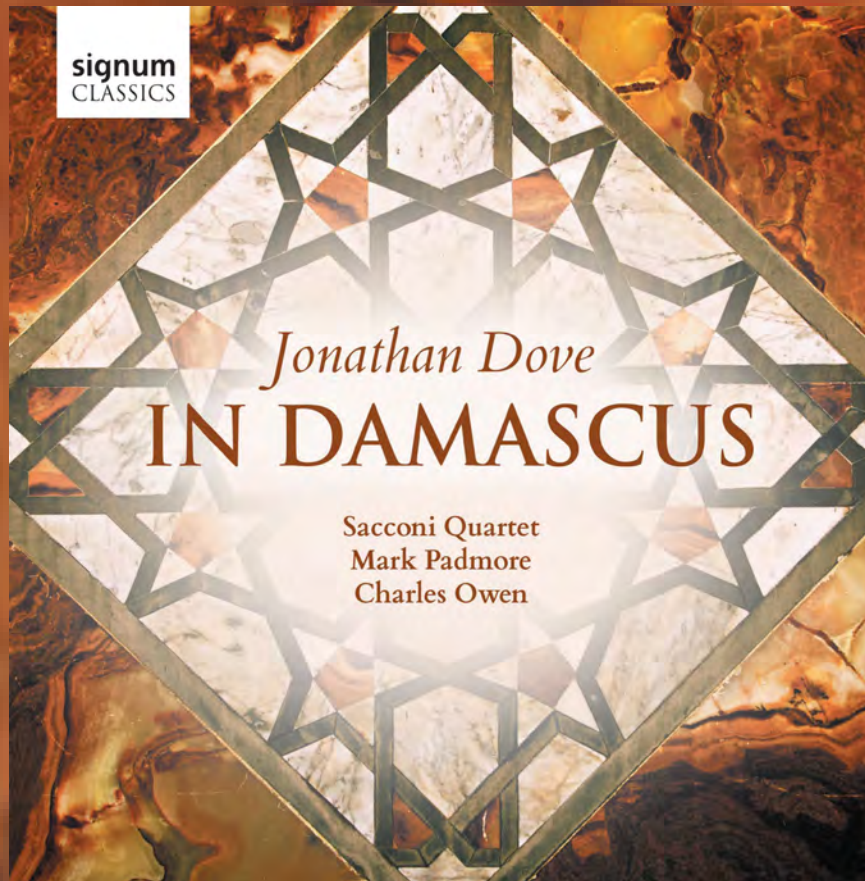


# Classical releases

JUNE 16

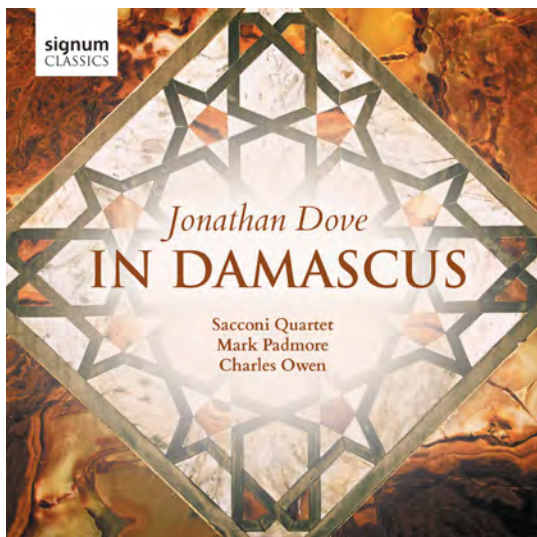


## DISTRIBUTED LABELS:

ACCENT RECORDS, ACTES SUD, ALIA VOX, APARTE, BELVEDERE, KINGS COLLEGE CAMBRIDGE, CHRISTOPHORUS, CSO RESOUND, EDITION CLASSICS, EVIDENCE CLASSICS, FRA MUSICA, GLOSSA, harmonia mundi, LA DOLCE VOLTA, LES ARTS FLORISSANTS, LSO LIVE, MARIINSKY, MIRARE, MYRIOS, NAÏVE, ONYX, PAN CLASSICS, PRAGA DIGITALS, RUBICON CLASSICS, SIGNUM CLASSICS, UNITED ARCHIVES, WIGMORE HALL LIVE

