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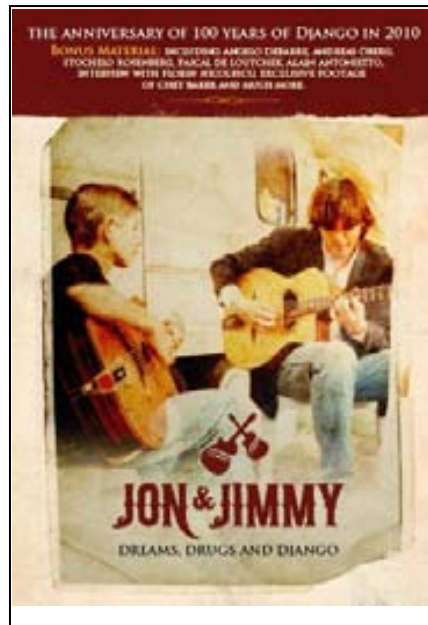
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## NEW RELEASES

## FEBRUARY 2010



VIDEOLAND OPERA 149



HOT CLUB DVD 100013



HUNGAROTON SACD 32505



SIGNUM U.K. 183



**DYNAMIC DVD 33631**

Label Code 050 Price Code I

**DOMENICO CIMAROSA (1749 – 1801): *Il matrimonio segreto* (The Clandestine Wedding),**  
*Dramma giocoso in two acts*

**Cinzia Forte; Priscille Laplace; Damiana Pinti; Alberto Rinaldi; Aldo Caputo; Mario Cassi**  
**Orchestra Opera Royal de Wallonie/Giovanni Antonini**

**Stefano Mazzonis Di Pralafra, direction; Fernand Ruiz, costumes**

**Recorded: Liège, February 2008**

**NTSC All Region; 16:9; LPCM 2.0; Approx. 155 mins.**

**Subtitled in Italian, English, German, French & Spanish**

*Il matrimonio segreto*, is universally recognized as Cimarosa's masterpiece and the only one of his operas to have survived in the regular repertoire to this day.

This new DVD features Giovanni Antonini as Conductor. He is the director of "Il Giardino Armonico", a world famous ensemble.

The Italian cast transmits to the audience the right expressiveness and understanding enhancing the playful character of this opera.

Apart two 1986 recordings (in 4:3), this DVD will represent the sole new recording of this opera currently available.

For the public of music lovers talking about Domenico Cimarosa means, essentially, talking about just one of his operas, the *Matrimonio segreto* which, first staged in Vienna on 7<sup>th</sup> February 1792, was also one of the greatest successes in the history of eighteenth-century opera.

At the time of the *Matrimonio segreto* Cimarosa had already some fifty operas to his credit. With Giovanni Paisiello he was the most prestigious and authoritative representative of Neapolitan opera.



**VIDEOLAND OPERA 149**

Label Code 254 Price Code I

**JOSE CURA – IN CONCERT BUDAPEST 2000**

**GIACOMO PUCCINI (1858 – 1924): Edgar: "Orgia, chimera dall'occhio vitreo";**

*La fanciulla del West: "Ch'ella mi creda libero e lontano";*

*Manon Lescaut: "Donna non vidi mai"; "Tra voi belle, brune, bionde";*

*Intermezzo (Act 4); Madama Butterfly: "Addio, fiorito asil"; Tosca: "E lucean le stele"*

**GIUSEPPE VERDI (1813 – 1901): La Traviata: "De' miei bollenti spiriti";**

*Macbeth: "Ah, la paterna mano"; La forza del Destino: Overture*

**RUGGERO LEONCAVALLO (1857 – 1919): La bohème: "Testa adorata"**

**FRANCESCO CILEA (1866 – 1950): Adriana Lecouvreur: "L'anima ho stanca"**

**BONUS: GIACOMO PUCCINI: Turandot: "Nessun dorma";**

*Madama Butterfly: "Addio, fiorito asil";*

*La fanciulla del West: "Ch'ella mi creda libero e lontano"*

*"Star Without Cult" – Interview*

**Jose Cura, tenor**

**Failoni Orchestra of the Hungarian State Opera/Janos Acs**

**Recorded Live on July 28, 2000 at the Erkel Theatre, Budapest**

**NTSC All Region; 4:3; Dolby Digital 2.0; Approx. 127 mins.**

**Subtitled in English & Hungarian**





**HOT CLUB DVD 100028**

Label Code 253 Price Code J

**SYMPHONIC DJANGO**

Tracks: *Djangology* (Django Reinhardt); *Nuages* (Django Reinhardt); *Diminishing Blackness* (Django Reinhardt); *Douce Ambiance* (Django Reinhardt); *Melodie au Crepuscule* (Django Reinhardt); *Place de Broukere* (Django Reinhardt); *Listen* (Stochelo Rosenberg); *Tears* (Django Reinhardt/Stephane Grappelli); *Nuits de St-Germain-des-pres* (Django Reinhardt); *Manoir de mes Rêves* (Django Reinhardt); *Belleville* (Django Reinhardt)

**Artists: Stochelo Rosenberg, guitar; Florin Nicolescu, violin; Jon Larsen, Per Einar Watle, rhythm guitars; Svein Aarbostad, bass Kirstiansand Symphonic Orchestra/Peter Sebastian Szilvay Per Ekdahl, music arrangement**

**NTSC All Region; 5.1 Dolby Digital; 2.0 DTS; 16:9; Approx. 58 mins.**

**FILMED IN HIGH DEFINITION**



Wonderful news for all Django freaks: the one and only SYMPHONIC DJANGO is now being released on DVD!

It is the Oscar® winning film director Lars Hellebust at Storm Film who is releasing SYMPHONIC DJANGO - the movie - filmed in HD (high definition) at the world première performance: Florin NICOLESCU (violin), Stochelo ROSENBERG (guitar), Jon LARSEN (guitar), and the entire Kristiansand Symphony Orchestra. It is the first time Django's own melodies have been orchestrated, and performed in symphonic widescreen, together with a hand picked combo of today's foremost solists in the Django genre - an absolute must for all Django fans!

World leading gypsy-jazz musicians, Netherlands's Stochelo Rosenberg and France's Florin Nicolescu, take "Django-Music" to another level in "Symphonic Django", accompanied by the full Kristiansand Symphonic Orchestra and full Jazz band alongside the soloists in this unique concert.

**HOT CLUB DVD 100013**

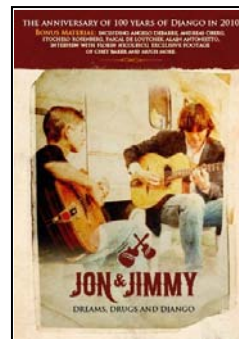
Label Code 253 Price Code J

**JON & JIMMY – DREAMS, DRUGS AND DJANGO (2009)**

BONUS: Including Angelo Debarre, Andreas Oberg, Stochelo Rosenberg, Pascal De Loutchek, Alain Antonietto, Interview with Florin Nicolescu, Exclusive Footage of Chet Baker and much more.

**NTSC All Region; 5.1 Dolby Digital, 2.0; 16:9; Approx. 49 mins.**

**DOCUMENTARY, NOT RATED**



This is the incredible story behind the friendship of Jon Larsen, top jazz guitarist and music producer, and Jimmy Rosenberg, the Hendrix of Gypsy Jazz.

Voyaging through the demanding world of entertainment we soon learn about the drugs, money and temptations that threaten to destroy one of the most exciting partnerships in jazz history. *Jon and Jimmy*, two men from different worlds drawn together by a burning love for Django, music, and their personal aspirations.

As both men struggle to come to terms with influences beyond their control, jazz becomes a matter of life and death. Soon they find themselves caught up in a world of violence and murder threats.

*Jon and Jimmy* is a 50 minute documentary exploring the friendship of Jon Larsen and Jimmy Rosenberg, their huge talent for Jazz and their love of the music of Django Reinhardt.



**ARS PRODUKTION SACD 38067**

Label Code 449 Price Code V

**RARE CHAMBER MUSIC, VOLUME 1**

- ERNST BACHRICH (1892 – 1942):** *Duo for violin & cello*  
**ERNST TOCH (1887 – 1964):** *Divertimento for violin & cello, Op. 37 No. 1*  
**EMANUEL MOOR (1863 – 1931):** *Suite for violin & violoncello, Op. 109*  
**RUDOLF MOSER (1892 – 1960):** *Duo-Sonate for violin & cello, Op. 34 No. 2*  
**ERWIN SCHULHOFF (1894 – 1942):** *Duo for violin & cello (1925)*

**Jansa Duo:**

**Christine Rox, violin; Klaus-Dieter Brandt, cello**

Jansa Duo was founded in 2006 by Christine Rox and Klaus-Dieter Brandt (both members of Alte Musik Köln, see also ARS 38059) in order to explore the astonishingly varied musical repertoire for violin and violoncello. The first half of the 20<sup>th</sup> century gave rise to important additions to the string duo repertoire by both distinguished as well as less well-known, sometime forgotten or persecuted composers. Some of these works are collected in this recording.

All pieces were written before the National Socialists came to power. They are precursors to the moderns as those that comprised the circle around Arnold Schoenberg. The composers, as well as the works themselves, have been neglected and forgotten. The most we can expect these days is to hear works by Erwin Schulhoff (1894-1942) or Ernst Toch (1887-1964) once in a while.

The works on this CD record a notable development in duet playing. They place the highest demands on technical and ensemble playing and stretch the tonal possibilities of the string instruments' high and lower register to the limits. At times, one may be reminded of the sound of a string quartet.



Previous Release:

**ARS PRODUKTION SACD 38059**

**\*FIRST RECORDING!!!**

Label Code 449 Price Code V

**FELIX MENDELSSOHN-BARTHOLDY (1809 – 1847) – PIANO TRIOS**

- Trio No. 1 in D minor, Op. 49 (1839)*  
*Trio No. 2 in C minor, Op. 66 (1844/45)*  
*Trio in C minor for Pianoforte, Violin and Viola (1820)\**  
*Romance sans paroles dédiée à Mlle. Lise Christiani, Op. 109 (1845)*  
*Albumblatt für Julius Rietz (1843)*

**Alte Musik Köln**

**With Tobias Koch, piano**



**BIS SACD 1820**

Label Code 419 Price Code P

**SERGEI PROKOFIEV (1891 – 1953) – PIANO CONCERTOS NOS. 2 & 3**

- Piano Concerto No. 2 in G minor, Op. 16; Piano Concerto No. 3 in C major, Op. 26*  
*Piano Sonata No. 2 in D minor, Op. 14*

**Freddy Kempf, piano**

**Bergen Philharmonic Orchestra/Andrew Litton**

Separately, both Freddy Kempf and the team of Bergen Philharmonic Orchestra under Andrew Litton have recorded music by Prokofiev for BIS, resulting in highly acclaimed releases. Freddy Kempf's 2003 Prokofiev solo recital was described as 'a superb disc' in *Gramophone*, whose critic went on to write: 'Kempf is joyfully exuberant, flashing through every savage challenge with the assurance and instinct of a born virtuoso.' Four years later, the Bergen orchestra and Litton recorded the twenty movements from the composer's three *Romeo and Juliet* suites, performed in the order the music appears in the ballet score. The outcome of this original approach was widely praised, for instance by the reviewer on the German website *Klassik Heute*: "a European top orchestra and an American conductor with great insights into the Russian repertoire meet up, and the result is sparkling, colorful, ardent and with great presence..." Kempf, Litton and the Bergen PO now join forces in an all-Prokofiev program that includes the most popular of his five piano concertos, namely the *Third*, a spontaneous work, vigorous and melodic in turns and full of striking material presented in a typical Prokofiev manner. This is coupled with the *Second Piano Concerto*, which Prokofiev himself premiered in 1913, shocking the audience with its modernistic sounds and jagged rhythms. The original score was lost during the Russian Revolution and Prokofiev reconstructed the work in Paris in 1923. According to the composer himself, the new version was so completely rewritten that it almost constituted a new work. Between the two concertos Freddy Kempf performs the *Second Piano Sonata*, a key work in Prokofiev's development and full of striking and individual ideas.



**BIS SACD 1841**

Label Code 419 Price Code P

**JOHANN SEBASTIAN BACH (1685 – 1750) – MOTETS***Singet dem Herrn ein neues Lied, BWV225; Komm, Jesu, komm, BWV229**Jesu, meine Freude, BWV227; Lobet den Herrn, alle Heiden, BWV230**Fürchte dich nicht, ich bin bei dir, BWV228**Ich lasse dich nicht, du segnest mich denn, BWV Anh.159**Der Geist hilft unser Schwachheit auf, BWV226**O Jesu Christ, meins Lebens Licht, BWV118 (zweite Fassung)***Yukari Nonoshita & Aki Matsui, soprano; Damien Guillon, counter-tenor; Satoshi Mizukoshi, tenor; Dominik Wörner, bass****Bach Collegium Japan/Masaaki Suzuki**

Masaaki Suzuki and his Bach Collegium Japan have taken a short break from Bach's cantatas in order to record the same composer's Motets. Although few in number, these include such well-loved works as *Singet dem Herrn ein neues Lied* and *Jesu, meine Freude*. Remarkable for their expressiveness and beauty as well as for Bach's virtuoso choral writing, most of the motets leave it open to the interpreters to perform them either a cappella or with instruments doubling the vocal parts. Masaaki Suzuki has opted for the latter alternative, and accompaniments range from a single organ, to strings and different combinations of strings and wind instruments. But nevertheless it is the singers of the Bach Collegium Japan that stand in the limelight here – and as followers of the Cantata series will already know, it is a marvelous choir. With regard to their recording of Bach's *B minor Mass*, the reviewer in *Diapason* called them 'a choir to dream of', while his colleague in *Fono Forum*, when writing about the Easter and Ascension Oratorios, described them as '16 singers, who sing with such clarity and flexibility that choral fullness of sound, soloistic virtuosity and transparency seem to merge, and this to a degree that one does not find in any European ensemble.' In view of the fact that several of the works are composed for double choir, the usual 16-member choir from the cantata recordings have been slightly expanded and here numbers 18 singers, of which some also appears as soloists. Included on the disc are the six motets BWV 225-231, as well as BWV 118 *O Jesu Christ, mein's Lebens Licht* and BWV Anh. 159 *Ich lasse dich nicht*.

