currently celebrating his 70th year between May 2009 - May 2010, with many dedicated concerts, new recordings, festival focuses and composer portraits. He became only the 3rd British composer to win the Prince Pierre of Monaco Prize in Musical Composition for Speakings in 2009.

ALSO AVAILABLE:
Aecd 0975 Jonathan harvey String Quartets / Arditti Quartet
"The Arditti Quartet’s committed and refined playing is as superlative as ever...While the SACD sound is wonderful in the earlier quartets, in the Fourth it provides a sensational aural tour de force."
BBC Music Magazine, June 2009 ****/***  

“exceptional performances from the Arditti Quartet on this spellbinding double-disc set. The quartet players are on superb form throughout, and what’s really impressive is their engagement with the questing spirit of the music, and the diversity of its mystical message. Irvine Arditti in particular often astonishes with his clarity and precision in the demanding first violin lines. Thoroughly recommended.” The Strad
Chamber music is an intimate genre, that we know. But in the case of Felix Mendelssohn’s cello works, it was also family-inspired. His younger brother Paul was obviously a good cellist, and it was to him that Felix dedicated his two cello sonatas and his Variations concertantes Op. 17.

Daniel-Müller-Schott presents all three works here, accompanied by Jonathan Gilad at the piano. The playful virtuosity of the Variations, modelled after Mozart and Beethoven, inspires the duo to virtuosic brilliance, be it in the passionate eruptions in the seventh variation or the superb, subtle coda as it fades away. The First Cello Sonata is also light and airy, and the Müller-Schott/Gilad duo savour its prevailing cheerful, merry mood. The grace and passion that Mendelssohn’s contemporaries already admired in him are here to be found throughout.

In the Second Sonata, we find the most beautiful melodies alongside moments of drama and sound colours that seem not so far removed from the world of Mendelssohn’s Midsummer Night’s Dream. Müller-Schott and Gilad here pull out all the stops. Orfeo also offer two shorter works for the same instruments: an ‘Assai tranquillo’ in B minor and a ‘Song without words’ in D major Op. 109 that is graceful in its outer sections, more agitated in the middle. These frame two song arrangements by Daniel Müller-Schott, wholly Mendelssohnian in style: two works of melancholic, cantabile melodic lines that ‘sing’ beautifully even without the words of Heine or Lenau.

ADVERTISED IN GRAMOPHONE
TCHAIKOVSKY
Swan Lake

Choreography by Heintz Spoerli
Zurich Ballet, Zurich Opera Orchestra / Vladimir Fedoseyev

In 2005 it was over 30 years since the Zurich Opera House had seen a performance of probably the world’s best-loved ballet, Tchaikovsky’s Swan Lake. The Zurich Ballet, which has become one of the world’s leading dance ensembles under Heinz Spoerli’s direction, raised this famed work from its slumber with a dream team to tackle this classic anew. Zurich Ballet Director and choreographer Spoerli has long been confirmed as a master storyteller and an imaginative renewer of the genre, has, with the support of set designer Erich Wonder and costumier Florence von Gerkan, devised a new and contemporary version of this classic dance tale that has been eagerly awaited by ballet enthusiasts all over the world, in this his third production of Swan Lake. Top Russian conductor Vladimir Fedoseyev ensures an evening of musical excellence, too.

It has just been announced that at the end of the 2011/12 season, Heinz Spoerli is to stand down as Ballet Director and Principal Choreographer at the Opera House in Zurich.

“Spoerli’s 2005 “Swan Lake,” the third one in his career, is both traditional and radical. He stripped the work of its narrative content-claiming that everyone knows the story-and re-focused the ballet squarely around Siegfried, danced by a handsome technically solid Estonian Stanislav Jermakov... Polina Semionova, the Bolshoi-trained guest artist from Berlin, danced the double role of Odette/Odile. It’s easy to see why this spectacular technician has become an audience favorite. The first act’s pas de trios featured veteran’s Yen Han’s filigreed pointe work; Arman Grigoryan’s stunning jumps and Evelyn Spagnol’s flying jetés. Vladimir Fedoseyev conducted the opera house orchestra with great understanding for the subtleties of the Tchaikovsky score.”
Danceviewtimes.com
Petrushka follows the last year’s release of Stravinsky’s Firebird on Signum and is the second in a three-part series of works from Sergei Diaghilev’s Ballet Russes, performed by BBC National Orchestra of Wales under Thierry Fischer. These recordings encapsulate the vivacity and passion of Stravinsky’s tale of three life-sized puppets, seemingly brought to life.

The disc also features three works by fellow Russian and Ballet Russes composer Anatoly Liadov: dark and dramatic tone-poems on Slavic witches and demons in Baba-yaga and Kikimora, and a tranquil and fairytale-like portrait of the Russian countryside in The Enchanted Lake.