available June 16th 2017

**PIAS**



## Jonathan DOVE: In Damascus

Sacconi Quartet  
Mark Padmore

Label: Signum Classics  
File Under: Classical/Chamber  
music

**Catalogue No: SIGCD487**

Barcode: 635212048726

NORMAL Price

Format: 1 CD

Packaging: cristal

Sacconi Quartet  
Mark Padmore [tenor]  
Charles Owen [piano]

Although Jonathan Dove is best known as a vocal and choral composer, with operas and works for children forming the backbone of his output, his chamber music reveals similar predilections for narrative, drama, atmosphere and a sense of the personal. His new commission from the Sacconi Quartet 'In Damascus' was inspired by violinist Hannah Dawson's suggestion for a work that should reflect aspects of the conflict in Syria; not because music can offer any political solution, but simply as an expression of empathy, sorrow, even outrage at those terrible events. Featuring a performance by tenor Mark Padmore, the text is taken from prose-poems by Ali Safar that draw on his first-hand experiences in Syria, eloquently translated by Anne-Marie McManus.

'In Damascus' picked up excellent reviews in both the Guardian and the FT, following its London premiere at the Sacconi's 15th birthday concert at Kings Place last July. The Guardian awarded the concert five stars, describing it as "unusual and timely", with a libretto that is "both simple and direct, without any hint of rhetoric or sensation". Mark Padmore was praised for his "immaculate artistry", and the Guardian concluded that "The overall impact of the work and its performance was profound, an unforgettable example of the power of art to convey something terrible through an expression that is paradoxically in itself beautiful."

The Sacconis played live and talked about the new work, presented here alongside Dove's string quartet 'Out of Time', and his Piano Quintet, on Radio 3's In Tune on 11th May: <http://www.bbc.co.uk/programmes/b08p510m>

### Out of Time for String Quartet

[1] I. Quite fast | [2] II. Slow | [3] III. Stomping | [4] IV. Lively | [5] V. Fast | [6] VI. Gently moving

### Piano Quintet

[7] I. Energetic | [8] II. Very spacious | [9] III. Lively

**In Damascus** for Tenor and String Quartet, Text by Ali Safar, as translated by Anne-Marie McManus

[10] I. A little while ago | [11] II. And what if you weep alone | [12] III. Two days ago

[13] IV. Here and now in Damascus | [14] V. The many faces of Damascus | [15] VI. Instrumental

[16] VII. Soon, we will be free | [17] VIII. I don't think any nations | [18] IX. On all my travels, I'd take a book

[19] X. My heart is a black lump of coal | [20] XI. My country

"As ever, Dove writes well for the voice and tenor Mark Padmore was very expressive in his music, the many high-lying lines floated in a head voice reminiscent of Britten's writing for Peter Pears. For the Sacconi Quartet this was an anniversary celebrated in some style." Financial Times [concert review]

RELEASE DATE  
16TH JUNE 2017

CSO·RESOUND  
CHICAGO SYMPHONY ORCHESTRA LIVE



## BRUCKNER: Symphony No. 9

The latest release by CSO Resound features Riccardo Muti and the Chicago Symphony Orchestra in a compelling performance of Bruckner's formidable Ninth Symphony. Left unfinished at the time of the composer's death in 1896, it is an immense work that continuously unfolds with its stirring climaxes, daring chromaticism and harmonic richness. It is here perfectly executed by the CSO, long-since admired for its interpretations of Bruckner, and holding the distinction of having given the American premiere of the Ninth Symphony in 1904. Muti brings remarkable lyricism to this dramatic work in a performance embodying the exceptional synergy between the distinguished maestro and the CSO.