**COVIELLO CLASSICS SACD 31002**

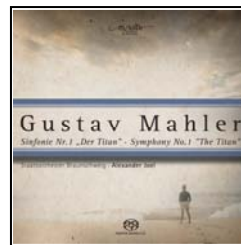
Label Code 192 Price Code V

**GUSTAV MAHLER (1860 – 1911)***Symphony No. 1 in D minor "Titan" (incl. Blumine: Andante allegretto)***Staatsorchester Braunschweig/Alexander Joel**

"It has turned out to be so overwhelming – as though it flowed out of me like a mountain stream!"

After four years of work, Gustav Mahler (1860-1911) was euphoric when he completed his first symphony in 1888. He revised it over the next eleven years in the course of the first performances, however, until it was published in 1899 – a monumental achievement that was to have a profound impact on the symphonic works of the 20<sup>th</sup> century. Characteristic are the extremely complex material – drawn from a wide variety of sources, from folksong melody to complex polyphony – expansive melodic lines and tremendous intensifications with sudden breaks, alternation between the extremes of intimate chamber music and eruptive orchestral sound, reflection and naïveté, euphoria and preoccupation with death.

Since the 2007/2008 season Alexander Joel is General Music Director of the Staatstheater Braunschweig. The Staatsorchester Braunschweig (Brunswick State Orchestra) is one of the oldest orchestras in the world. It traces its origin back to the court orchestra of Duke Julius of Brunswick/Wolfenbüttel which was established in 1587. The ensemble's evolution to a modern opera and symphony orchestra can be followed through its historical development, which is associated with such names as Michael Praetorius, Heinrich Schütz, Carl Heinrich Graun, Louis Spohr, Felix Mendelssohn, Hector Berlioz, Franz Liszt, and Richard Strauss, who were conductors of the ensemble or conducted their own works in Brunswick.

**HUNGAROTON SACD 32505**

Label Code 096 Price Code E

**BELA BARTOK (1881 – 1945)***Suite No. 1 for orchestra, Op. 3 (1905, BB 39, Sz 31)**Two Pictures, Op. 10: In full Flower & Village Dance (1910, BB 59, Sz 46)**Dances of Transylvania for orchestra (1931, BB 102b, Sz 96)**Hungarian Peasant Songs for orchestra (1933, BB 107, Sz 100)***Hungarian National Philharmonic Orchestra/Zoltan Kocsis**

**NEOS SACD 10919**

Label Code 283 Price Code F

**GEORG FRIEDRICH HAAS (\*1953) – WORKS FOR ENSEMBLE***Wer, wenn ich schrie, hörte mich ... for percussion and ensemble (1999)**... aus freier Lust ... verbunden ... for bass flute, bass clarinet and two percussions (1994/95/96)**... und ... for chamber ensemble and electronics (2008, First version)***Works commissioned by Pro Helvetia, Schweizer Kulturstiftung for the Collegium Novum Zürich****Collegium Novum Zürich/Enno Poppe****Martin Lorenz, percussion****EXPERIMENTALSTUDIO des SWR, live electronics**

Michael Acker & Gregorio Karman, sound direction & music computing; Annesley Black, assistant  
 Georg Friedrich Haas writes music that is strongly hypnotic. A simple title like *... und ...* (... and ...) forces together the ensemble and electronics, the microtones and the tempered system, this in a unique way. The result – at the premiere in September 2008 – are 27 minutes of intensely exciting play-ing, with the EXPERIMENTALSTUDIO of the SWR and the Collegium Novum Zürich under Enno Poppe. These sounds impinge on the ear, and find their corollary in a vision no less intense: *Wer, wenn ich schrie, hörte mich ...* (Who heard me when I cried...), with the percussion soloist Martin Lorenz. Other completely different but also fervent notions held by the composer Haas are more redolent of a piece for merely solo voices, which *... aus freier Lust ... verbunden ...* (... arising out of free volition ... shall join ...), and are able to – here for example in the chamber music quartet-intermezzo.

**NEOS SACD 10934**

Label Code 283 Price Code F

**BRUNO MADERNA (1920 – 1973) – COMPLETE WORKS FOR ORCHESTRA, VOLUME 2***Composizione in tre tempi (1954)**Concerto per flauto e orchestra (1954)***Thaddeus Watson, flute***Aria for soprano, flute and orchestra (1964)***Claudia Barainsky, soprano; Sebastian Wittiber, flute***Dimensioni III for flute and orchestra (1962-1963)***Clara Andrada de la Calle, flute/piccolo***Stele per Diotima for orchestra (1966)***Alejandro Rutkauskas, violin; Jochen Tschabrun, clarinet; Ulrich Büsing, bass clarinet; John MacDonald, horn**

**hr-Sinfonieorchester/Frankfurt Radio Symphony Orchestra/Arturo Tamayo**  
 At the centre of the second part of our Maderna edition are concertante works many of which formed the building blocks for the opera "Hyperion". Conductor Arturo Tamayo was able to draw all instrumental soloists from the Frankfurt Radio Symphony Orchestra: in the Hölderlin "aria" and flute concertos with Thaddeus Watson, Sebastian Wittiber and Clara Andrada de la Calle, in the "Stele per Diotima" with concert master Alejandro Rutkauskas as well as Jochen Tschabrun (clarinet), Ulrich Büsing (bass clarinet) and John MacDonald (horn). One main theme of the works remains the way the individual is torn between rebellion and resignation, reflected in the words from the "Thalia" fragment, sung here by Claudia Barainsky: "I question the stars...the day, and the night, but they do not answer..."

Previous Release:**NEOS SACD 10933**

Label Code 283 Price Code F

**BRUNO MADERNA (1920 – 1973) – COMPLETE WORKS FOR ORCHESTRA, VOLUME 1***Composizione No. 1 for orchestra (1948–1949)**Composizione No. 2 for orchestra (1950)**Studi per "Il Processo" di Franz Kafka for speaker, soprano and orchestra (1950)**Improvvisazione No. 1 for orchestra (1952); Improvvisazione No. 2 for orchestra (1953)***Michael Quast, speaker; Claudia Barainsky, soprano****hr-Sinfonieorchester/Frankfurt Radio Symphony Orchestra/Arturo Tamayo**

**NEOS SACD 10940**

Label Code 283 Price Code F

**MATTHIAS ARTER (\*1964) – SOLO PIECES 1993 – 2007**

*Solo 2007 "Dialog" for accordion (2007); Solo 2002 for violin (2002)*  
*Voice for horn (1995); Solo 1993 for recorder (1993, rev. 2009)*  
*Cadenza for violoncello (2005); 3 Klavierstücke (1999)*  
*Cantando for violin (2006); Música for voice (2000)*  
*Solo 2001 for flute (2001)*  
*Solo 2006 "cantando – recitando" for violoncello (2006)*

**Patricia Kopatchinskaja, violin; Boris Previšić, flute; Tobias Muster, violoncello**  
**Vladimir Blagojević, accordion; Céline Herrero, recorder; Olivier Darbellay, horn**  
**Sylvia Nopper, soprano; Kristine Sutidze, piano**

This music has vitality, and is played here by an amazing soloist, one who knows just about everything his own in-instrument can do, and many others besides. This sense of detail and of discovery leads to many a risible scene. Matthias Arter, a pupil of Heinz Holliger, is a composer, oboist and conductor, and has developed many creative projects and events. His works are playful, concrete, associative: the twin bellows of the accordion tell of this (Vladimir Blagojević); streams of air and concomitant resonances are tested out with a panoply of flutes (Boris Previšić); and various registers of the piano come into play too (Kristine Sutidze). Horn (Olivier Darbellay) and recorder (Céline Herrero) raise their voices too. The musical language is full of contradictions, and the strings are a veritable ban-shee of voices: violin (Patricia Kopatchinskaja), violoncello (Tobias Muster) – plus a poem by Cecília Meireles: "Música", soprano (Sylvia Nopper), which is read, rent asunder and, to much rustling, put back together...

**STERLING RECORDS SACD 1086**

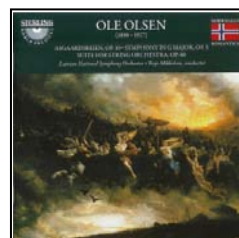
Label Code 463 Price Code D

**OLE OLSEN (1850 – 1927)**

*Asgaardsreien, symphonic tone picture, Op. 10*  
*Symphony in G major, Op. 5*  
*Suite for string orchestra, Op. 60*

**Latvian National Symphony Orchestra/Terje Mikkelsen**

At the age of 29, in 1879 Ole Olsen went on his first international tour, conducting his music in Leipzig, Colone and Paris. The main work on this tour was Op.10 *Asgaardsreien* (The ride of Asgaard) which was warty well received. This encouraged him to extend his traveling for another two years touring Vienna and during this time made useful contacts with Liszt, Brahms and Goldmark. His catalogue includes music for a wide variety of occasions and instrument combinations. His *Symphony in G* is the only symphony but he composed a lot of songs and cantatas and a number of occasional pieces.

**WORLD PREMIERE RECORDING!!!****CLASSICAL FEATURED TITLES****BIS 1703**

Label Code 001 Price Code P

**VALENTIN SILVESTROV (\*1937) – SYMPHONIES NOS. 4 & 5**

*Symphony No. 4 for brass instruments and strings (1976)*  
*Symphony No. 5 (1980 – 82)*

**Lahti Symphony Orchestra/Jukka-Pekka Saraste**

Internationally, Lahti Symphony Orchestra is closely associated with the numerous Sibelius recordings released on BIS, conducted by their long-time chief conductor Osmo Vänskä. These recordings have received an overwhelming international welcome among reviewers, but also among record-buyers: as of August 2009 more than one million Lahti discs released by BIS have been sold! As many already know, the orchestra does not only play works by Sibelius – its recordings of music by contemporary Finnish composers such as Rautavaara, Kalevi Aho and Joonas Kokkonen have all met with critical acclaim. Led by Jukka-Pekka Saraste, its present chief conductor, the orchestra now takes a step eastwards, and performs two symphonies by the Ukrainian composer Valentin Silvestrov. Having as a student absorbed the music of Webern, Scriabin and the new Polish school, in the 1970s Silvestrov moved away from avant-garde techniques and became increasingly involved with the idiom of 19th-century song: 'It seems to me that music is song in spite of everything, even when it is unable to sing in a literal sense. Not a philosophy, not a system of beliefs, but the song of the world about itself, and at the same time a musical testament to existence.' To date, Silvestrov has composed seven symphonies, of which the *Fourth* (1976) and the *Fifth* (1980–82) are both dominated by a longing for a beauty that used to be, but is no longer within reach. Considered by some to be his masterpiece, *Symphony No. 5* has for instance been described as 'an epilogue or coda inspired by the music of late Romantic composers such as Gustav Mahler.'



**BIS 1835/6 (5 CDs for the price of 2)**

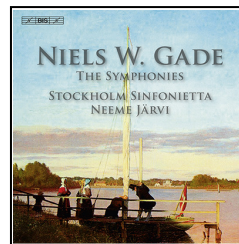
Label Code 001 Price Code P

**NIELS W. GADE (1817 – 1890) – THE EIGHT SYMPHONIES**

Symphony No.1 in C minor, Op.5, 'On the fair plains of Sjølund';  
 Symphony No.2 in E major, Op.10; Symphony No.3 in A minor, Op.15;  
 Symphony No.4 in B flat major, Op.20; Symphony No.5 in D minor, Op.25;  
 Symphony No.6 in G minor, Op.32; Symphony No.7 in F major, Op.45;  
 Symphony No.8 in B minor, Op.47

**Stockholm Sinfonietta/Neeme Järvi, with Roland Pöntinen, piano (Symphony No.5)***Violin Concerto in D minor, Op.56***Anton Kontra, violin; Malmö Symphony Orchestra/Paavo Järvi***Korsfarerne (The Crusaders), choral cantata, Op.50***Kurt Westi, tenor (Rinaldo); Marianne Rørholm, mezzo-soprano (Armida); Ulrik Cold, bass (Peter Eremit)****Canzone-koret; Da Camera; Kor 72; Musikstuderendes Kammerkor****Aarhus Symphony Orchestra/Frans Rasmussen**

During the mid-19<sup>th</sup> century, the Danish composer Niels W. Gade was one of Europe's most well-known composers, conducting his own works all over the continent. Starting out as a protégé of Mendelssohn's, he later became his successor as music director of the famous Leipzig Gewandhaus Orchestra, and made the acquaintance of Robert and Clara Schumann, and of Liszt and Wagner. Initially known as a composer of symphonies, Gade mastered the German musical idiom to perfection, while adding a Nordic accent to it, particularly noticeable in his best works. His eight symphonies were composed between 1841 and 1871, and although Gade remained active as a composer until his death in 1890, he wrote no more symphonies. When questioned, he is said to have stated that 'there is but one Ninth Symphony!' Among Gade's works in other genres is the violin concerto (also included here), composed for the famous virtuoso Joseph Joachim. But it was the choral cantata genre which became his specialty. Such works generally utilized Danish texts, but were in many cases published in German translations and received numerous performances abroad. Within a year of its première, *The Crusaders*, for instance, was performed in Braunschweig, Vienna, Königsberg, Elberfeld, Breslau, Leipzig and Aachen. It would later reach even further afield – including New York and Buenos Aires – and Gade himself conducted performances in Amsterdam, Cologne and Birmingham. The recordings included in this box set were warmly received upon their original releases between 1986 and 1994, the reviewer in American Record Guide calling Neeme Järvi's symphony cycle 'a set which is not likely to be surpassed in the foreseeable future' and *Neue Zeitschrift für Musik* giving it 'an unqualified recommendation'.