**ALSO AVAILABLE:**

SIGCD165 The Firebird

“This fresh sounding live recording from the BBC National Orchestra of Wales under Thierry Fischer, the first made in the BBC Hoddinott Hall in Cardiff, certainly has a sense of occasion about it, with the audience erupting as the finale chorale reaches its exultant conclusion.” BBC Music Magazine
LANGLAIS

**Messe Solennelle**

FRENCH SACRED MUSIC FOR CHOIR AND ORGAN


*Eton College Chapel Choir / Ralph Allwood
David Goode (organ)*

Eton College Chapel Choir perform an enchanting selection of 20th Century French Choral and Organ music. As well as music by composers who were at the heart of French musical life in Paris, such as Olivier Messiaen and Francis Poulenc, this disc features works by the lesser-known composers such as Déodat de Severac and Pierre Villette.

This is Signum's second disc with Eton College Chapel Choir. The choir's history can be charted back to the founding of Eton in 1441 by Henry VI. The present day choir is comprised of Eton students (with the occasional master), about half of whom have been choristers at cathedrals or chapels before they come to Eton for their secondary education.

**ALSO AVAILABLE WITH ETON COLLEGE CHAPEL CHOIR:**

SIGCD115 *Hear My Words*

"None of these young voices is anything less than impressive, and several are quite distinguished" *Gramophone*

"The chief impression one is left with after hearing this disc is the excellence and polish of the choir ... this is a fine and very enjoyable disc. The performance standard is uniformly very high" *MusicWeb International*
Mirella Freni, who celebrated her 75th birthday a few weeks ago, is one of the exceptional singers who have emerged from Italy, the home of opera. And unlike those other 'exceptional' talents who crop up every few years (and who often disappear just as quickly), Mirella Freni’s standing is heightened by the exceptional length of her career, which was so rich in peaks and free of troughs. That success finds confirmation in this selection of archive recordings chosen from more than the three decades Mirella Freni sang at the Vienna State Opera.

She began with a sensational debut as Mimì in Puccini’s La Bohème. Within the space of six months, her Mimì had won the public’s heart at both La Scala, Milan and in Vienna, both under Herbert von Karajan. Her Rodolfo at the time was Gianni Raimondi, though the Viennese archives also document her longstanding partnerships with Luciano Pavarotti (Carlos Kleiber) and Plácido Domingo.

It was with Domingo (under the baton of James Levine) that Mirella Freni repeated her Salzburg Festival success, in Vienna, as Desdemona. As with her Mimi, her Elisabetta in Don Carlo under Claudio Abbado in 1989 was astonishing, for her voice had lost none of its freshness in the ten years since singing the role under Karajan.

In that same decade, she was also able to portray, convincingly, the youthful roles of Amelia in Simon Boccanegra and Manon Lescaut. Once again at Pavarotti’s side, this time for a Verdi concert in 1990, her public was inspired by excerpts from Aïda – unusual repertoire for her.

She also proved with two Tchaikovsky roles that she was a diva in more than her mother tongue alone. Neither her Tatyana in Eugene Onegin nor her Lisa in Pique Dame (both with Seiji Ozawa at the helm) can be left out of this 'Vienna' portrait of her, as with her last role at the Vienna State Opera: her assumption of the title role in Giordano’s Fedora brought back this operatic rarity to a renewed appreciation.
Lucia Popp was an absolute audience favourite for several decades. Besides her great operatic roles – first as a coloratura soprano, then in the lyric fach – she always maintained a large concert and lieder repertoire that demonstrated in equal degree her great musicality and charm.

At the Munich Opera Festival in 1984, Lucia Popp presented a combination of lesser-known songs of well-known composers in a programme that formed a musically colourful and harmonious whole. This live recording, made in the intimate rococo hall of the Cuvilliés Theatre, allows us to experience that concert once again. Lucia Popp was partnered there by Irwin Gage, whose musical qualities matched her own, yet who refrained from placing himself in the foreground.

With their opening selection of Schubert they were able to transfix the audience in such a manner that the ensuing group of Schoenberg's early songs Op. 2 seemed to follow on quite naturally. In Strauss's Ophelia Songs, Popp displayed her extraordinary ability to portray a stage character swiftly, yet in a manner well-rounded and accurate, by purely vocal means.

The last quarter of this song recital, also devoted to Strauss, was the most popular and was received with frenetic applause. These songs reached a magnificent climax in the encore 'Allerseelen'. This was followed by a return to Schubert with 'An Silvia'. It rounded off a dramatically conceived evening of German Romanticism, a superb example of how Popp could present her admirers with a performance deeply felt in its artistry, but never calculating or sentimental. It makes one regret all the more her all-too-early death.
After the ‘song’ year of 1840 and the ‘symphonic’ of 1841, his ‘chamber music’ year followed and saw the creation of three string quartets and two of the 19th-century’s most beautiful chamber pieces with piano. In the autumn of 1842, in a creative frenzy, Schumann composed the Quintet Op. 44 and the Quartet Op. 47. The piano part was of course intended for his new wife Clara. In both works the jubilant atmosphere of the outer movements, combining Mozart’s vitality, Bach’s polyphony and Schumann’s dreamy disposition, is ravishing. In the middle movements, delicate scherzi à la Mendelssohn and two large-scale slow movements can be found: an expressive funeral march in the quintet and an expansive cantabile in the cello part of the quartet, which has become one of the most popular movements amongst Schumann’s chamber works.