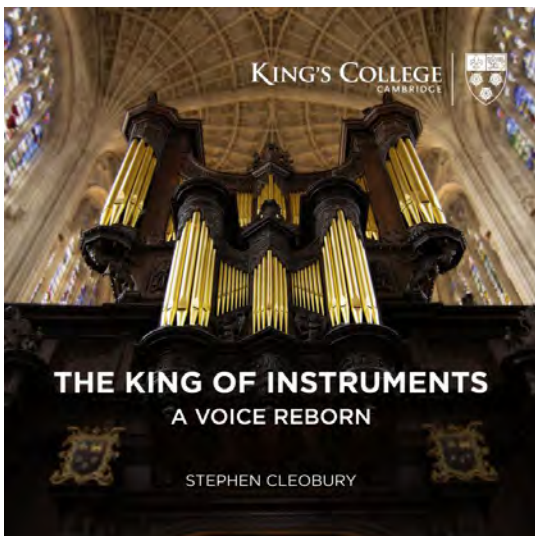
Riccardo Muti, born in Naples, Italy, is one of the preeminent conductors of our day. In 2010, when he became the 10th music director of the Chicago Symphony Orchestra (CSO), he already had more than 40 years of experience at the helm of the Maggio Musicale Fiorentino, Philharmonia Orchestra, Philadelphia Orchestra and Teatro alla Scala. During his time with the CSO, Muti has won over audiences in greater Chicago and across the globe through his music-making as well as his demonstrated commitment to sharing classical music. His annual free concerts for the city of Chicago attract tens of thousands of people.

- I. Feierlich, misterioso 26 :28
- II. Scherzo: Bewegt, lebhaft 10 :52
- III. Adagio: Langsam, feierlich 25 :00

"Was Muti's Italian Catholicism at odds with Bruckner's Austrian Catholicism? Some listeners might think so, but the evidence indicated a command of the score's inner fiber that could not be denied.

The sound he elicited from one of the world's great Bruckner bands was lean and incisive, drawing its hard directness from the auditorium acoustics as much as his conducting...Climaxes were scaled with the long view in mind, finally giving way to that terrifying glimpse of the abyss Arnold Schoenberg would cross decades later. The brass choir, augmented by four mellow Wagner tubas, was simply glorious here." Chicago Tribune

Label: CSO Resound  
File Under: Classical/Orchestral  
**Catalogue No: CSOR9011701**  
Barcode: 810449011716  
NORMAL Price  
Format: 1 CD  
Packaging: cristal



## The King of Instruments: A Voice Reborn

Stephen Cleobury

The Harrison & Harrison organ in King's College Chapel is, like the College Choir, famous the world over. The organ case with gilded pipework is a striking feature of nearly every depiction of the interior of the Chapel, while the instantly recognisable sounds of the instrument have become inextricably associated with those of the Choir. In January 2016 the organ and all its 4,300 pipes was removed from King's College Chapel for the most significant restoration since the 1960s. Just nine months later, the project was completed with the famous organ secured for future generations. Recorded just a few months later, this album celebrates its voice reborn, in a programme that shows off this magnificent instrument at its very best.

A former president of the Royal College of Organists, Stephen Cleobury gives regular performances in the weekly recitals at the King's Chapel, while his recordings have been championed for their virtuosity and musical insight. This release joins other critically-acclaimed recordings from King's College, Cambridge, notably *Organ Works: Liszt, Reubke, Mendelssohn*, which was the first [Dolby Atmos] surround sound recording of this great organ. Gramophone praised Cleobury's playing: "If you are not at the top of your game, there is little point in tackling the ferociously demanding Liszt and Reubke works - and Stephen Cleobury is on peak form."