*Cembal d'amour***CEMBAL D'AMOUR 147**

Label Code 341 Price Code B

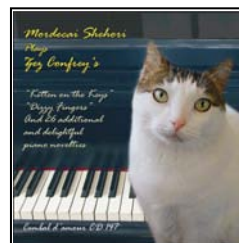
**ZEZ CONFREY (1895 – 1971)**

*Kitten on the Keys; Meandering; Dizzy Fingers; Spring Song (After Mendelssohn)\*;*  
*Mouse's Hooves\*;* *Lullaby from Mars\*;* *Anticipation\*;* *Tune for Mademoiselle\*;*  
*Tap Dance of the Chimes; My Pet; Mighty Lackawanna; Sparkling Water (Valse Brillante);* *Greenwich Witch; Grandfather's Clock\*;* *Coaxing the Piano;* *Movie Ballet;*  
*Charleston Chuckles; Wistfulness; Nickel in the Slot; You Tell 'Em, Ivories;*  
*Humorestless (After Dvorak); Rag Doll Dimples\*;* *Valse Mirage; Blumenlied (Flower Song after Lange)\*;*  
*Rhythm Venture; Champagne\*;* *Stumbling; Parade of the Jumping Beans\**

**Mordecai Shehori, piano**

The largest collection to date, 28 works of the great ragtime and piano-novelties American composer Zed Confrey (1895-1971), includes besides his well known works: *Kitten on the keys* and *Dizzy Fingers*, additional 10 never-before-recorded compositions.

This important CD marks the first time that a world-class classical pianist performs these delightful ragtime musical gems.

**\*FIRST RECORDING!!!****DYNAMIC 653/1-2 (2 CDs)**

Label Code 014 Price Code E

**GIOVANNI LEGRENZI (1626 – 1690) – CONCERTI MUSICALI PER USO DI CHIESA, OP. 1***Messa a 4 Voci e Doi Violini: Kyrie, Gloria & Credo**Vesperae Solemnes de Confessore***Officina Musicum/Riccardo Favero**

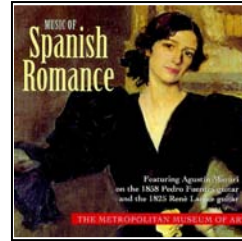
Giovanni Legrenzi was an Italian composer of opera, vocal and instrumental music, and organist, of the Baroque era. He was one of the most prominent composers in Venice in the late 17<sup>th</sup> century, and extremely influential on the development of late Baroque idioms across northern Italy.

This CD is a World première recording.

It is fully dedicated to this composer and performed by a true Venetian ensemble with old instruments and represents a milestone within the poor discography presently available.

Not to be missed by baroque music lovers!

**WORLD PREMIERE RECORDINGS!!!**



**EMEC 049**

Label Code 459 Price Code A

**MUSIC OF SPANISH ROMANCE**

**ANTONIO GIMENEZ MANJON (1866 – 1919):** *Romanza; Mazurka; Romanza, Op. 5; Mazurka, Op. 2; Mazurka, Op. 3; Habanera; Tango*

**JUAN PARGA (1843 – 1899):** *Gran Nocturno, Op. 24*

**ANTONIO CANO (1811 – 1897):** *Estudio*

**CRISTOBAL OUDRID (1825 – 1877):** *Rondeña*

**Agustin Maruri, guitar; Pedro Fuentes, guitar; Rene Lacote, guitar**

Third volume of the Metropolitan Museum of Art collection and a continuation of the "Spanish Album" (E-042) regarding the repertoire. These two CDs are an Anthology of Spanish guitar music in the XIX century and also a rediscovery of several composers that have been neglected until now. The beautiful "Grand Nocturno" by Parga is a good example.

**EMEC 056/7 (2 CDs)**

Label Code 459 Price Code A

**JOHANN SEBASTIAN BACH (1685 – 1750) – 6 CELLO SUITES**

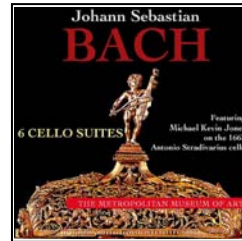
*Suite No. 1 in G major BWV 1007; Suite No. 2 in D minor BWV 1008*

*Suite No. 3 in C major BWV 1009; Suite No. 4 in E flat major BWV 1010*

*Suite No. 5 in C minor BWV 1011; Suite No. 6 in D major BWV 1012*

**Michael Kevin Jones, cello (Stradivarius 1667)**

Our latest production for the Metropolitan collection; these suites were recorded in New York with an extraordinary instrument, a Stradivarius from 1667. One of the most important chamber music pieces in the repertoire, one of the most important pieces ever written for the violoncello if not the most and one of the finest in Bach's catalogue, here in a new, refreshing and attractive recording with a great sound, instrument and performer.



Previous Releases:

**EMEC 034**

Label Code 459 Price Code A

**THE CHARM OF SPAIN – LA SAL DE ESPAÑA – AN ANTHOLOGY OF SPANISH XIX CENTURY MELODIES, PERFORMED ON THE 1858 PEDRO GUENTES GUITAR FROM THE METROPOLITAN MUSEUM OF ART COLLECTION, NEW YORK**

**ANDRES ROSQUELLAS (19<sup>th</sup> cent.):** "El recuerdo" (*The memory*)

**MARIANO LEDESMA (1779 – 1847):** "La persuasion" (*The persuasion*)

**ANON:** "Los deseos de un amante" (*A lover's desires*); "Tirana" (*El Tripili Trapala*); "La abispa" (*The wasp*)

**NARCISO PAZ (19<sup>th</sup> cent.):** "Bolera" (*Bolero*); "Seguidillas Manchegas"

**MANUEL RUCKER (19<sup>th</sup> cent.):** "La plegaria" (*The prayer*); "Nice burlada", o los ojuelos; "Nice vengada", o los ojuelos; "Nice cauta", o del dicho al hecho

**RAMON CARNICER (1789 – 1855):** "El Nuevo Sereni"; "La criada" (*The maid*); "El curillo"; "El poder de las mujeres" (*The power of women*); "El caramba"

**ESTEBAN MORENO (19<sup>th</sup> cent.):** "Una verdad" (*A truth*); "El retrato" (*The portrait*); "La primavera" (*Spring*); "El deseo inocente" (*The innocent desire*)

**MANUEL GARCIA (1775 – 1832):** "El polo del contrabandista" (*arr. Francisco Baltar*)

**PABLO BONROSTRO (19<sup>th</sup> cent.):** "El Barco de vapor" (*The steam boat*)

**JOSE MELCHOR GOMIS (1791 – 1836):** "El Curro mariner"

**LUIS CEPEDA (1819 – 1889):** "La granadina"; **PABLO HUERTOS (19<sup>th</sup> cent.):** "Tirana"; "El Li-Li"

**PABLO DEL MORAL (19<sup>th</sup> cent.):** "Tirana"; **CRISTOBAL OUDRID (1825 – 1877):** "La Macarena" (*arr. Tomás Damas*)

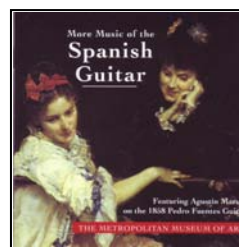
**Michael Kevin Jones, cello: Jean Baptiste Vuillaume (Paris, ca. 1850)**

**Agustin Maruri, guitar: Renè Lacote (Paris, ca. 1825)**



**EMEC 042**

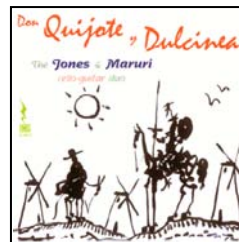
Label Code 459 Price Code A

**SPANISH ALBUM - AN ANTHOLOGY OF SPANISH XIX CENTURY MELODIES, PERFORMED ON INSTRUMENTS FROM THE METROPOLITAN MUSEUM OF ART COLLECTION, NEW YORK, VOLUME 2****JOSÉ VIÑAS (1823 – 1888):** "Andante apasionado"; "Vals"; "Fantasía-Capricho a imitación del piano"; "Vals de concierto"**FEDERICO CANO (1838 – 1904):** "Estudio"**JULIAN ARCAS (1832 – 1882):** "El postillón de la Rioja"; "Bolero"; "Vals"; "Danza American"; "Schofisch"**VALENTÍN BORRERO (19<sup>th</sup> cent.):** "Polo del contrabandista", fandango**LUIS SORIA (1851 – 1935):** "Marcha fúnebre", Homenaje a Julián Arcas": "Petenera"; "Tango"; "Seguidillas manchegas"; "Paquito", vals; "Malagueñas con variaciones"**Agustin Maruri, guitar****EMEC 063**

Label Code 459 Price Code A

**WORLD PREMIERE RECORDINGS!!!****ERIK MARCHELIE (\*1957):** Don Quijote Y Dulcinea; Eclipse;*Trios Estampes (Sérénade, Cantilène, Scherzo); Danse***FERDINAND REBAY (1888 – 1953):** Walzer; Tango**HANS MARIA ANTON HAUSWIRTH (1901 – 1979):** Konzertino**RADAMES GNATTALI (1906 – 1988):** Sonata**DREW HEMENGER (\*1971):** Songs from America: Were you there (Negro Spiritual);*Two New England Dances; Three American Sailors Songs; Sometimes I Feel Like a**Motherless Child (Negro Spiritual); Gallow Song (Ohio Folk Song); Simple Gifts (Shaker Hymn);**Evi-Hearted Man! (Folk-Blues)***WALTER JENTSCH (1900 – 1979):** Sonate, Op. 60**The Jones & Maruri Cello Guitar Duo:****Michael Kevin Jones, cello; Agustin Maruri, guitar**

A first world recording of original cello guitar repertoire from contemporary composers like Erik Marchelie, who's *Don Quijote and Dulcinea* will transport you to a magical world of romanticism and beauty. Ferdinand Rebay was a guitar composer contemporary of Gustav Mahler. His music is recorded here for the first time. Also the *Konzertino* by Hans Maria Anton Hauswirth and the sonata by Walter Jentsch. Two great German composers from the twentieth century still to be rediscovered. Also the presentation of the 'Songs from America' by Drew Hemenger, the young American composer who shows his talent in this suite of traditional and popular American melodies, which has found a perfect voice in the cello guitar language.

**HUNGAROTON 32544**

Label Code 019 Price Code D

**LASZLO LAJTHA (1892 – 1963) – STRING QUARTETS COMPLETE, VOLUME 3***String Quartet No. 6, Op. 36 (1942)**String Quartet No. 8, Op. 53 (1951)**String Quartet No. 10, Op. 58 (1953)***Auer String Quartet:****Vilmos Oláh, Gábor Berán, violins; Csaba Gálfi, viola; Ákos Takács, cello**

Lajtha frequently composed string quartets throughout his creative career, spanning from the First String Quartet (op. 5, 1923) to the Tenth String Quartet (op. 58, 1953). He was greatly inspired by Bartók's quartets and the fact that Lajtha's works were often played by Hungarian and foreign ensembles. In fact, he owed his international success to one of his string quartets. The American Elisabeth Sprague-Coolidge Foundation not only awarded a substantial sum of money for his *Third Quartet* (Op. 11, 1929), but also sponsored its première in many American and European cities.



Previous Releases:

**HUNGAROTON 32542**

Label Code 019 Price Code D

**LASZLO LAJTHA (1892 – 1963) – STRING QUARTETS COMPLETE, VOLUME 1**

*String Quartet No. 1 (Double Fugue and Rondo), Op. 5 (1923)*

*String Quartet No. 3, Op. 11 (1929)*

*String Quartet No. 4, Op. 12 (1930)*

**Auer String Quartet:**

**Vilmos Oláh, Gábor Berán, violins; Csaba Gálfi, viola; Ákos Takács, cello**



**HUNGAROTON 32543**

Label Code 019 Price Code D

**LASZLO LAJTHA (1892 – 1963) – STRING QUARTETS COMPLETE, VOLUME 2**

*String Quartet No. 5 (Cinq etudes pour quatuor à cordes), Op. 20 (1934)*

*String Quartet No. 7, Op. 49 (1950)*

*String Quartet No. 9, Op. 57 (1953)*

**Auer String Quartet:**

**Vilmos Oláh, Gábor Berán, violins; Csaba Gálfi, viola; Ákos Takács, cello**



**HUNGAROTON 32595**

Label Code 019 Price Code D

**THE ART OF THE CAPRICE**

**J. PIERRE RODE (1774 – 1830):** *Caprice No. 7 in A major; Caprice No. 5 in D major;*

*Caprice No. 21 in B flat major; Caprice No. 24 in D minor; Caprice No. 11 in B major;*

*Caprice No. 4 in E minor; Caprice No. 13 in G flat major*

**PIERRE GAVINIES (1728 – 1800):** *Study No. 4 in G major; Study No. 7 in B flat major;*

*Study No. 22 in G minor; Study No. 23 in C minor; Study No. 24 in C minor;*

*Study No. 16 in E minor; Study No. 20 in B minor*

**JACOB DONT (1815 – 1888):** *Caprice No. 4 in G major, Op. 35; Caprice No. 13 in D minor, Op. 35; Caprice*

*No. 2 in A minor; Caprice No. 18 in C major, Op. 35; Caprice No. 5 in G minor, Op. 35; Caprice No. 1 in F*

*major; Caprice No. 24 in E flat minor, Op. 35*

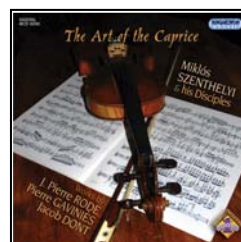
**Miklós Szenthelyi, violin & his disciples:**

**László Nyári, György Lakatos, Tamás Rigó, Csaba Czenke, János Bodor, József Lendvai, Román Oszecsinszki, violins**

This record features a selection of caprices by three masters who have continually contributed to the development of violin playing.

The performance of these exceedingly difficult etudes is proof of the performer's instrumental and musical virtuosity. The pieces bring together every possible technical skill, mastering which is required for authentically performing the works of the greatest masters. They strike a brilliant balance between the left and right hand, develop secure intonation, bowing skills, richness of tone and inspire the musical imagination.

It can be safely established that these caprice pave the way to virtuoso performances of works by the leading violinist-composers (Paganini, Wieniawski, Ernst, Sarasate, Vieuxtemps, Hubay and Kreisler).



**ORFEO 803091**

Label Code 048 Price Code Z

**RICHARD STRAUSS (1864 – 1949)**

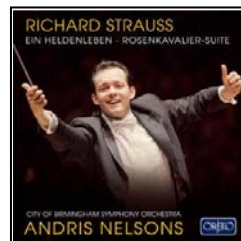
*Rosenkavalier Suite*

*Ein Heldenleben, Op. 40*

**City of Birmingham Symphony Orchestra/Andris Nelsons**

**Live recording: Symphony Hall, Birmingham, May 28 & June 22, 24 & 27, 2009**

The young, dynamic chief conductor of the CBSO seems predestined for Strauss's *Heldenleben*, with its tempestuous opening upswEEP. This, his second "solo" CD, also offers a *Rosenkavalier Suite* that displays the finesse and subtlety he achieves with the CBSO.