In this new recording the Mandelring Quartett join forces with French pianist Claire-Marie Le Guay. A winner of numerous international competitions Le Guay plays regularly in the important concert venues, appearing in solo recitals as well as in concerts with orchestra. In addition, her passion for chamber music has led her to play with noted soloists and ensembles.

ALSO AVAILABLE:
Schubert String Quartets Vol. 1 audite92507
Schubert String Quartets Vol. 11 audite92524
Schubert String Quartets Vol. III audite92552

“This is uncanny playing and it has been recorded with uncanny clarity and presence by Audite’s engineers... No ensemble that I’ve heard in these quartets has been recorded with as much clarity, warmth and impact as the Mandelrings.” International Record Review

AVAILABLE AGAIN IN NEW PACKAGING:
AUDITE92512
Schumann & Schubert Piano/Hisako Kawamura [repackaged]
Viktor KALABIS (1923-2006)

String Quartets
Complete recordings (first world release)
No.1 Op.6; No. 2 Op.19; No. 3 Op.48; No. 4 Op.62, No. 5 Op.63; No. 6 Op.68; No. 7 Op.76
Kocian Quartet [1-3], Zemlinsky Quartet [4-7]

Born in Červený Kostelec, on February 27, 1923, Kalabis was one of the greatest Czech composers of the latter half of the 20th century. Kalabis studied at the Prague Conservatory and at the Academy of Music and Charles University. In 1952 he married Zuzana Růžičková, who became a renowned harpsichord player. They both refused to join the Communist party, making their musical careers difficult and Zuzana was later interred in Terezin. Viktor was truly established as an international composer when in 1957, Manuel Rosenthal performed his Cello Concerto Op. 8 with the Orchestra de Paris. His composition Sinfonia pacis is one of the most-played Czech contemporary music compositions; his vocal works such as the cantata Canticum Canticorum, the chamber cantata Vojna, song cycles and choruses are of a similar high standard. For stage he was written the Fable for chamber orchestra and the two-part ballet score Two Worlds, inspired by Alice’s Adventures in Wonderland. In 1967, he received the Prize of the Czechoslovak Music Critics and in 1969 he was awarded the State Prize. Eventually, Kalabis became President of the Bohuslav Martinů Foundation. Here he established the Bohuslav Martinů Institute for studies and information, launched the Martinů Festival and competition and created a dynamic base from which Bohuslav Martinů’s work has become far better known. The seven intimate Quartets date from 1949 onwards, the last appearing in 1993. This SACD tribute to Kalabis, has on its cover the painting ‘Head’ by Ota Janecek, Czech painter and friend of Viktor’s: a profound influence, along with Chagall.

SHOSTAKOVICH

Prazak Quartet, Evgeni Koroliov (piano); Pavel Hula (violin)

An intense chamber programme dedicated to the joint memory of Sviatoslav Richter and Dmitri Shostakovich. The Quintet, which the composer played on tour with the Beethoven Quartet in 1940s Soviet Union, is presented here by the Pražaks and Evgeni Koroliov, one of those rare Russian pianists who can pride himself on being a direct descendant of Richter in Russian repertoire. It is coupled with the 1960 quartets: No. 7, a funereal divertimento dedicated to Nina Vassilieva (†1954), and No. 8, a vigorous protestation at the destruction of Dresden and almost certainly against the inhumanity perpetrated by Bolshevism.
The Fells’ journey through Eastern Europe takes in sophisticated reworkings of Bartok; Michael Church celebrates the arrangements’ ‘wonderfully suggestive reediness’ which ‘greatly enhance[s] the music’s rustic tone’. Lenny Sayers leads us down a path even more earthy; his sympathetic arrangements highlight Klezmer’s ability to constantly renew itself. These laments and dances fit the four clarinet format like a glove. With the Fells as your guides, your experience of Eastern Europe is sure to be cosmopolitan, virtuosic and not without some moments of real grit...

ALSO AVAILABLE:

DCD34065 Knotwork: Fitkin / McGuire / Dubois / Piazzolla
“Their style is electrifyingly unanimous, from deliciously judged extremes of timbre – both the ice-cool virtuosity and moody whispers that colour in equal measure.” The Scotsman

“The quality of the repertoire is matched by the quality of the playing. This is a group with a bright future.”
MusicWeb, DISC OF THE MONTH, August 2008
Actes Sud is a very successful book publisher with a strong identity and high standards, which have been their strength. They have always striven to support the creativity of everyone involved in their publishing adventure and encourage the emergence and recognition of their talent. Today Actes Sud aims to open the door to musicians eager to find an ambitious alternative for their projects. Therefore, Actes Sud Musicales is a series of high quality original recordings in real books, featuring contemporary photographs. CD-Books featuring photography put to music or music put to images...