The release will be accompanied by an international press and marketing campaign. More information about the 2016 restoration of the organ in King's College Chapel can be found at: [bit.ly/organrestoration2016](http://bit.ly/organrestoration2016)

Label: Kings College Cambridge  
File Under: Classical/Instrumental  
**Catalogue No: KGS0020**  
Barcode: 822231702023  
NORMAL Price  
Format: 1 SACD  
Packaging: cristal

Stephen Cleobury [Harrison & Harrison organ]

1. Simon Preston: Alleluyas  
J.S. Bach: Preludes from Das Clavierübung III
2. Wir glauben all' an einen Gott (BWV 680)
3. Christ, unser Herr, zum Jordan kam (BWV 684)
4. Kyrie, Gott, heiliger Geist (BWV 671)
- 5-8 Mendelssohn: Organ Sonata, Op. 65, No. 1 in F minor:  
I. Allegro moderato e serioso | II. Adagio | III. Andante recitativo | IV. Allegro assai vivace
9. Harvey Grace: Resurgam
10. César Franck: Pièce héroïque, M 37
- J.S. Bach: Preludes from Das Orgelbüchlein
11. In dir ist Freude (BWV 615)
12. O Mensch, bewein', dein' Sünde groß (BWV 622)
13. Heut' triumphiret Gottes Sohn (BWV 630)
14. George Baker: Procession Royale

RELEASE DATE  
16TH JUNE 2017

ACCENT



## HANDEL: 9 German Arias

Handel wrote little for his native tongue, but what he did demonstrates a particular level of contemplative piety while still employing the familiar techniques of Italian opera.

Praise for the beauty of nature and eternal life are the subjects of the sacred poems by his contemporary Barthold Heinrich Brockes which Handel set to music in his 'Nine German Arias'. Each aria celebrates an aspect of nature, from the beauty of a flaming rose to the sweetness of silence, with extraordinary tenderness and sincerity. In these nine pieces for soprano and a small group of instruments, to be chosen at will, Handel drew often on music from his own operas, albeit with the voice part in the German arias adapted to be less virtuosic and more deeply expressive. The musical relationships with Handel's opera arias are evident in the ingenuity of his characterisation and the expressive, articulate melodies with which the soprano and the violin obbligato create their vivid images.

The young German soprano Marie Friederike Schöder is accompanied in her beautiful interpretation of the arias by the specialist ensemble Batzdorfer Hofkapelle.

### Morality

1 No. 1 Künftiger Zeiten eitler Kummer HWV 202

2 No. 7 Die ihr aus dunklen Grüften HWV 208

3 No. 5 Singe Seele, Gott zum Preise HWV 206

4-7 Sonata for violin in G minor op.1 No. 6 HWV 364

### Nature - Romanticisation

8 No. 6 Meine Seele hört im Sehen HWV 207

9 No. 3 Süßer Blumen Ambraflocken HWV 204

10 No. 9 Flammende Rose, Zierde der Erden HWV 210

11-13 Three Pieces for a Musical Clock arranged for two lutes

### Quiet desire – Love

14 No. 8 In den angenehmen Büschen HWV 209

15 No. 2 Das zitternde Glänzen der spielenden Wellen HWV 203

16 No. 4 Süße Stille, sanfte Quelle HWV 205

### Also available:

#### **ACC24295 Handel: My favourite instrument - Concertos, Sonatas & Arias with Oboe**

“Marie Friederike Schöder negotiates her vocal tightrope with enviable aplomb ... she is ably partnered by the faultlessly breath-controlled oboe of Xenia Löffler...Batzdorfer Hofkapelle are to be very warmly commended for this fine picture of the young Handel!” Early Music Review, February 2015

Label: Accent Records

File Under: Classical/Secular

Vocal music

**Catalogue No: ACC24326**

Barcode: 4015023243262

NORMAL Price

Format: 1 CD

Packaging: digipack

Marie Friederike Schöder [soprano]

Batzdorfer Hofkapelle:

Xenia Löffler [oboe, recorder]

Daniel Deuter [violin]

Bernhard Hentrich [cello]

Stephan Rath, Stefan Maass [lute]

Tobias Schade [harpsichord]



## Leonid Kogan plays Russian Music:

Leonid Kogan was a great admirer of Jascha Heifetz, and his renderings of the classics, from Bach to Tchaikovsky, are imbued with a luminous majestic elegance. The sense of freedom and lightness stems from an inborn virtuosity, compellingly projected by this programme, which juxtaposes folk music from the past with subtly transcended more recent Slavic music.