**SIGNUM U.K. 180**

Label Code 303 Price Code D

**NAKED BYRD**

**WILLIAM BYRD (ca. 1540 – 1623):** *Ave Verum*  
**MORTEN LAURIDSEN (\*1943):** *O Magnum Mysterium*  
**THOMAS TALLIS (1505 – 1585):** *Loqubantur variis linguis*  
**GREGORIO ALLEGRI (1582 – 1652):** *Miserere Mei*  
**JOHN SHEPPARD (1515 – 1558):** *Libera nos, Salva nos*  
**HENRYCK GORECKI (\*1933):** *Totus Tuus*  
**ROBERT PEARSALL (1795 – 1856):** *Lay a Garland*  
**JOHN TAVERNER (\*1944):** *Song For Athene*  
**ANTON BRUCKNER (1824 – 1896):** *Ave Maria*  
**JONATHAN ROBERTS (\*1983):** *Hope Finds A Way*  
**Armonico Consort**

**Christopher Monks, artistic director**

The varied program of this recording identifies, as Armonico Consort's director, Christopher Monks describes, '... a wide range of pieces united by the tendency of their composers to wear their hearts on their sleeves and their ability to fix a sense of raw emotion on paper'. For the majority of the composers represented here, the reasons for revealing naked sentiments through their music is as a response to a religious theme, whether through the suppression of particular religious practices or the influence of religious ideals themselves. Crossing several centuries, from the sixteenth to the present day this disc displays how every generation has been inspired to use both sacred and secular music as a powerful medium to express their personal emotions.



**SIGNUM U.K. 183**

Label Code 303 Price Code D

**ANTONIN DVORAK (1841 – 1904)**

*Symphony No. 7 in D minor, Op. 70/B 141*  
*Symphony No. 8 in G major, Op. 88/B 163*

**Philharmonia Orchestra/Sir Charles Mackerras**

Today, the Philharmonia has the greatest claim of any orchestra to be the UK's National Orchestra. It is committed to presenting the same quality, live music-making in venues throughout the country as it brings to London and the great concert halls of the world. In 2009/10 the Orchestra is performing more than 150 concerts, as well as presenting chamber performances by the Soloists of the Philharmonia Orchestra, and recording scores for films, CDs and computer games. Recording and broadcasting both continue to play a significant part in the Orchestra's activities, notably through its partnership with Signum Records, releasing new live recordings of Philharmonia performances with its key conductors.



Previous Releases in this series:

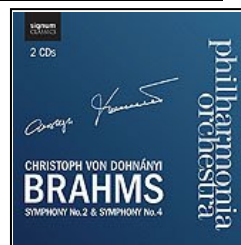
**SIGNUM U.K. 132 (2 CDs for the price of 1)**

Label Code 303 Price Code D

**JOHANNES BRAHMS (1833 – 1897)**

*Symphony No. 2 in D major, Op. 73; Symphony No. 4 in E minor, Op. 98*

**Philharmonia Orchestra/Christoph von Dohnanyi**



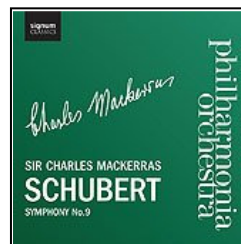
**SIGNUM U.K. 133**

Label Code 303 Price Code D

**FRANZ SCHUBERT (1797 – 1828)**

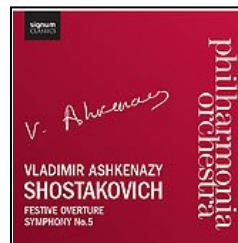
*Symphony No. 9 in C major D 944 "Great"*

**Philharmonia Orchestra/Sir Charles Mackerras**

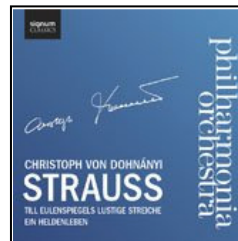


**SIGNUM U.K. 135**

Label Code 303 Price Code D

**DMITRI SHOSTAKOVICH (1906 – 1975)***Festive Overture, Op. 96**Symphony No. 5 in D major, Op. 47***Philharmonia Orchestra/Vladimir Ashkenazy****SIGNUM U.K. 148**

Label Code 303 Price Code D

**RICHARD STRAUSS (1864 – 1949)***Till Eulenspiegels Lustige Streiche, Op. 28**Ein Heldenleben, Op. 40***Philharmonia Orchestra/Christoph von Dohnányi****SIGNUM U.K. 169 (2 CDs for the price of 1)**

Label Code 303 Price Code D

**LUDWIG VAN BEETHOVEN (1770 – 1827)***Symphony No. 3 in E flat major, Op. 55 'Eroica'**Symphony No. 5 in C minor, Op. 67***Philharmonia Orchestra/Christoph von Dohnányi****Recorded live at Southbank Centre's Royal Festival Hall, London,****October 26, 2008 (Op. 55) & April 17, 2008 (Op. 67)****SIGNUM U.K. 187**

Label Code 303 Price Code D

**ACES HIGH***Tracks: Goldeneye; Slap That Bass; What A Difference A Day Makes; Good Vibrations;**Dream A Little Dream Of Me; Feeling Good; Anything Goes; From Russia With Love;**Cloudy; Losing My Mind; Mack The Knife; Love Of My Life;**For Your Eyes Only/You Only Live Twice; Thunderball; Smooth Criminal;**Nobody Does It Better***Voces8:****Andrea Haines, Emily Dickens, soprano; Chris Wardle, Barnaby Smith, counter-tenors; Charles MacDougall, Robert Smith, tenor; Paul Smith, baritone; Dingle Yandell, bass**

With a dash of danger, a hint of high society and mixture of three parts suave English gentlemen to one part beautiful femme fatale, this is the new album by vocal ensemble VOCES8.

Aces High is a thrilling blend of James Bond themes and classic Jazz and Pop tunes!

VOCES8 has established itself as the foremost young British a cappella group performing repertoire ranging from early polyphony to unique jazz and popular arrangements. VOCES8 has entertained audiences across Europe, and has been praised for its stunning performance, exquisite singing and a sound that spans the entire range of vocal color.

**U.S. Tour Schedule:**Saturday, January 30<sup>th</sup> – St. Cloud, MinnesotaThursday, February 4<sup>th</sup> – Rose Ensemble, MinnesotaThursday, February 11<sup>th</sup> – Iowa Wesleyan CollegeSunday, February 14<sup>th</sup> – Marietta, Georgia – Valentine's Day concertTuesday, February 16<sup>th</sup> – Birmingham, Alabama – Concert and WorkshopFriday, February 19<sup>th</sup> – Clinton, Mississippi concert and workshop at collegeSunday, February 21<sup>st</sup> – Fort Smith, Arkansas – First Presbyterian ChurchMonday, February 22<sup>nd</sup> – Cheyenne, Wyoming ConcertThursday, February 25<sup>th</sup> & Friday, February 26<sup>th</sup> – Southwest ACDA in Denver, ColoradoTuesday, March 2<sup>nd</sup> – Concert with workshop(s) at Eastern Mennonite High School in Harrisonburg, Virginia**For details of the U.S. Tour, visit [www.voces8.com](http://www.voces8.com)**



**STERLING RECORDS 1085**

Label Code 110 Price Code D

**JOACHIM RAFF (1822 – 1882)**

*Suite für das Pianoforte mit Begleitung des Orchesters, Op. 200 (1875)*

*Die Eifersüchtigen, Comic Opera in 3 acts, WoO 55: Overture (1881 – 1882)*

*König Alfred, Opera in 4 acts, WoO 14: Overture (1848 – 1850)*

*Dornröschen, Märchen-Epos in 4 Teilen, WoO 19: Vorspiel; Die Dornhecke (1855)*

*Samson, musikalisches Trauerspiel in drei Abteilungen (fünf Akten), WoO 20: Vorspiel dritter Akt (1853 – 1857)*

**Tra Nguyen, piano**

**Per Oman, solo violin**

**Symphony Orchestra of Norrlands Opera/Roland Kluttig**

By the time Joachim Raff began composing works for solo instruments and orchestra, he had been in Franz Liszt's inner circle for several years as a full participant in the Weimar avant-garde. Having been intimately involved in the creation and orchestration of the earliest versions of at least two of Liszt's three formally-named piano concerti, it is not surprising therefore, that Raff's own first concerto followed, in a general sort of way, Liszt's model of interconnected, thematically related movements.



**SUPRAPHON FL 4012**

Label Code 332 Price Code C

**ANTONIN DVORAK (1841 – 1904) – SYMPHONIC POEMS**

*The Water Goblin, Op. 107 (B. 195)\*; The Noon Witch, Op. 108 (B. 196)\*;*

*The Golden Spinning Wheel, Op. 109 (B. 197); The Wild Dove, Op. 110 (B. 198)*

**Czech Philharmonic Orchestra/Sir Charles Mackerras**

**\*Live Recording**

Dvorak composed his Symphonic Poems shortly after the American triumph of his "New World Symphony" and after completing his beautiful final string quartets (Opp. 105 and 106). The first three poems were first performed in 1896 in London, while *The Wild Dove* was premiered in March 1898 in Brno by Leos Janacek. The recordings on this CD are interpreted by the Czech Philharmonic, conducted by Sir Charles Mackerras, a paramount musician and connoisseur and champion of Czech music. The poems round off his legacy in Dvorak's symphonic oeuvre, from which he has recorded for Supraphon, for example, *Symphonies Nos. 6, 8 and 9, Slavonic Dances and Symphonic Variations*. Sir Charles's performance of Dvorak's works interweaves the splendid Talich tradition and profound knowledge of the composer's work. The live recording of *The Noon Witch* and *The Water Goblin* reflects the warmly poignant atmosphere of the conductor's parting with the Prague audience. The triumphant recording of Martinu's *Three Fragments from the opera Juliette* (Gramophone Award 2009) was made at the same valedictory concert. The studio recording of *The Wild Dove* is the final culmination of the long-term collaboration between Sir Charles and the Czech Philharmonic Orchestra.





**CAPRICE RECORDS 21441**

Label Code 461 Price Code C

**ANDERS NILSSON (\*1954):**

*KRASCH!*, for saxophone quartet, percussion ensemble & tape (1993)

**MIKLOS MAROS (\*1943):** *Picchiettato* for 5 percussionists (1986)

**HANS KOX (\*1930):** *The three chairs* for saxophone trio (1989)

**SOFIA GUBAIDULINA (\*1931):** *In Erwartung (In Anticipation)*, for saxophone quartet & 6 percussionists (1994)

**Kroumata Percussion Ensemble**

**The Rascher Saxophone Quartet: Christine Rall, soprano saxophone; Elliot Riley, alto saxophone;**

**Bruce Weinberger, tenor saxophone; Kenneth Coon, baritone saxophone**



**CAPRICE RECORDS 21518**

Label Code 461 Price Code C

**ROBERT SCHUMANN (1810 – 1856)**

*Kreisleriana, Op. 16; Arabesque, Op. 18;*

*Quasi Variazioni from "Concerto sans Orchestre"; Klaviersonate in G minor, Op. 22*

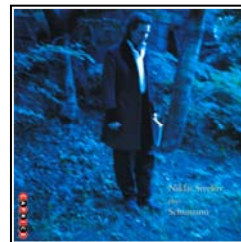
**Niklas Sivelöv, piano**

Niklas Sivelöv, the renowned Swedish pianist, composer and teacher studied at the Royal Academy of Music in Stockholm where he made his debut in 1991 as soloist, performing Bartok *Second Piano Concerto* with the Royal Stockholm Philharmonic Orchestra.

He continued his studies in Helsinki, Bucharest and London and soon attracted attention, for his interpretations and range of repertoire. He won both critical and public acclaim for his piano virtuosity and excellence of compositions.

Because of his gifts as a composer, he can improvise Mozart's cadenzas with true authority.

Mr. Sivelöv's repertoire extends from Beethoven to Lutoslawski and Ligeti and in addition, works by a number of contemporary Swedish composers. His performance collaborations with conductors include, among others, Esa-Pekka Salonen, Leif Segerstam, Thomas Dausgaard, Jukka Pekka Saraste, Kees Bakels, Alan Gilbert, Paavo Berglund, and Kazufumi Yamashita.



**CAPRICE RECORDS 21721**

Label Code 461 Price Code C

**SVEN-DAVID SANSTRÖM (\*1942)**

*Ave Maris Stella (hymn)(1974); Frihetsmässan ("Freedom Mass")(1996);*

*Procession Music (1993); Ordinary Mass and Psalm (1992)*

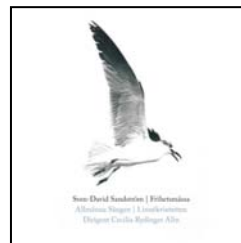
**Allmänna sången; The Linné Quintet**

**Jeanette Bjurling, soprano; Jonas Viklund clarinet;**

**Katharina Hieke & Johan Hammarström, organs**

**Cecilia Rydinger Alin, conductor**

Sven-David Sandström's *Freedom Mass* was given its premiere performance in Leksand during the festival Music by Lake Siljan in 1996. The initiator of the commission was singer Margareta Jonth, who also compiled the texts with passages from Tomas Tranströmer's poetry. 2003 the choir Allmänna Sängen from Uppsala celebrated their 175<sup>th</sup> anniversary and they presented, together with the Linné Quintet, a CD with the Mass and other works by Sandström. Also participating, besides Allmänna Sängen and the Linné Quintet, are soprano Jeanette Bjurling, clarinetist Jonas Viklund, and Katharina Hieke and Johan Hammerström, organ. All under the leadership of Cecilia Rydinger Alin.