**ASM01**  
Barcode: 0794881962525  
CD + Book  
Booklet: Fr, Eng

Isaac ALBENIZ  
**Iberia**  
Jean-François Heisser (piano); Isabel Muñoz (photos)

In the history of piano music, there are few examples of a cycle as vast as that of Iberia, an absolute masterpiece of Franco-Spanish music, written by the composer Isaac Albéniz at the start of the 20th century in Paris.  
Today the score stands out as the expression of a European composer who returned to a secret garden, that of Spain, his dream.  
*Iberia* is here performed by Jean-François Heisser, a specialist in this repertoire.  
This CD-book incorporates photography to open the experience of Spanish music to a more universal perspective.  
Isabel Muñoz examines the unique features of her native land from flamenco and tango, to bullfighting and architecture.

**ASM03**  
Barcode: 0794881962723  
CD + Book  
Booklet: Fr, Eng

**PIANO MUSIC**  
BERG Piano Sonata Op.1;  
SCHOENBERG Drei Klavierstucke Op.11, Sechs Kleine Klavierstucke Op.19,  
Klavierstucke Op.33b; WEBERN Variationen fur Klavier Op.27  
Jean-Louis Steuerman (piano); Michael Ackerman (photos)

The second Viennese school has long represented the surest source of modernity and, in this, it occupies a privileged place.  
Listening to Schoenberg, Berg or Webern is a sure way to challenge acquired habits.  
Here performed by the cosmopolitan pianist Jean-Louis Steuerman, these piano pieces are accompanied by the photography of Michael Ackerman who, to illustrate this universe, has chosen pieces expressing specific atmospheres where time is both unbalanced and suspended. The photographer invites listeners, in all freedom, to immerse themselves musically in his suggestions.
Every disc of Alice Ader is awaited with baited breath by her fans: this one being no exception. From the first bars of Une Larme, Mussorgsky’s inner world is revealed in this new 2 CD set of the complete piano works. It includes the mighty Pictures at an exhibition plus Mussorgsky’s transcription of Une nuit sur le Mont Chauve by Rimsky-Korsakov.

Alice Ader, the noted concert and solo pianist is equally at home in contemporary and classical music. She earned her diplomas from the C.N.S.M. of Paris (Unanimous First Prize in 1963) and the Viennese Academy 1970. From 1967 through 1970, she studied with Geneviève Dehelly and Jacques Février in France and with Bruno Seidlhofer in Austria. For Fuga Libera she has already given us her live Art of Fugue.

ALSO AVAILABLE:
FUG544 Bach Die Kunst der Fuge
“her entire reading is compelling, with fine live recording, and the final track leaves space for a full minute of enthusiastic applause at the end. Highly recommended.”
All Music Guide
After last month’s beautifully repackaged start to their 30th anniversary, Ricercar now take great pleasure in presenting a compilation that includes two magnificent cantatas by J.S. Bach in a slipcased package that also includes the complete Ricercar catalogue.

These performances by the Ricercar Consort and its legendary quartet of soloists, from the series Deutsche Barock Kantaten, were created at a time when historical performance practice was new and sprang from original research into the performance practice. This style of music-making is now completely integrated into contemporary musical life thanks partly to these Baroque pioneers.

Samuel SCHEIDT
Cantiones Sacrae

Samuel Scheidt was one of the most interesting Lutheran composers of the early 17th-century. Like his famous contemporary Heinrich Schütz, he combined the polyphonic tradition with the new styles from Italy. His Cantiones Sacrae for 8 voices mark the summit of Renaissance musical style; even though Protestant chorales are integrated into the work, Scheidt does not hesitate to use expressive effects that originated in the Italian madrigal style.

ALSO AVAILABLE:
RIC258 Scarlatti - Stabat Mater

“an auspicious début release” International Record Review

“profound, rewarding and intoxicating. Not only are the group’s voices gloriously expressive while retaining clarity and immaculate coherence, but also the inclusion of two superbly played sonatas and some lesser known music make this an unusually attractive, imaginative and rewarding experience." Gramophone Editor’s Choice, April 2008
Gaetano Nasillo continues his collaboration with Arcana with a programme of Sonatas for solo cello and continuo by the Venetian-born Antonio Caldara, composed five years before the publication of the famous cello sonatas of that most famous Venetian, Antonio Vivaldi. In 1716 Caldara was given a permanent appointment at the Viennese court, establishing himself as one of the foremost operatic composers of his time, a favourite of the emperor Charles VI. This CD includes 8 of the 16 Cello Sonatas which the Venetian maestro composed in 1735, a year before his death, almost as if writing his spiritual testament.

The continuo realisation is enriched by the alternation of harpsichord and fortepiano. Keyboard player Luca Guglielmi is a regular member of the most prestigious early music ensembles and since 1997 has collaborated with Jordi Savall and his ensembles. Gaetano Nasillo, who is one of the leading experts on the cello music of the 18th century, has two award-winning recordings on Zig Zag Territoires to his credit, in addition to recordings for Alpha, Glossa and harmonia mundi.