Leonid Kogan [1924-82] studied from the age of 10 with Philip Yampolsky, a Leopold Auer pupil, and his main mentor was Abram Yampolsky until 1951, the year he won the 1st prize in the Queen Elisabeth Competition in Brussels. Kogan was the first Soviet violinist to play and record Berg's Violin concerto. He also made a famous recording of Khachaturian's violin concerto with Pierre Monteux and the Boston Symphony Orchestra for RCA Victor (his American debut recording), a version still considered the most exciting reading of the work but his career was always overshadowed by that of David Oistrakh, who was strongly promoted by the Soviet authorities. Kogan was made an Honoured Artist in 1955 and a People's Artist of the USSR in 1964. He received the Lenin Prize in 1965.

His playing exemplified the finest qualities of the Russian School: an emotionally romantic elan and melodious filigree of technical detail. In addition to the standard repertoire, in which he excelled, he also played modern violin works, particularly those by Soviet composers. Among works dedicated to him are concertos by Knipper, Khrennikov [included here], Karayev and Bunin, the Concerto-Rhapsody by Khachaturian and Sonatas by Levitin and Weinberg. In short Praga Digital have brought together a remarkable tribute to him of works that he inspired and which he is remembered for.

Leonid Kogan was married to Elizabeth Gilels, sister of pianist Emil Gilels, also a concert violinist. His son, Pavel Kogan (b. 1952) became a famous violinist and conductor. His daughter, Nina Kogan (b. 1954), is a concert pianist and became the accompanist and sonata partner of her father at an early age.

Label: Praga Digital  
File Under: Classical/Instrumental  
**Catalogue No: PRD250373**  
Barcode: 3149028108422  
MID Price  
Format: 2 CD  
Packaging: cristal

Leonid Kogan [violin]

### CD1:

1-3 Khachaturian: Violin Concerto, Boston Symphony / Pierre Monteux, Boston Symphony Hall, 12 January 1958

4 Khachaturian: Rhapsody-Concerto, USSR State Symphony / Kyrill Kondrashin, Studio recording,

London 11 November 1964

5-7 Khrennikov: Violin Concerto No. 2, State Academic Symphony / Yevgeny Svetlanov,

Live recording, Moscow, 5 January 1977

### CD2:

1-3 Prokofiev: Violin Concerto No. 2, USSR State Symphony / Kyrill Kondrashin, Live recording, Moscow 1961

4-7 Weinberg: Violin Concerto Op. 67, Moscow Philharmonic / Kyrill Kondrashin,

Studio recording Moscow September 1961 -Sikorski Music Publishers

8-12 Denisov: Partita for Violin, after J.S. Bach: Partita No. 2, Instrumental Ensemble / Pavel Kogan,

Live recording Moscow 5 September 1981, with Edition Chant du Monde Paris

RELEASE DATE  
16TH JUNE 2017



## Franz Liszt Symphonic Poems Volume 1



Both the term 'symphonic poem' and the form itself were invented by Franz Liszt, who in works such as 'Les Préludes' 1848, after Alphonse de Lamartine's 'Méditations poétiques', used thematic concepts to depict programmatic scenes and emotions in his orchestral works. This is also true of Byron's 'Tasso, lamento e trionfo' the subject matter of which was earthly disappointments and divine triumph; something which was later to feature in Victor Hugo's 'Mazeppa', where even Mazeppa's fall from his horse is described in orchestral terms.