**CAPRICE RECORDS 21725**

Label Code 461 Price Code C

**FRANZ SCHUBERT (1797 – 1828):** *Moment musicale in C major, Op. 94*

**GYORGY KURTAG (\*1926):** *Splinters, Op. 6; Pieces from Games: A flower for Nuria (as it opens);*

*Hommage à Farkas Ferenc; Capriccioso-luminoso; Aus der Ferne; Postface à Kocsis Zoltán;*

*Sirens of the Deluge; Versetto: Temptavit Deus Abraham;*

*Enfolding sounds; Like the flowers on the field...; Aus der Ferne II;*

*Birthday elegy for Judit; Hommage à Schubert; A flower for Nuria (the same as it closes)*

**Frederik Ullen, piano**



### CAPRICE RECORDS 21742

Label Code 461 Price Code C

#### ALEXANDER ScriABIN (1872 – 1915) – VERS LA FLAMME

*Sonata-Fantasy in G sharp minor, Op. 19; Etude in C sharp minor, Op. 2;*  
*Étude in F sharp minor, Op. 8:2; Étude in B flat minor, Op. 8:11;*  
*Étude in D sharp minor, Op. 72; Poème "Vers la Flamme", Op. 72;*  
*From 24 Préludes, Op. 11; Quatre Préludes, Op. 16; Trois Morceaux, Op. 45;*  
*Deux Morceaux, Op. 57; Feuille d'album, Op. 58;*  
*Deux Pièces, Op. 59; Sonata No. 4 in F sharp major, Op. 30;*  
*Quatre Mazurkas (G sharp minor, Op. 3:9, F minor, Op. 25:1, B minor, Op. 25:8 & D flat major, Op. 40:1)*

#### Niklas Sivelöv, piano

Niklas has a wide-ranging repertoire with concertos from Beethoven to Lutoslawski and Ligeti, and he has had piano concertos dedicated to him by contemporary Scandinavian composers. He collaborates on a regular basis with well-known musicians such as the clarinetist Martin Fröst and he has appeared together with conductors such as Esa-Pekka Saraste, Alan Gilbert and Kristjan Järvi. He has now set about recording Scriabin's large-scale piano works with, among other things, the poem *Vers la flamme* (towards the flames), which is music from the composer's whole life. This work has also given the name to the new CD on the Caprice label. Who, then, is Alexander Scriabin? Scriabin lived from 1872 to 1915 and was a unique Russian composer and pianist. He strove to attain a new musical language and wanted to combine music with other art forms. Niklas Sivelöv finds Scriabin and his tone language quite fascinating. It is rhythm and vivid timbres. The performance of this music makes very high demands on the pianist technically. Scriabin was also one of the first to prophesy the use of electronic sounds. The recording of *Vers la flamme* took place at the Culture House in Ytterjärna, and the music producer was Evert van Berkel. This demanding recording of works by Scriabin is perhaps Sivelöv's best ever.



### CAPRICE RECORDS 21761

Label Code 461 Price Code C

#### VINTAGE WIRÉN

**DAG WIRÉN (1905 – 1986):** *Concert Overture No. 2, Op. 16 (1940);*  
*Serenade for String Orchestra, Op. 11 (1937);*  
*Ironic Little Pieces for Piano, Op. 19 (1942-45);*  
*Sonatina for Piano, Op. 25 (1950); Miniature Suite for Violin and Piano, Op 8a (1934);*  
*Sonatina for Cello and Piano No. 1, Op. 1 (1931);*  
*Concerto for Cello and Orchestra, Op. 10 (1936); Sinfonietta, Op. 7 (1933-34)*

**Soloists:** Camilla Kinberg, piano; Stig Ribbing, piano; Sven Karpe, violin;  
Dag Wirén, piano; Maurice Maréchal, cello; Harry Ebert, piano; Gustav Gröndahl, cello  
Stockholms Radioorkester/Tor Mann; Göteborgs Radioorkester/Sören Eckerberg  
Radioorkester/Sixten Ehrling/Dag Wirén

#### Recordings: 1940 - 1953

The Caprice CD contains historical recordings that present Dag Wirén as a composer and conductor. A number of Wirén's then colleagues participate, such as the conductors Tor Mann, Sixten Eckerberg and Sixten Ehrling. We can listen to, among others, Stig Ribbing piano, Sven Karpe violin, Maurice Maréchal cello, and even Dag Wirén himself at the piano and as conductor of the Swedish Radio Symphony Orchestra. Among the recordings we find the *Serenade for String Orchestra Op. 11*, of which there exist today no less than 22 commercial recordings: nine British, seven Swedish, two Canadian, one Australian, one German, one Swiss, and one Chinese!

A Swedish classic!



### CAPRICE RECORDS 21767

Label Code 461 Price Code C

**BENJAMIN BRITTEN (1913 – 1976):** *Sonata in C for Cello and Piano, Op. 65*

**GYORGY LIGETI (1923 – 2006):** *Cello Sonata*

**JOHANNES BRAHMS (1833 – 1897):** *Sonata for Piano and Cello in E minor, Op. 38*

#### Jakob Koranyi, cello

"For unusually solid playing, well thought-out musical interpretation, total technical control and outstanding tone quality." With that motivation Jakob Koranyi won the prestigious Soloist Prize in the final that took place in Norrköping on April 22, 2006.

The Soloist Prize, who's main purpose is to present some of Sweden's most prominent young musicians, is arranged biennially by, among others, the Royal Swedish Academy of Music and Concerts Sweden. The winner receives 100.000 SEK, and gets to do a tour for Concerts Sweden and record an album to be released on Caprice Records.



**CAPRICE RECORDS 22051 (2 CDs)**

Label Code 461 Price Code C

**ROYAL SWEDISH OPERA ARCHIVES, VOLUME 1**

**GIUSEPPE VERDI (1813 – 1901): *Il Trovatore* (Sung in Italian)**

**Jussi Björling; Margareta Bergström; Ruth Moberg; Gösta Björling; Sture Ingebretzen;**

**Aase Nordmo-Löverg; Hugo Hasslo; Erik Saedén; Sven Wallskog**

**Royal Swedish Opera Chorus & Royal Orchestra/Herbert Sandberg**

**Live recording: Royal Opera House Stockholm, Sweden, January 26, 1957**

**GIACOMO PUCCINI (1858 – 1924): *Manon Lescaut* (excerpts)**

**Jussi Björling\*; Hjärdis Schymberg; Bo Lundborg; Lars Billengren; Hugo Hasslo;**

**Georg Svedenbrant**

**Royal Swedish Opera Chorus & Royal Orchestra/Nils Grevillius**

**Live recording: Royal Opera House Stockholm, Sweden, November 1, 1959 (Sung in Swedish & Italian\*)**



**CAPRICE RECORDS 22052 (2 CDs)**

Label Code 461 Price Code C

**ROYAL SWEDISH OPERA ARCHIVES, VOLUME 2**

**RICHARD STRAUSS (1864 – 1949):**

***Der Rosenkavalier* (excerpts of acts 1 & 2) (Sung in Swedish)**

**Birgit Nilsson; Kerstin Meyer; Uno Stjernqvist; Sven-Erik Vikström; Ingeborg Kjellgren;**

**Bo Lundborg; Arne Tyrén; Eva Prytz; Barbro Ericson; Erik Sundquist; Conny Söderström**

**Royal Swedish Opera Chorus & Royal Orchestra/Sixten Ehrling**

**Live recording: Royal Opera House Stockholm, September 27 & October 17, 1959**

**LUDWIG VAN BEETHOVEN (1770 – 1827): *Fidelio* (excerpts) (Sung in German)**

**Birgit Nilsson; Sigurd Björling; Ingeborg Kjellgren; Erik Saedén; Conny Söderström; Leon Björker;**

**Sven-Erik Vikström**

**Royal Swedish Opera Chorus & Royal Orchestra/Sixten Ehrling**

**Live recording: Royal Opera House Stockholm, March 3, 1959**



**CAPRICE RECORDS 22054 (2 CDs)**

Label Code 461 Price Code C

**ROYAL SWEDISH OPERA ARCHIVES, VOLUME 3**

**HECTOR BERLIOZ (1803 – 1869): *Les Troyens* (excerpts) (Sung in Swedish)**

**Set Svanholm Arne Tyrén; Ingeborg Kjellgren; Kerstin Dellert; Anders Näslund;**

**Busk-Margit Jonsson; Kolbjörn Höiseih; Erik Sundquist; Kerstin Meyer; Barbro Ericson;**

**Erik Saedén; Arne Hendriksen; Georg Svedenbrant**

**Royal Swedish Opera Chorus & Royal Orchestra/Herbert Sandberg**

**Live recording: Royal Opera House Stockholm, Sweden,**

**March 26, 1958 (general rehearsal)**

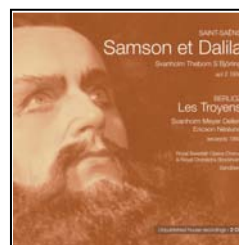
**CAMILLE SAINT-SAENS (1835 – 1921): *Samson et Dalila* (excerpts act 2)**

**Blánche Thebom; Sigurd Björling; Set Svanholm**

**Royal Swedish Orchestra/Herbert Sandberg**

**Live recording: Royal Opera House Stockholm, Sweden, September 4, 1956**

**Sung in French (the rest of the performance was sung in Swedish, Thebom singing in French throughout.)**



**CAPRICE RECORDS 22055 (2 CDs)**

Label Code 461 Price Code C

**ROYAL SWEDISH OPERA ARCHIVES, VOLUME 4**

**GIUSEPPE VERDI (1813 – 1901): *Aida* (incomplete recording, Act I: scene 1 not recorded)**

**Birgit Nilsson; Elisabeth Soderstrom; Sigurd Bjorling; Leon Björker; Brita Hertzberg;**

**Set Svanholm; Sven Nilsson**

**Royal Swedish Opera Chorus & Royal Orchestra/Sixten Ehrling**

**Live recording: Royal Swedish Opera House Stockholm, Sweden, February 12, 1956**

**RICHARD WAGNER (1813 – 1883): *Lohengrin*: Prelude, wedding chorus & bridal**

**chamber scene, Act 3**

**Brita Hertzberg; Set Svanholm; Kerstin Löfgren; Elisabeth Soderstrom or Astrid Ohlson; Ingeborg Kjellgren &**

**Kerstin Meyer; Royal Swedish Opera Chorus & Orchestra/Nils Grevillius**

**Live recording: Royal Opera House Stockholm, August 26 or September 1, 1952 (All sung in Swedish)**

***Parsifal*: Fragment, Act 1**

**Einar Beyron; Joel Berglund; Margareta Bergström**

**Royal Swedish Orchestra/Sixten Ehrling; Live recording: Royal Opera House Stockholm, March 22, 1959**



ACCENT

ACCENT 24191

Label Code 086 Price Code F

**SONATAS FOR A GERMAN FLUTE**

**GIUSEPPE SAMMARTINI (1695 – 1750):** *Sonata in G major, Op. 13 No. 4; Sonata in A minor, Op. 2 No. 10; Sonata in A minor, Op. 1 parte seconda No. 4; Sonata (Trio) No. 6 in D minor from "XII Sonatas for two German flutes... and thorough bass"*

**GEORG FRIEDRICH HANDEL (1685 – 1759):** *Sonata in B flat major HWV 357 (transposed into C major); Sonata (Trio) in F major HWV 405 (transposed into D major); Sonata in C minor HWV 366 (transposed into D minor)*

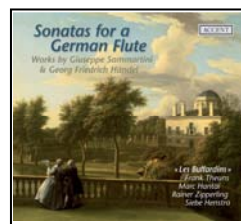
**"Les Buffardins":**

**Frank Theuns, transverse flute; Rainer Zieppering, cello; Siebe Henstra, harpsichord**

The large output of Giuseppe Sammartini's flute repertoire was defined by Charles Burney as being 'full of science, originality, and fire'. Both the dramatic mood of his music and the abundant use of contrapuntal technique are rooted in the Baroque style. The expressive, often chromatic, harmony of his slow movements shows the influence of the Italian school. His work contains some galant features too, like the embellishments and passages in slow harmonic rhythm. Also the frequent use of minuet - and rondo finales - is characteristic of this later style.

The three works of George Frideric Handel on this recording were written between 1707 and 1712. The works, originally written for oboe or recorder, are played in transposition, in conformity with many other adaptations for the flute. The Bb major solo oboe Sonata is transposed into C major and the C minor Sonata into D, while the Trio in F major is transposed a minor third lower into the more suitable traverso key of D major.

The Stanesby flute played by Frank Theuns on this recording possesses a compact and colorful sound; round and reedy in the lower register and elegant, sweet and flexible in the treble. The London instrument maker Thomas Stanesby Junior (1692-1754) also left us, as well as more than 40 transverse flutes, recorders, oboes and bassoons.



ACCENT 24199

Label Code 086 Price Code F

**GEORG PHILIPP TELEMANN (1681 – 1767) – "O WOE! O WOE! MY CANARY IS DEAD!"**

*Secular Cantatas: Cantata "Der Weiber-Order" for soprano, strings and basso continuo (TWV 20:49); "Cantate oder Trauer-Music eines kunsterfahrenen Canarien-Vogels" for soprano, strings and basso continuo (TWV 20:37)*

*Overtures: Overture "La Bouffonne" in C major for strings and basso continuo (TWV 55:C5); Overture in C major for oboe, strings and basso continuo (TWV 55:C2); "Overture burlesque" in B flat major for strings and basso continuo (TWV 55:B8)*

**Dorothee Mields, soprano**

**Bach Concentus**

**Ewald Demeyere, conductor & harpsichord**

"Georg Philipp Telemann (1681-1767), although he was considered in his day to be the greatest German composer, is today still in the shadow of his friend and colleague Johann Sebastian Bach.

His output, by virtue of its immense size – he wrote about thirty operas, more than a thousand cantatas, forty-six Passions, a great number of oratorios and other sacred works, several hundred orchestral suites, a vast number of concertos and chamber music works – is often said today to be superficial. We wish, through the works chosen for this CD, to prove how Telemann, despite being so prolific, aimed to produce a work of quality in all circumstances, and, moreover, to obtain proof, musically, of an outstanding humorous talent, even bordering on the scabrous." (E. Demeyere)

Bach Concentus was founded in 2007 by Ewald Demeyere (Artistic Director) and Giulio D'Alessio. This orchestra, playing period instruments, devotes itself to the instrumental and vocal repertoire of the Baroque and Classical periods, specializing in works by the Bach dynasty.