ALSO AVAILABLE:
A420 Tartini Sonatas
SAINT-SAËNS, CHAUSSON, YSAŸE

SAINT-SAËNS Introduction & Rondo capriccioso, Violin Concerto No. 3; CHAUSSON Poème; YSAŸE Poème élégiaque

Tedi Papavrami (violin);
Orchestre Philharmonique de Liège Wallonie Bruxelles /
François-Xavier Roth (conductor)

François-Xavier Roth records here his first disc with the Liège Philharmonic Orchestra of which he is now musical director. He recently stood in for an ailing André Previn with the LSO during the volcano crisis.
“Chausson’s Poème has always had an extremely powerful emotional effect on me,” says Tedi Papavrami.
“There is a painful sincerity in Chausson, which distinguishes him from other French composers of the period – with whom he shares the harmonic refinement. I am always amazed at his way of assimilating the Wagnerian heritage whilst composing music that is unquestionably French. It is a wrenching, contrasted work, going from the ethereal to bitterness by way of breathless rage. It was after having heard Poème élégiaque d’Ysäye that Chausson composed his Poème! Listening to it, the influence is obvious – the same colours, same key, same Franckist seriousness, and this orchestral version – the Liège Philharmonic must be one of the rare orchestras to have the parts (Ysaïe was born in Liège) – seemed ideal to me for completing the second pole of the programme as a counterweight to Saint-Saëns.”

ALSO AVAILABLE:
AEC0535 Bach - Sonatas & Partitas
AEC0755 Brahms Violin Sonatas
AEC0644 Scarlatti - Violin Transcriptions
AEC0985 Paganini Caprices live and in the studio

“Papavrami’s live account is still a splendid document, unique and individual.” Gramophone, April 2010

“A thrilling musical experience”
BBC Music Magazine, March 2010
“In the works by Grieg, we wanted there to be unity in the language. So To brune ojne and Jeg elsker dig, by the Danish poet Andersen, are sung in Norwegian. The songs of Op. 48, settings of various German poems, were translated by the poet Nordahl Rolfson, who was a close friend of Grieg’s. And I have chosen to sing his translations of the two German poems, by Goethe and von Bodenstedt: En drøm (Ein Traum) and I rosentiden (Zur Rosenzeit). They are usually sung in German. In Grieg there is no tragedy, but instead a gentle Nordic melancholy.

In Sibelius, on the other hand, nature is brutal and love is passionate. Never has the personification of nature been as present as it is in these songs. Here, everything evokes the end of winter and the gushing waters of spring (Marssnö, Men min fagel), betrayal (Se n har jag, Flickan kom ifran), despair and weariness with life, conveyed by the image of a rose tree growing in the heart (Svarta rosor); I thought it was interesting to include the song En slända, in which the music, rather than the poem itself, evokes a dragonfly, symbolising the pleasures of life which come to distract the mind of a person who is lost in thought.

The idea of completing this recording with Debussy’s very sensual evocations of amorous desire expressed in the three Chansons de Bilitis came quite naturally. Apparition is for me one of Mallarmé’s finest poems, and in his setting Debussy conveys perfectly the ecstatic yet unsettling feelings caused by love at first sight.

We chose to end this recording with Beau Soir. This infinitely gentle song invites us to contemplate nature and the natural cycle of water and of human life.” Karen Vourc’h

Karen Vourc’h studies with Christa Ludwig. In 2010, she will be Annina in Menotti’s Saint of Bleeker Street at the Opéra de Marseille, Musetta at the Opéra de Monaco, Mélisande at the Opéra Comique, conducted by Sir John Eliot Gardiner, and Vincenette (Mireille) at the Chorégies d’Orange. In March she shared the rôle of Emilie in Kaia Saariaho’s new opera, with Karita Mattila, to good reviews.
SLAVONIC SPIRIT

ARUTIUNIAN Scherzo de concert;
TCHAIKOVSKY Mélodie, souvenir d’un lieu cher Op.42,
Valse sentimentale Op.51 No. 6; BRANDT Pièce de concert No. 1 Op. 11;
GLAZUNOV Feuille d’Album; RACHMANINOV Élégie Op. 3 No. 1,
GOEDICKE Etude de concert Op. 49; Oskar BÖHME Concerto Op.18;
GLINKA L’alouette; HÖHNE Fantaisie Slave;
RIMSKY-KORSAKOV Le Vol du bourdon

Romain Leleu (trumpet); Julien Le Pape (piano)

"The Slavonic works presented here include original works for trumpet, written by composers who are not well known to the general public, and also arrangements of popular works, ones that everyone must have heard at some time or another. The latter include Vocalise by Rachmaninov, Valse Sentimentale and the last movement, Mélodie, from Souvenir d’un lieu cher by Tchaikovsky, and the famous Flight of the Bumblebee, an orchestral interlude written by Nikolay Rimsky-Korsakov for his opera The Tale of Tsar Saltan. This recording represents an important new step for me; I hope it will give the listener as much pleasure as it gave me.” Romain Leleu