- 1 Les Preludes, RIAS Sinfonie Orchester Berlin / Ferenc Fricsay, Berlin 1956
- 2 Tasso, Lamento e Trionfo, Prague Radio SO / Stanislav Macura, Prague, 14 December 1975
- 3 Mazeppa, Berlin Philharmonic / Herbert von Karajan, Berlin, September 1960
- 4 Die Ideale, Sinfonieorchester des Bayerischen Rundfunks / Rafael Kubelik, Live Bavarian Radio, May 9 1974

Label: Praga Digital

File Under: Classical/Orchestral

**Catalogue No: DSD350124**

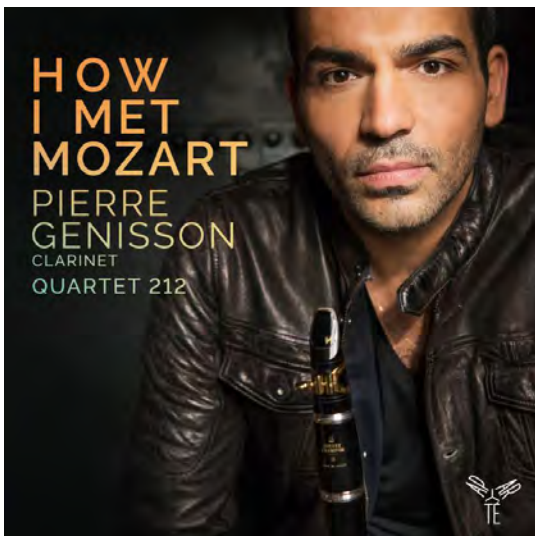
Barcode: 3149028086324

NORMAL Price

Format: 1 SACD

Packaging: cristal

RELEASE DATE  
16TH JUNE 2017



## How I met Mozart

À

1-4 MOZART: Clarinet Quintet K581,  
5-8 WEBER: Clarinet Quintet Op. 34

Clarinetist Pierre Génisson and Quartet 212, made up of musicians from the Metropolitan Opera, gather around the quintets of Mozart and Weber, related by Wolfi and Constanze's wedding.

Those two radiant scores, where the warm and voluptuous timbre of the clarinet melts in the brightness of the strings, frame their passionate dialogue in a sophisticated blend that the album's title, 'How I met Mozart', updates mischievously.

Born in 1986, Pierre Génisson is one of the best representatives of the French new generation of woodwind players. Winner of the prestigious Carl Nielsen International Competition, he won the 1st Prize and the Audience Prize of the International Competition Jacques Lancelot of Tokyo. He then made his first recording 'Made in France' with the pianist David Bismuth for Aparté label. Acclaimed by the press, it received in particular a Diapason d'Or and the 4 "ffff" of the magazine Télérama.

ALSO AVAILABLE:

**AP096 Made in France, Chausson, Debussy, Françaix, Massenet, Poulenc, Saint-Saëns**

Label: Aparté

File Under: Classical/Chamber  
music

**Catalogue No: AP149**

Barcode: 3149028099928

NORMAL Price

Format: 1 CD

Packaging: digipack

Pierre Génisson [clarinet],  
Quartet 212



RELEASE DATE  
16TH JUNE 2017



## SCHUMANN: Music for Clarinet

Clarinetist Patrick Messina and pianist Fabrizio Chiovetta invite us to a journey through Schumann's poetic universe, from romance to fantasy and to narrative. What better way to convey the inexpressible imagination of a composer than through the intimacy of chamber music and the mellow timbre of the clarinet in particular? The disc features works from Robert Schumann's productive years and includes a transcription made by the artists for the clarinet, the ideal autumnal, lyrical instrument. A duo with the viola player Pierre Lenert enhances the expressive palette of the disc. Also included are Clara Schumann's 'Drei Romanzen' Op. 22 whose inspiration happens to coincide with Robert's in this beautiful chamber music programme.

Robert Schumann:

1 Trauer Op. 85/6

2-4 Drei Romanzen Op. 94

5-7 Fantasiestücke Op. 73

8 Abendlied Op. 85/12

Clara Schumann:

9-11 Drei Romanzen Op. 22

Robert Schumann:

12-15 Märchenerzählungen Op.132\*

F6 In der Nacht Op. 74/4\*

Label: Aparté

File Under: Classical/Chamber  
music

**Catalogue No: AP153**

Barcode: 3149028114126

NORMAL Price

Format: 1 CD

Packaging: digipack

Patrick Messina [clarinet]

Fabrizio Chiovetta [piano]

Pierre Lenert [viola]\*