**ACCENT 24208**

Label Code 086 Price Code F

**GEORG DRUSCHETZKY (1745 – 1819) – MUSIC FOR WIND INSTRUMENTS**

*Parthia in A minor; Motetto – Adagio et Allegro; Parthia in C major; Parthia in E flat major; Offertorium Veritas mea; Der Frühling ('Spring'); Variations on a theme; Sehnsucht ('Yearning'); Punschlied ('Punch Song')*

**Amphion Wind Octet:****Xenia Löffler, Michael Bosch, oboes; Christian Leitherer, Daniel Beyer, clarinets;****Václav Luks, Miroslav Rovenský, horns; Eckhard Lenzing, Györgyi Farkas, bassoons;****Ludek Braný, double bass**

Georg Druschetzky (1745-1819) was a composer of Czech origin active in Austria for twenty-five years, then in Hungary for more than thirty years. In 1800, Druschetzky joined the harmonie ensemble of Archduke Joseph von Habsburg, Palatine of Hungary, resident in Buda, where he worked as court composer and, from 1813, as musical director until his death. While the Viennese harmonie musicians like Johann Wendt and Josef Triebensee produced masses of arrangements of operas, ballets and marches, Druschetzky limited himself to just a few, mostly serious arrangements of Haydn oratorios or of chamber music by Beethoven.

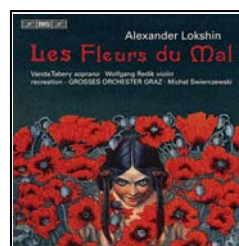
To be exact, he composed a remarkable quantity of original compositions for wind band. The *Parthia in C major* could be included in the category "Partita in Campagna" (open-air partita), with its virtuosity and cheerfully popular character, as could his *Parthia in E flat major*, with its bright and stormy final rondo. Druschetzky took a completely different tone of voice, based on the previous *Sturm und Drang*, in his *Parthia in A minor*. The use of a flute, which skilfully underlines the character of the piece by associating its sound with "wind" and "storm", is remarkable. Several lyrical compositions by Druschetzky for choir and harmonie (i.e. Schiller's '*Punschlied*' or '*Sehnsucht*') show the diversity which the wind bands were able to contribute to the entertainment of the court, apart from the original partitas or arrangements of known works.

**BIS 1556**

Label Code 001 Price Code P

**ALEXANDER LOKSHIN (1920 – 1987) – LES FLEURS DU MAL***Les Fleurs du Mal, Vocal-symphonic poem for soprano and symphony orchestra (1939)**Hungarian Fantasy for violin and orchestra (1952)**The Art of Poetry for soprano and chamber orchestra (1981)**Sinfonietta No. 2 for soprano and chamber orchestra (1985)**In the Jungle, Symphonic Suite (1960)***Vanda Tabery, soprano; Wolfgang Redik, violin****Recreation; Grosses Orchestra Graz/Michel Swierczewski**

This third disc on BIS of the orchestral music of Alexander Lokshin opens with *Les fleurs du mal*, his first acknowledged composition. The piece was also his graduation work after five years of study under the great Nikolai Myaskovsky at the Moscow Conservatory. By choosing to set three poems by Charles Baudelaire, condemned as 'decadent' and 'bourgeois' during the Stalin era, Lokshin fell foul of the political regime at the very outset of his career. *Hungarian Fantasy* was composed 13 years later, and is one of Lokshin's few instrumental works of a virtuosic and soloistic nature. Purely instrumental is also the symphonic suite *In the Jungle* from 1960, compiled from music written for a film based on *The Jungle Book* by Kipling. The two remaining works on the disc belong to the final period in Lokshin's oeuvre – in fact *Sinfonietta No.2* was the very last work he completed. At this time, Lokshin had come to favor smaller ensembles, often including a vocal line. The concision of his final works prompted the following words by Lokshin's champion Rudolf Barshai: 'He was capable of conjuring up a colorful painting, a scene, sometimes an entire drama within the space of a short phrase or even in a single bar.' For *Sinfonietta No.2* Lokshin chose three poems by Fyodor Sologub (1863–1927), a poet whose texts often display a typical fin-de-siècle existential despair and death-obsessed frenzy. *The Art of Poetry*, considered by the composer to be one of his best works, also has a Russian text, a poem by Nikolai Zabolotsky (1903–58). Conductor Michel Swierczewski has been the mastermind behind the entire Lokshin project on BIS, and the soprano Vanda Tabery has also appeared on the two previous, critically acclaimed discs. 'Outstandingly vibrant performances' is how the reviewer in BBC Music Magazine described the first disc to be released, while the second caused the critic in the Spanish magazine *Scherzo* to characterize Lokshin as 'a sophisticated composer, subtle, without flaws and highly evocative.'



Previous Releases:

**BIS 1156**

Label Code 001 Price Code P

**ALEXANDER LOKSHIN (1920 – 1987)**

*Symphony No. 4 'Sinfonia stretta' (1968)*

*Trois Scènes du Faust de Goethe for soprano and orchestra (1980)*

**Vanda Tabery, soprano**

**Bremen Philharmonic Orchestra/Michel Swierczewski**



**BIS 1456**

Label Code 001 Price Code P

**ALEXANDER LOKSHIN (1920 – 1987) – SYMPHONIES**

*Symphony No.5, 'Shakespeare's Sonnets' for baritone, string orchestra & harp (1969)*

*Symphony No.9 for baritone & string orchestra, to poems by Leonid Martynov (1976)*

*Symphony No.11 for soprano and orchestra, to a sonnet by Luís de Camões (1976)*

**Jeffrey Black, baritone; Vanda Tabery, soprano**

**Recreation; Grosses Orchester Graz/Michel Swierczewski**



**BIS 1743**

Label Code 001 Price Code P

**ISAAC ALBÉNIZ (1860 – 1919) – PIANO MUSIC, VOLUME 6**

*Rapsodia Española for piano and orchestra, T16\* (original orchestration, edited by Jacinto Torres); Navarra, T106 (completed by Pilar Bayona); Piano Sonata No. 5, T85;*

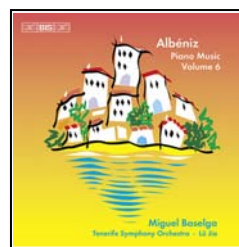
*Troisième Suite Ancienne, T76; Azulejos, T107 (completed by Enrique Granados);*

*Piano Concerto No. 1, T17, 'Concierto Fantástico'\**

**Miguel Baselga, piano**

**\*Tenerife Symphony Orchestra/Lü Jia**

This series of the piano music of Isaac Albéniz has so far focused on solo works – including, of course, the celebrated collection Iberia. For the sixth volume, Miguel Baselga has chosen to also record two works for piano and orchestra: the *First Piano Concerto (Concierto fantástico)*, and *Rapsodia Española*. For the latter Albéniz scholar Jacinto Torres has prepared an edition of the composer's original orchestration. This is the first recording of the new edition, while earlier recordings have opted for arrangements by Enescu, Bretón and Cristóbal Halffter. The *'Fantastic Concerto'* was written at the same time as the Rhapsody, and both are quite early works – from before the composer's departure in 1890 for London, and later Paris. The present disc also includes solo pieces from the same period, often showing the influence of Liszt, Chopin and Schumann. But Albéniz also liked to include Scarlatti sonatas in his own concert programs. One result of his interest for earlier music was the three *Suites anciennes*, of which the third is included here, a two-movement work consisting of a gavotte and a minuet. *Azulejos* and *Navarra* come from the opposite end of the composer's career. Composed at the same time – and in a similar vein – as Iberia, both works were left uncompleted at the death of Albéniz in 1909. In the case of *Azulejos*, Miguel Baselga performs the familiar version completed by Enrique Granados, but for *Navarra* he has opted for a version made by the great Spanish pianist Pilar Bayona, which here is first heard on disc. This highly regarded series thus continues with a volume full of intriguing pieces of the enigmatic puzzle that is Isaac Albéniz. Besides an introduction to the music, in three languages, the booklet to this disc also contains an essay, in Spanish, by the distinguished Spanish author Antonio Muñoz Molina, looking back on the composer a full century after his death.



Previous Releases:

**BIS 923**

Label Code 001 Price Code P

**ISAAC ALBÉNIZ (1860 – 1919) – PIANO MUSIC, VOLUME 1**

*Iberia (First Book) (ca. 1905); 12 Piezas Características, Op. 92 (1888/1889)*

*Mallorca (Barcarola), Op.202 (ca.1891)*

**Miguel Baselga, piano**

**BIS 1043**

Label Code 001 Price Code P

**ISAAC ALBÉNIZ (1860 – 1919) – PIANO MUSIC, VOLUME 2**

*Iberia (Second Book) (1906); Siete estudios en los tonos naturales mayores, Op. 65 (Seven Studies in the Natural Major Keys); La Vega from the suite Alhambra (February 1987 version)*

*Amalia, Op. 95, Mazurka de salón (1889)*

*Ricordatti, Op. 96, Mazurka de salón (1889); Espagne (Souvenirs) (ca.1897)*

**Miguel Baselga, piano**



**BIS 1143**

Label Code 001 Price Code P

**ISAAC ALBENIZ (1860 – 1919) – PIANO MUSIC, VOLUME 3**

*Iberia (Third Book); Zambra granadina (Danse orientale) (ca. 1891)*  
*Pavana muy fácil para manos pequeñas, Op. 83 (1887)*  
*España, 6 hojas de album, Op. 165 (1887); Barcarola, Op. 23 (1883)*  
*Rapsodia Cubana, Op. 66 (1887); Angustia (romanza sin palabras) (1880s)*

**Miguel Baselga, piano****BIS 1243**

Label Code 001 Price Code P

**ISAAC ALBENIZ (1860 – 1919) – PIANO MUSIC, VOLUME 4**

*Iberia, Fourth Book (T. 105); 6 pequeños vales (T. 47); Sonata No. 3 (T. 69);*  
*Suite ancienne No. 1 (T. 62); Serenata árabe (T. 60)*

**Miguel Baselga, piano****BIS 1443**

Label Code 001 Price Code P

**ISAAC ALBENIZ (1860 – 1919) – PIANO MUSIC, VOLUME 5**

*Suite Espagnole (T.61); Sonata No.4 (T.75); Suite ancienne No.2 (T.66);*  
*Arbola Azpian (Zortzico) (T.84); Pavana Capricho (T.48)*

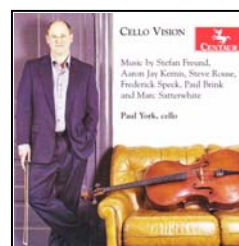
**Miguel Baselga, piano****CENTAUR 2989**

Label Code 079 Price Code C

**CELO VISION****STEFAN FREUND:** *Toccata for Cello and Piano (2001)***AARON JAY KERNIS (\*1960):** *Ballad for Solo Cello and Seven Cellos (2004)\*\****STEVE ROUSE (\*1953):** *Sonata for Cello and Piano (2004)\****FREDERICK SPECK:** *Night Moves for Cello and Marimba (2005)***PAUL BRINK:** *Open Four for Cello and Wind Ensemble (2004)***MARC SATTERWHITE (\*1954):** *Witnesses of Time for Solo Cello (2003)***Paul York, cello****Gary Hammond, piano; Michael Gurf, piano\*****Keith Robinson, Felix Wang, Peter McCaffrey, Erin Cassel, Byron Farrar, Molly Goforth, Nicole Boguslaw, cellos****Frederick Speck, conductor\*\*****Greg Byrne, marimba****The Univeristy of Louisville Wind Ensemble/Frederick Speck**

An accomplished soloist, chamber musician and teacher, Paul York has appeared in recital and with orchestras in the U.S. and abroad. Mr. York serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule.

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, and Fredrick Speck.

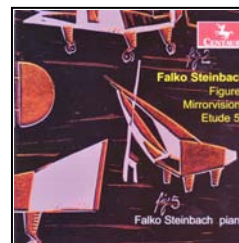
**CENTAUR 2998**

Label Code 079 Price Code C

**FALKO STEINBACH***"Figures" – 17 Choreographic Etudes for Piano**"Mirrorvisions"; "Etude 53"***Falko Steinbach, piano**

The inexhaustible fantasy in an amazing symbiosis of technical perfection and highly sensitive sound production, alongside his sharp understanding of the possibilities of playing the piano and its physical, spiritual and mental aspects, have made Falko Steinbach a world-wide recognized soloist, composer and piano pedagogue. He performs and teaches many international festivals in America, Asia and Europe.

Born in Aachen, Mr. Steinbach made his concert debut at the age of twelve and received a first prize in the piano competition "Jugend Musiziert" in Bergisch-Gladbach when he was 17, studying with Grete Selle in Leverkusen. He was a Special Student at the Music Conservatory of Cologne and studied with Prof. Tiny Wirtz, graduated summa cum laude and completed his solostudies with a doctorate. In addition to this, he pursued advanced studies in solo performance at the Guildhall School of Music and Drama in London with Craig Sheppard.



**CENTAUR 3014**

Label Code 079 Price Code C

**KENT HOLLIDAY – A PIANO ODYSSEY**

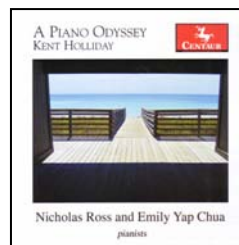
*Four Evocations (Intense; Ethereal; Languid; Presto); Tango Exótico; Recuerdos Peruanos (Cusco: Dance of the Korikancha Sun Virgins; Sacsayhuaman: Childrens' Procession at Festival of Capac Inti-Raimi; Tambopata-Candamo Rain Forest: Tropical Birds at Dusk; Yucay: Song of the Rio Vilcanota; Ollantaytambo: Pizarro's Defeat by Inca Capac!)*  
*Sonata for Piano; Milongalugusto*

*Hawaiiana (Maui: Slowing the Sun Over Haleakala; Oahu: First Gathering at Leahi Heiau; Lanai: Remorse for Pu'u Pehe; Kauai: Rainbows and Shimmering Cliffs; Hawaii: Invocation to Pele; Molokai: Festival at Pōpōhaku Beach)*

**Nicholas Ross and Emily Yap Chua, pianists**

Kent Holliday is a contemporary composer and professor of music and humanities at Virginia Tech, where he has taught since 1974. Chua, an associate professor of music at Randolph, and Ross, an associate professor of music at Sweet Briar, first met in 1995 at the Aspen Music Festival, where each studied with John Perry. They became friends after both moved to Central Virginia in 2002 for teaching posts at their respective colleges.