FUG 567

Franz SCHUBERT Sonate Duo D574
Eugène YSAŸE Sonata Op. 27 No.3
Johannes BRAHMS Sonata No.3 Op. 108

Ilia Garnetz (violin); Alina Bercu (piano)

Ilian Garnetz is Moldavian and, before his extraordinary performance at the Queen Elisabeth competition in 2009, was still unknown outside his own country. Alina Bercu is Romanian, just 20 years old, but has already been a finalist in the Clara Haskil competition. Together they constitute a talented duo, inventive and spontaneous. Therefore it is no surprise to see that the BNP Paribas Fortis bank has selected Garnetz for a series of concerts and this recording of Schubert-Ysaÿe-Brahms: three facets of a wonderful violinist, perfectly accompanied in Schubert and in Brahms.

FUG569

W. A. MOZART
Complete Works for String Trio
Divertimento K563, 6 Preludes & Fugues K404a

TrioFenix: Shirly Laub (violin); Tony Nys (viola); Karel Steylaerts (cello)

For its first CD, of Mozart’s complete œuvre for string trio, the TrioFenix offers us a treat which includes the Divertimento K563 and the six fugues by Bach, transcribed for trio by Mozart. This newly-founded Trio gathers three soloists from the ensembles Oxalys, Quatuor Danel and Beethoven Academy.
Gabriel FAURE
Barcarolles 1-13

Delphine Bardin (piano)

Like Chopin's Barcarolles, Fauré's work shows equal measures of limpidity and gravity, brightness and great depth. Delphine Bardin started playing the piano at the age of five and went on to study piano as a graduate at the Paris Conservatory under Pierre-Laurent Aimard, and chamber music under Christian Ivaldi. In 1997 she won the Clara Haskil prize, one of the most prestigious piano competitions in the world. Numerous solo engagements followed including invitations from Birmingham, Carnegie Hall, the Concertgebouw, the Wigmore Hall and the Palais des Beaux-Arts in Brussels. Since then, Delphine Bardin has been travelling the world both as a chamber musician and soloist. She has also formed two duos: one with the cellist Ophélie Gaillard and another with Sarah Louvion, flute soloist with the Frankfurt Opera. She also regularly plays quintet concert programmes with the Benaim Quartet.

Gustave NADAUD
La Bouche & l'Oreille

Born in Roubaix in 1820, Gustave Nadaud is, with Béranger, one of the famous songwriters of the 19th century. His, over 300, songs, much appreciated in 'bourgeois salons', are still popular today, including 'Pandore', which concludes this recital, by Arnaud Marzorati, a member of Le Poème Harmonique. He is passionate about the history of French song, a repertoire that can be tagged as 'minor' but which still offers considerable pleasure.

 ALSO AVAILABLE:  
ALPHA131 Beranger – Chansons Arnaud Marzorati (baritone); Yves Rechsteiner (harmonium); Freddy Eichelberger (pianino)
LES VOIX CELESTES - MUSIQUE SALON AU SECOND EMPIRE

GOUNOD Ave Maria, D’un cœur qui t’aime, Repentir, Gallia;
GUILMANT Prière en fa, Pastorale, Ce que dit le silence;
LEFEVRE-WELY Méditation sur l’adagio de la Sonate Clair de lune;
OFFEBACH Barcarolles des Contes d’Hoffmann;
FRANCK Panis angelicus, Prélude, fugue et variation;
BERLIOZ Marche hongroise; DUPOUX Improvisation

François Dupoux (harmonium Mustel, Paris 1929);
Martine Rottier, Marie-Françoise Moreau (sopranos);
Corinne Massé (violin); Cécile Grizard (cello);
Pascal Auffret (piano Yamaha C7)

The name ‘harmonium’ was given by the Frenchman Alexandre Debain to a small reed organ which he patented in 1842. It was originally intended to be a domestic instrument, and indeed it became very popular during the second half of the 19th century for the performance of chamber compositions in the upperclass salons of the Second Empire, replacing the orchestra.

It assumed that role bravely, taking on many orchestral reductions, as well as playing important solo parts. There were indeed high expectations of our ‘poor’ instrument – which, in those days it was regarded, on the contrary, as a rich instrument: rich in its expressive qualities, rich musically, rich in the eminent composers who took an interest in it from its birth. Indeed, the harmonium, with its beautiful tones and full harmonies, is quite marvellous, irreplaceable, for conversing with other instruments or with voices. It was invented with the repertoire of ensemble music in mind, and that is precisely where it excels.