The working title of this CD is "A Musical Odyssey: Piano Music by Kent Holliday." The title suggests and Holliday's program notes confirm that his music is inspired by the places he's visited and the indigenous music he has encountered in various travels. One suite, "Hawaiiana," was included in a concert series that Chua and Ross performed together in 2006.

**CENTAUR 3020**

Label Code 079 Price Code C

**DANCES, SONGS, INVENTIONS**

**ADOLPH MISEK (1875 – 1955):** *Concert-Polonaise*  
**ASTOR PIAZZOLLA (1921 – 1992):** *L'Histoire du Tango; Libertango*  
**CHICK COREA (\*1941):** *Children's Songs*  
**JOHANN SEBASTIAN BACH (1685 – 1750):** *Two-Part Inventions*  
**HEITOR VILLA-LOBOS (1887 – 1959):** *Aria from Bachianas Brasileiras No. 5*  
**REINHOLD GLIERE (1875 – 1956):** *Suite for Guitar and Double Bass*

**Dez Cordas:****Craig Butterfield, double bass; Matthew Slotkin, guitar**

Dez Cordas is an unusual duo for double bass and guitar that performs an eclectic mix of musical styles from tango to jazz to baroque. Both musicians are classically trained, yet show their diverse musical roots in pieces by Argentine composer Astor Piazzolla, jazz pianist Chick Corea and their own original compositions. As a chamber duo, Dez Cordas shares melodic material equally, without relegating one member to a permanently accompanying role. Audiences will hear soaring highs and deep lows from both instruments, creating an almost orchestral sound from just two instruments. Dez Cordas has performed in concert halls and at universities throughout the United States, most recently touring through Pennsylvania and New York. Individually, both Slotkin and Butterfield have appeared in concert in some of the most prestigious venues throughout the world.

**CENTAUR 3035**

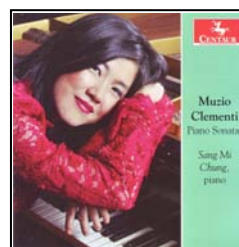
Label Code 079 Price Code C

**MUZIO CLEMENTI (1752 – 1832) – PIANO SONATAS**

*Sonata Op. 36, No. 1 in A major; Sonata Op. 33, No. 3 in C major; Sonata Op. 26, No. 2 in F sharp minor; Sonata Op. 47, No. 2 in B flat major*

**Sang Mi Chung, piano**

In the words of the renowned piano authority and former New York Times critic Harold Schonberg, pianist Sang Mi Chung has everything: technique, temperament, and personality. These qualities shine through in all of her performances and enable her to penetrate the mysteries of idiom to an exceptional degree.





### CHRISTOPHORUS 77319

Label Code 034 Price Code F

#### JOHANN ROSENMÜLLER (1619 – 1684) –

#### DEUTSCHE GEISTLICHE KONZERTE (GERMAN SACRED CONCERTOS)

*Siehe an die Werke Gottes a 15; Ach Herr, strafe mich nicht a 5; Vater, ich habe gesündigt a 6; Sonata a 2 per Violino e Fagotto; Jesu süß, wer dein gedenket a 3; Entsetze dich Natur a 13; Was stehet ihr hie a 10; Ich weiß, daß mein Erlöser lebt a 6; Daran ist erschienen die Liebe Gottes a 7*

#### Johann Rosenmüller Ensemble/Arno Paduch

Johann Rosenmüller (1619-1684) was born around 1619 in Oelsnitz, Saxony. Following theology studies at the University of Leipzig, Rosenmüller taught at the Thomasschule for over a decade, establishing a considerable reputation. His promising career looked to be at an end when, in 1655, he was accused of pederasty. Forced to flee from Leipzig, he went first to Hamburg and then Venice, where he first became a trombonist at St. Mark's, and was later appointed a composer to the Pietà. Rosenmüller remained in Venice until 1682, when he returned to his native Germany as Kapellmeister at Wolfenbüttel, his past apparently forgiven and forgotten. But he was to have little time to enjoy his rehabilitation, dying just two years later.

The works on the CD cover a stylistic range extending from many-voiced concertos (the two early works from the *Kern-Sprüche*) to solo concertos (*Ach Herr*, the florid *O Jesu süß*, and *Ich weiss*), and dialog settings. "Arno Paduch's obvious devotion to Johann Rosenmüller's music is effectively translated into performances that lack nothing in stylishness ... thoroughly worthwhile addition to the catalogue that should be heard by anyone with an interest in music of the 17<sup>th</sup> century." - *Fanfare Magazine*



### COVIELLO CLASSICS 21001

Label Code 194 Price Code F

#### MICHEL CORRETTE (1707 – 1795) – LES DÉLICIES DE LA SOLITUDE

*6 Sonatas for violoncello & b.c., Op. 20*

#### Bassorum vox: Seung-Yeon Lee, baroque violoncello; Se-Hee Lee, baroque violoncello;

#### Fernando Reyes Ferrón, baroque guitar & theorbo; Mami Kurumada, harpsichord

The cello enjoyed a rapid rise during the 18<sup>th</sup> century, particularly in France. Still largely unknown in 1700, within only a few decades it became an extremely popular solo instrument. One of the first to recognize this was the composer, musician, teacher, and publisher Michel Corrette (1707-1795). In 1741 he published the first instruction manual for cello playing in France – his detailed performance directions and explanations are still a rich source for 18<sup>th</sup>-century music history.

Corrette thus knew his subject well, and he put this knowledge of the technical possibilities and tonal characteristics of the cello into practice musically. In 1739 he published a collection of six sonatas entitled *Les Délices de la solitude* in which he makes the sound facets of the instrument sparkle.

The highly acclaimed ensemble Bassorum vox performs in variable combination on a variety of historical bass instruments. It is one of the few ensembles that have taken on the challenge of researching and performing more obscure literature. The members of Bassorum vox performed with or under the direction of Masters of early music such as Jordi Savall, Rolf Lislevand, Philippe Pierlot, Lorenz Duftschmid, Christophe Rousset, Patrick Cohen-Akeninen, Lars Ulrik Mortensen, Anton Steck and Gottfried von der Goltz.



### DYNAMIC 657

Label Code 014 Price Code E

#### IL SALOTTO MUSICALE DI ANNETTE VON MENZ

#### (THE MUSIC SALON OF ANNETTE VON MENZ)

#### JOHANN BAPTIST GANSBACHER (1778 – 1844):

*Serenade pour Violon ou Flute et Guitare, Op. 12*

**JOSEPH EWALD REINER (1784 - ?):** *VIII Grandes Variations pour la Guitare, Oev. 6*

**JOHANN NEPOMUK HUBER (1803 - ?):** *Marche del'Opera: La Vestale de Spontini arragée pour la Guitare*

**LEONHARD VON CALL (1767 – 1815):** *Serenade pour Violon ou Flute et Guitare, Op. 54; Sonata II dale/aus der Trois Sonates/pour/une Guitare seule, Op. 22*

#### Giuseppe Carrer, guitar; Luigi Lupu, flute

The Toggenburg Music Collection in Bolzano (Bolzano was formerly belonging to Tyrol-Austria), gathered by the rich merchant and patron Anton Melchior von Menz (1757-1801) was extended by his only child Annette von Menz with pieces which she herself performed as part of the musical soirées that she held in her drawing room.

A significant number of the manuscript music scores belonging to Annette are vocal works with guitar or piano accompaniment.

A coterie of musicians gathered around Annette, taking on her musical education, dedicating their own compositions to her and participating in the musical soirées that she arranged.

Among them there were the 4 composers presented in this CD and who were all from Tirol or German speaking central European area.





Re-Issue, New Packaging -  
Replaces Glossa 921105



**GLOSSA 921111**

Label Code 119 Price Code F

**WOLFGANG AMADEUS MOZART (1756 – 1791): Requiem KV 626**

*Maurerische Trauermusik KV 477*

*Adagio for 2 clarinets and 3 basset horns KV 411*

**Mona Julsrud, soprano; Wilke te Brummelstroete, alto; Zeger Vandersteene, tenor; Jelle Draijer, bass  
Netherlands Chamber Choir; Orchestra of the 18<sup>th</sup> Century/Frans Brüggén**

Much is known about the special and particular circumstances surrounding the composition of Mozart's Requiem. 1791 was a tumultuous year, and before Mozart's life was cut short at the start of December he had composed, among other works, *Die Zauberflöte*, *La Clemenza di Tito*, the *Clarinet Concerto* and evidently this *Requiem*, although it was left in an unfinished state.

Complete with a new design Glossa reinstates into the catalogue now a recording which typifies the label's endeavours as well as being a memorable reflection of the artistry of the Orchestra of the 18<sup>th</sup> Century and of its director Frans Brüggén. 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 Brüggén directs a startling and impressive reading of the *Requiem* – which includes the Introit, Tract and the Offertory sung in plainchant – which has become one of the reference versions of this work. The Metropolitan Space of Tokyo surely experienced an occasion of true magic back in March 1998 which was perfectly captured by the NHK Television microphones and which now can be enjoyed once more.



7 89368 96412 3



**HUNGAROTON 32630**

Label Code 019 Price Code D

**HARPCHIPELAGO – CONTEMPORARY HUNGARIAN WORKS FOR HARP**

**GYULA PINTER (\*1954): Night Piece (2009)**

**GYORGY KURTAG (\*1926): From Games (1973 – 2003)**

**PETER ZOMBOLA (\*1983): Institutio No. 1 (2007)**

**GYORGY KOSA (1897 – 1984): Miniatures (1978)**

**GABOR KOSA (\*1950): Haiku Calendar (2003)**

**MATE HOLLOS (\*1954): Arpercussionata (2009)**

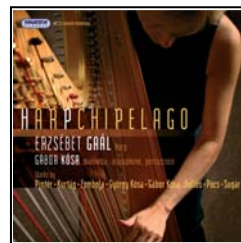
**KATALIN POCS (\*1963): Maracanga – for marimba and harp, Op. 86 (2000)**

**MIKLOS SUGAR (\*1952): E-GAL (2009)**

**Erzsébet Gaál, harp; Gábor Kósa, marimba, vibraphone, percussion**

**Gyula Pintér, István Horváth, electronics**

The most important task for this old instrument these days is to widen its repertory by exploiting to the greatest extent possible the potentials of the presently used harps. It is realized with transcriptions and new compositions for harp solo and formations of different setup that succeed in showing earlier unknown possibilities of harp sound. The harpist who excels in transcribing works for her medium and has inspired the genesis of several new compositions presents here her second CD with Hungarian program.



6 75754 02195 5

**HUNGAROTON 32632**

Label Code 019 Price Code D

**BRASS 5**

**LASZLO DUBROVAY (\*1943): Quintet No. 3**

**IVAN MADARASZ (\*1949): Hassid tales**

**LASZLO TIHANYI (\*1956): Scene for five players**

**ISTVAN LANG (\*1933): Prelude, 3 Mobils and Postlude**

**JENO PERTIS (1939 – 2007): Serenade in yellow**

**MATE HOLLOS (\*1954): Pavane and Gaillarde**

**Ewald Brass Quintet:**

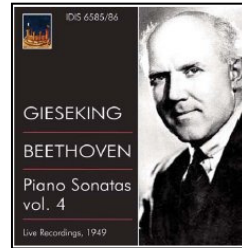
**Levente Bakó, Tamás Tarkó, trumpets; András Kovalcsik, horn; Péter Magyar, trombone; Róbert Káip, trombone; Tamás Kelemen, tuba; Attila Pereszlegi, tuba**

Looking back on a thousand years of music history, it is striking that from each period and style to the next a different chamber music formation rose to prominence in terms of creating new genres.

There have been temporary "favorites" while others—defying time and change of style—proved to be lasting. This is due, among others, to the development level of the instruments and music-making practices. The music itself assumes a key role in survival, which is another case in point of the interdependence of composers and performers. The bulk of music for brass quintet consists of twenty and twenty-first-century works, and music from the centuries before is available in transcription.



6 75754 02197 9



**IDI 6585/6 (2 CDs)**

Label Code 316 Price Code A

**LUDWIG VAN BEETHOVEN (1770 – 1827) – PIANO SONATAS, VOLUME 4**

Sonata No. 16 in G major, Op. 31 No. 1; Sonata No. 24 in F sharp major, Op. 78  
Sonata No. 25 in G major, Op. 79; Sonata No. 26 in E flat major, Op. 81a "Les Adieux"  
Sonata No. 27 in E minor, Op. 90; Sonata No. 28 in A major, Op. 101  
Sonata No. 29 in B flat major, Op. 106 "Hammerklavier"; Sonata No. 32 in C minor, Op. 111

**Walter Gieseking, piano; Live recordings: 1949**

An historical legacy which is not to be missed.

This double cd is the fourth and last of the full exclusive collection of Beethoven Sonatas performed by the famous German pianist. It presents some of the rare live recordings of those Sonatas which Gieseking could not perform for EMI during 1956 due to his sudden death.

With the sole exception of Sonata No.22, Op.54 from which it doesn't exist any recording, the four double CD released by IDIS and distributed by Dynamic, offers for the very first time, the full series of Gieseking's Beethoven legacy.

It includes Beethoven's 31 of the 32 Piano Sonatas representing therefore a real milestone in the history of the pianistical performance.