Anton BRUCKNER

Motets: Locus iste, Os justi, Ave Maria, Christus factus est, Vexilla regis,
Pange lingua, Virga Jesse; Mass No. 2 in E min

Choeur de Radio France,
Orchestre Philharmonique de Radio France /
Norbert Balatsch [guest choral director]
Recorded live 30th may 2000 à la salle Pleyel

Norbert Balatsch, conductor and chorus master, began his career as a baritone in the chorus of the Vienna State Opera. He eventually became the chorus master at that house and for many years was the chorus master of the Bayreuth Festival. He has prepared choirs for numerous recordings, two of which have won Grammy Awards. He is currently the chorus master of the Coro dell'Accademia Nazionale di Santa Cecilia.
Peteris VASKS

The Seasons [Gadalaiki]

Balta ainava [White Scenery]; Pavasara muzika [Spring Music];
Zala ainava [Green Scenery]; Rudens muzika [Autumn Music];
Vasarasvakara muzika [Music for a Summer Evening]

Vestard Shimkus (piano)

"When I first heard Vestard Shimkus playing I instantly understood – he is just the right interpreter. It was a close and deep understanding from the first till the last sound. The notes turned into colours, scents, started to breathe, and 'The Seasons' came into being. The world premiere of ‘Gadalaiki – The Seasons’ – which received the Great Latvian Music Award, the highest national distinction in the field of music, in the category 'Concert of the Year', in March 2010 – was one of the big events in my life as a composer." Peteris Vasks

Vasks' 'Seasons' are not programme music in the classical sense. They are more an expression of feeling than of painting. And, like all of Vasks' music, they come from the heart and are intended to reach the heart.

John CAGE

Etudes Boreales for a Percussionist Using a Piano

Harmonies XIII, XXII, XXIV, XXVII for cello & piano (arr Friedrich Gauwerky)
10'40.3" for a String Player (arr Friedrich Gauwerky)
Etudes Boreales for cello solo & piano solo

Friedrich Gauwerky (cello); Mark Knoop (piano)

Enormous technical requirements make the Cage's Etudes Boreales a highly virtuosic work, which requires an extreme sensitivity of feeling for the coordination of fingers, instrument, and intellect. On this CD it is presented in versions: for piano solo and later for cello solo with piano solo. As in the sister works, Etudes Australes and Freeman Etudes, Cage based the Etudes Boreales on a star chart. He used the chart of the northern sky that the Czech astronomer Antonín Bečvář made in 1962. The time length piece 26'1.1499" – Friedrich Gauwerky chooses the first 640.3 seconds for this recording – documents the composer's retreat from an intentional determination of the sounds. And also the Harmonies welcome the creative possibilities of whatever happens next.

Mark Knoop CD LAUNCH AT SCHOTTS 28/6
MUSIK FABRIK 3: FROM HEAVEN TO HELL
[Vom Himmel zur Hölle]

Martin SMOLKA Rush (Hour in Celestial Street)
Mauricio KAGEL Orchestrieron-Straat
Louis ANDRIESSSEN Racconto dall’Inferno

Cristina Zavalloni (soprano);
musikFabrik /
Peter Rundel, Reinbert de Leeuw (conductors)

The music of the angels as a euphonious affair is a relatively recent notion. In the Old Testament, the polyphonic praise of God was imagined as an overpowering roar. Martin Smolka’s Rush (Hour in Celestial Streets) comes closer to this older concept with its after-work traffic jam, though he also takes a detour through microtonality to write entirely new harmonies. On earth, light music celebrates a joyous resurrection in a very special ‘music machine’ in Mauricio Kagel’s Orchestrieron-Straat. With his Racconto dall’Inferno (tale from hell), Louis Andriessen sides both with and against Dante, submitting evidence that hell does have a sound—and that anyone caught in its repetitive loops will find it difficult to escape.

“We’re on the highway to hell.” In the immortal words of AC/DC…

ALSO AVAILABLE:
WER6851-2 Musikfabrik 1 Sprechgesange
“Even a cursory look at the soloists and conductors involved indicates the level of musicianship brought to these performances, as well as the quality of those with whom musikfabrik collaborates. Hopefully future volumes in this edition will be no less commendable.” IRR

“What would an oboe sound like if it could talk? The start of Jonathan Harvey’s Sprechgesang (2007) perhaps, where the instrument liltingly bends pitches as if following the inflections of speech. Interaction between speech and music, and the possibilities of their interchangeability, are at the heart of this fascinating collection, which also includes the astonishing interior monologue of Beat Furrer’s S… An utterly absorbing disc.” The Irish Times
WER6852-2 Musikfabrik 2
Visible Traces: Saunders; Lanza; Huber; Zimmermann
In 2010 to celebrate the 75th release within the series there will be an advert in the Wire, June issue, featuring a free sampler "Compilation 75" to present fresh starts and upheavals in contemporary music and the following titles:

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- WER6576-2 Arnulf Herrmann [may 24th release]
- WER6575-2 Martin Schüttler
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Helios Streichquartett, Ensemble Phorminx, Freiburger Schlagzeugensemble, GoGuitars /
Achim Bornhöft (electronics)

Achim Bornhöft studied composition with Nicolaus A. Huber and Dirk Reith at the Folkwang University in Essen from 1988 to 1994. The works he has chosen for this portrait CD are not merely acoustical simulacra captured on a sound recording. What he has committed to disc here, resounding from the loudspeakers, has been adapted to suit the possibilities and limitations of a stereo CD. Bornhöft has anticipated the virtual auditorium during the production phases and modified the sound mixtures and the spatiotemporal proportions of the original scores accordingly. He has embraced the 'compact disc' situation..

"My pieces manifest a philosophy of life. They emerge and remain strewn on my personal path like acoustical milestones."
Iannis XENAKIS

Works with Piano
Eonta, Morsima/Amorsima
Callithumpian Consort / Stephen Drury
Akea
JACK Quartet
Paille in the Wind
Rohan de Saram,
Aki Takahashi (piano)
also available on DVD but not yet!

Pianist Aki Takahashi’s follows up her acclaimed first disc of Xenakis piano works (which won a “Diapason d'or” in France, MODE80) with this second volume — this time works for piano with instruments.

• She is joined by an all-star cast of players: Rohan de Saram (formerly of the Arditti Quartet), The JACK Quartet, and the Callithumpian Consort conducted by Stephen Drury
• All works are underrepresented in current recordings or difficult to find at all
• Includes the first new recording in over 10 years of Xenakis’ landmark EONTA (1963) for piano, 2 trumpets & 3 trombones — a blistering work which rates among the most difficult solo piano pieces ever written. Unique effects include requiring the brass players to move about the stage for spatialised effects, and to point the bells of the brass instruments into the piano and play to create resonance
• AKEA (1986), written for Claude Helffer and the Arditti Quartet, is not a typical addition to the romantic tradition of the piano quintet. It signaled the beginning of a more inward, reflective phase of Xenakis’ output
• MORISIMA/AMORSIMA, was composed with the aid of a computer in 1962. This is the only readily available recording
• PAILLE IN THE WIND (1992) for piano & cello performed with Rohan de Saram. This is the only available recording
• Original hi-definition 96khz/24-bit recording
• Also available on 5.1 surround DVD with full HD video (MODE217DVD)

Also on Mode’s Xenakis Edition:
• Ensemble Music 1 (mode 53)
• Ensemble Music 2 (mode 56)
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• Complete Works for Piano – Aki Takahashi (mode 80)
• Mycenae Alpha; Polytpe de Cluny (on Xenakis, UPIC, Continuum). (mode 98/99, 2-CDs)
• Electronic Music 1 – La Légende d’Eer (mode 148, CD or surround DVD)
• Music for Strings (mode 152)
• Complete Works for Percussion  (mode 171/73, 3-CDs)
• Kraanerg for 23 instruments and 4-channel tape (mode 196, CD or surround DVD)
• Electronic Music 2 Hibiki Hana Ma; Polytpe de Cluny; DVD only: Neg-ale (mode 203, CD or surround DVD)
• Complete String Quartets – JACK Quartet (mode 209, CD or surround DVD with full video)
Charisma X presents the visionary work and ideas of Greek composer and architect Iannis Xenakis, structured around musical performances, interviews and testimonies from Xenakis’ collaborators and those with a deep understanding of his work.

• Xenakis appears in rare historical footage… talking about his multimedia electronic work La Legende d’eer, with film of the performance and the Diatope in front of the Pompidou Centre; he demonstrates the UPIC, the computer which he designed that allows music to be drawn on a computer screen; speaking about his opera Oresteia and various Greek legends which influenced his work.

• It explores the relationship between his music and architecture, including working for Le Corbusier. His architectural achievements of the Philips Pavilion at Expo 58, the convent of La Tourette, his home in Corsica, and the houses he designed for his daughter Mâkhi and composer Mâche are shown.

• The film also includes an interview with an eyewitness to Xenakis’ devastating injury which he suffered as a Resistance fighter in Athens (1945), which has affected his life and work.
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TCHAIKOVSKY

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Souvenir, Sérénade Mélancolique, Valse-Scherzo
Regis Pasquier (violin); St Petersburg Philharmonic; Baltic CO; Emmanuel Leducq-Barome

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4) Full Midi Files for each aria
5) Guide to each aria with technical notes English/Italian
6) Historical background to each Opera

TRACK LIST:
VERDI Rigoletto La donna è mobile; RIESE M’apparì tutt’amor; PUCCINI La Boheme Che gelida manina; PONCHIELLI Cielo e mar; BIZET Carmen La fleur que tu m’avais jetée; PUCCINI Tosca E lucevan le stelle; PUCCINI Turandot Nessun dorma; LEONCAVALLO Pagliacci Vesti la giubba; DONIZETTI Elisir d’Amore - Una furtiva lagrima; VERDI La Traviata - Lunge da lei... De’ miei bollenti spiriti; MASSENET Werther - Pourquoi me réveiller; PUCCINI Manon Lescaut - Donna non vidi mai; VERDI Aida - Se quel guerrier io fossi...Celeste Aida; MASCAGNI Cavelleria Rusticana Addio alla madre; SCHUBERT Ave Maria [!] 

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