Previous Releases:

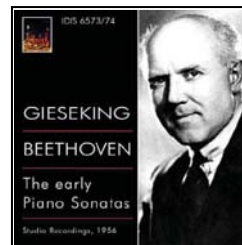
**IDI 6573/4 (2 CDs)**

Label Code 316 Price Code A

**LUDWIG VAN BEETHOVEN (1770 – 1827) – THE EARLY PIANO SONATAS**

Sonata No. 1 in F major, Op. 2 No. 1; Sonata No. 2 in A major, Op. 2 No. 2  
Sonata No. 3 in C major, Op. 2 No. 3; Sonata No. 4 in D flat major, Op. 7  
Sonata No. 5 in C minor, Op. 10 No. 1; Sonata No. 6 in F major, Op. 10 No. 2  
Sonata No. 7 in D major, Op. 10 No. 3; Sonata No. 8 in C minor, Op. 13 "Pathetique"

**Walter Gieseking, piano; Studio Recordings: 1956**



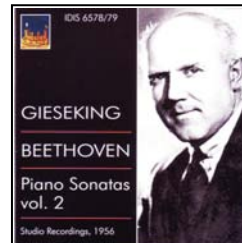
**IDI 6578/9 (2 CDs)**

Label Code 316 Price Code A

**LUDWIG VAN BEETHOVEN (1770 – 1827) – PIANO SONATAS, VOLUME 2**

Sonata No. 9 in E major, Op. 14 No. 1; Sonata No. 10 in G major, Op. 14 No. 2  
Sonata No. 11 in B flat major, Op. 22; Sonata No. 12 in A flat major, Op. 26  
Sonata No. 13 in E flat major, Op. 27 No. 1;  
Sonata No. 14 in C sharp minor, Op. 27 No. 2 "Moonlight"  
Sonata No. 15 in D major, Op. 28; Sonata No. 17 in D minor, Op. 31 No. 2

**Walter Gieseking, piano; Studio Recordings: 1956**



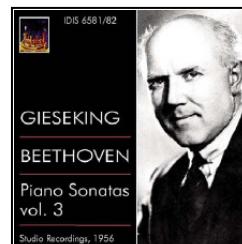
**IDI 6581/2 (2 CDs)**

Label Code 316 Price Code A

**LUDWIG VAN BEETHOVEN (1770 – 1827) – PIANO SONATAS, VOLUME 3**

Sonata No. 18 in E flat major, Op. 31 No. 3; Sonata No. 19 in G minor, Op. 49 No. 1  
Sonata No. 20 in G major, Op. 49 No. 2; Sonata No. 21 in C major, Op. 53 "Waldstein"  
Sonata No. 23 in F minor, Op. 57 "Appassionata"; Sonata No. 30 in E major, Op. 109  
Sonata No. 31 in A flat major, Op. 110

**Walter Gieseking, piano; Studio Recordings: 1956**



**IDI 6587/8 (2 CDs)**

Label Code 316 Price Code A

**LUDWIG VAN BEETHOVEN (1770 – 1727): Fidelio**

**Birgit Nilsson; Jon Vickers; Hans Hotter; Gottlob Frick; Wilma Lipp; Franz Crass; Gerhard Unger**

**Orchestra e Coro del Teatro alla Scala di Milano/Herbert von Karajan**

**Live recording: Milan, December 20, 1960**

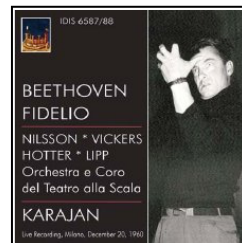
In the evening of December 2<sup>nd</sup> of the year 1960, Herbert Von Karajan presented an unforgettable interpretation of Beethoven's *Fidelio* to the audience of Teatro La Scala.

The full opera has been broadcasted live by Radio Rai and the "all stars" vocal cast and the La Scala's chorus contributed not a little to make of it a superb success.

This very memorable performance has never been published on CD and just recently it has been possible to trace the tape of this recording held by a Milanese music lover from which it has finally been possible to obtain the 2 CDs. Excepting from few small technical imperfections, this production represents really a milestone of historical and documentary exceptional value.

It witnesses one of the happiest periods of the cooperation between the great German conductor and the world's most important operatic institution.

**WORLD PREMIERE RECORDING ON CD!!!**

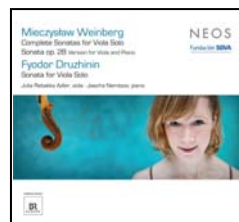


**NEOS 11008/9 (2 CDs)**

Label Code 273 Price Code F

**MIECZYSLAV WEINBERG (1919 – 1996):***Sonata for Clarinet and Piano, Op. 28 (1945, Version for Viola and Piano)**Sonata for Viola Solo No. 1, Op. 107 (1971); Sonata for Viola Solo No. 2, Op. 123 (1978)**Sonata for Viola Solo No. 3, Op. 135 (1982); Sonata for Viola Solo No. 4, Op. 136 (1983)***FYODOR DRUZHININ (1932 – 2007):** *Sonata for Viola Solo No. 1 (1959)***Julia Rebekka Adler, viola; Jascha Nemtsov, piano**

After fleeing from occupied Poland, Mieczysław Weinberg (1919–1996) survived in Soviet exile. Defended by Shostakovich in times of crisis, he was tolerated as a symphonist and composer of film music (*The Storks Leave*, 1957) but was always to remain an outsider. His rich stock of chamber music has been examined by Julia Rebekka Adler, who presents the four solo sonatas for viola, works written between 1971 and 1983. The first is dedicated to the violist Fyodor Druzhinin (1932–2007) and was edited and premiered by him; the others remain unpublished today. The program is rounded out with a solo sonata by Druzhinin himself, as well as an arrangement of Weinberg's early *Sonata for Clarinet and Piano*, the Klezmer sounds of which may be glimpsed in the version for viola too. The pianist is Jascha Nemtsov, who shares an intimate knowledge of contemporary East European Jewish music and previously rediscovered the violin sonatas by Weinberg.



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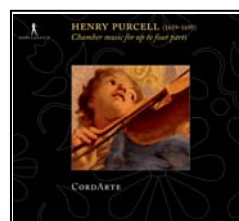
**NEW PAN 10227**

Label Code 250 Price Code F

**HENRY PURCELL (1659 – 1695) – CHAMBER MUSIC FOR UP TO FOUR PARTS***Pavan for 3 violins in G minor; Suite in G major; Pavan for 2 violins in G minor;**Ground in Gamut; Sonata VII in E minor; Pavan for 2 violins in A minor;**Fantazia 3 in G major; Sonata VI in C major; Fantazia 2 in F major; Sonata IV in D minor;**Chacony in G minor; Prelude and Ground in C minor (from: Ye Tuneful Muses);**Sonata V in G minor; Suite in D minor for harpsichord; Three parts upon a Ground***Ensemble CordArte:****Daniel Deuter, violin, violino discordato & viola; Margret Baumgartl, violin & viola; Fiona Stevens, violin;****Frauke Hess, bass viol; Johanna Seitz, triple harp; Markus Märkl, harpsichord & organ positive**

Established in Cologne in 1998, the ensemble CordArte set out with the intention of allowing early music to live again by playing it expressively on the instruments for which it was intended. Daniel Deuter, Heike Johanna Lindner or Frauke Hess and Markus Märkl form the core of the group, performing on violin, viola da gamba and harpsichord/organ. Here, the elements of the group's name come to the fore, with Corda (string) and Arte (art) describing both the artistic intent and the instruments themselves. The emphasis of the ensemble's work lies in the chamber music of the 17<sup>th</sup> Century, a time which produced outstanding literature in Germany, England, France and Italy.

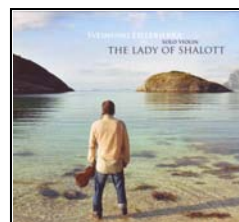
On this recording, CordArte presents a representative cross-section of Henry Purcell's (1659-1695) instrumental chamber music, which has always unjustly stood in the shadow of his vocal works. The ensemble's fine choice of program on this recording makes the extreme diversity of his chamber music audible, with its expert mixture of Italian, French, and English styles and forms.



6 75754 02222 8

**NORWAY MUSIC 51**

Label Code 020 Price Code D

**THE LADY OF SHALOTT****JOHANN SEBASTIAN BACH (1685 – 1759):***Chaconne from Partita No. 2 in D minor BWV 1004***NICCOLO PAGANINI (1782 – 1840):** *Caprice No. 15 in E minor; Caprice No. 24 in A minor***EUGENE YSAYE (1858 – 1931):** *Solo Sonata No. 3, Op. 27 "Ballade"***ASTOR PIAZZOLLA (1921 – 1992):** *Etude No. 4***BENT SORENSEN (\*1958):** *The Lady of Shalott***Sveinung Lillebjerka, violin**

6 75754 02233 4

**ORFEO D'OR 785092 (2 CDs)**

Label Code 039 Price Code D

**BEDRICH SMETANA (1824 – 1884):** *Die Verkaufte Braut (The Bartered Bride)***Hans Braun; Hilde Konetzni; Irmgard Seefried; Ludwig Welter; Rosette Anday;****Murray Dickie; Waldemar Kmentt; Oskar Czerwenka; László Szemer; Liselotte Maikl;****Hans Schweiger****Chor und Orchester der Wiener Staatsoper/Berislav Klobucar****Live recording: Vienna, November 11, 1960**

Besides Czech folklore, the influence of Mozart is also omnipresent in Smetana's opera, in its verve and melodic freshness. This is obvious here in the ideal pairing of Irmgard Seefried and Waldemar Kmentt as the two lovers. They stand out, even amidst a lively, outstanding all-round ensemble.



6 75754 02185 6



**SIGNUM U.K. 184 (2 CDs)**

Label Code 303 Price Code D

**GIUSEPPE VERDI (1813 – 1901): Requiem**

**Carmen Giannattasio; Veronica Simeoni; Alexander Timchenko; Carlo Colombara**

**Mikhailovsky Theatre Chorus**

**St. Petersburg Philharmonic Orchestra/Yuri Temirkanov**

Signum Records are proud to present the first release in a new series of live orchestral recordings featuring the illustrious St. Petersburg Philharmonic Orchestra, led by their chief conductor Yuri Temirkanov. These new recordings have been made possible thanks to the recent refurbishment of their home concert venue, the Grand Philharmonic Hall, allowing many of us to hear for the first time the excitement of the Philharmonic's performances in their resident city of St Petersburg. This release will be followed later in the year with their live performance of Shostakovich's *Symphony No. 7 (Leningrad)*.

"The orchestra moved like a single unit, swelling and surging, natural rubato raising tension, pacing and placing impeccably judged." - *The Independent*



**SIGNUM U.K. 200**

Label Code 303 Price Code D

**LUDWIG VAN BEETHOVEN (1770 – 1827): Egmont Overture, Op. 84;**

**Piano Concerto No. 2 in B flat major, Op. 19**

**FELIX MENDELSSOHN (1809 – 1847): Symphony No. 4 in A major, Op. 90**

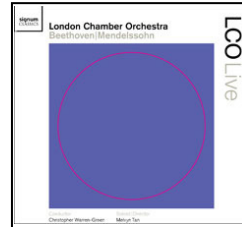
**London Chamber Orchestra/Christopher Warren-Green**

**Melvyn Tan, soloist/director (Op. 19)**

The London Chamber Orchestra, the UK's oldest chamber orchestra, has nurtured the new and paid homage to the traditional since 1921. Since 1988 Principal Conductor and Music Director Christopher Warren-Green has brought together the inspirational musicians and repertoire for which LCO is renowned. The remarkable acoustic and intimate ambience of St. John's, Smith Square, its London home, enable the LCO - the only chamber orchestra resident in London - to give vibrant performances and establish a close rapport with its audiences. The recordings on the LCO Live label, in partnership with Signum Classics, are the result of this happy marriage of orchestra and venue. Future releases include Mozart's *Symphony No. 1* and Beethoven's '*Ah Perfido!*'

"We have been developing LCO Live with Signum Classics for just over two years. I believe these first three releases give a wonderful reflection of LCO's concerts at St. John's. I hope you enjoy them." - *Christopher Warren-Green, Music Director, LCO*

"The concerts of Warren-Green and the London Chamber Orchestra at St. John's, Smith Square aren't often noticed in the press, but their large regular audience knows that they are some of the most exciting in London." - *The Times*



**SUPRAPHON MD 4014**

Label Code 333 Price Code MP

**PYOTR ILYICH TCHAIKOVSKY (1840 – 1893):**

**Concerto No. 1 in B flat minor for Piano and Orchestra, Op. 23**

**SERGEI PROKOFIEV (1891 – 1953):**

**Concerto No. 1 in D flat major for Piano and Orchestra, Op. 10 (1911)**

**JOHANN SEBASTIAN BACH (1685 – 1750):**

**Concerto No. 1 in D minor for Harpsichord (Piano) and Strings BWV 1052**

**Sviatoslav Richter, piano**

**Czech Philharmonic Orchestra/Karel Ancerl**

**Prague Symphony Orchestra/Vaclav Talich (BWV 1052)**

**Recordings: May 24 (Op. 10), June 4-5 (Op. 23) and June 8, 1954**

In 1950 Prague was the destination of the first-ever foreign trip of the then 35-year-old Russian genius pianist Sviatoslav Richter. He would subsequently visit the city on several more occasions. The recordings on this CD were made at the Rudolfinum within two weeks at the end of May and the beginning of June 1954. Richter is accompanied by the two finest Czech orchestras, conducted by two true legends – Václav Talich (nearing the end of his career) and Karel Ancerl (at the beginning of his tenure in the post of principal conductor of the Czech Philharmonic Orchestra). Within such a short time, Richter had mastered Tchaikovsky's impassioned *concerto in B minor*, Prokofiev's purely Neo-classical *concerto in D flat major*, as well as Bach's paramount Baroque and timeless first piano concerto. The fact that the Russian composers Tchaikovsky and Prokofiev found an ideal interpreter in perhaps the greatest legend among 20th-century pianists appears entirely logical. Yet the superb and sensitive performance of Bach's piano (originally harpsichord) concerto serves to complete the picture of Richter's genius and versatility. These qualities are showcased in our new, sensitively re-mastered version of the legendary recordings.



**SUPRAPHON MD 4015**

Label Code 333 Price Code MP

**WOLFGANG AMADEUS MOZART (1756 – 1791):***Violin Concerto No. 3 in G major KV 216 (1775)***LUDWIG VAN BEETHOVEN (1770 – 1827):***Romance for Violin and Orchestra No. 2 in F major, Op. 50 (ca. 1798)***JOHANNES BRAHMS (1833 – 1897):** *Violin Concerto in D major, Op. 77 (1878)\****David Oistrakh, violin****Czech Philharmonic Orchestra/Karel Ancerl/Antonio Pedrotti\*****Recordings: April 4, 1961 & May 31, 1961 (Op. 77)**

Born in Odessa in 1908, David Oistrakh became one of the greatest violin legends of the 20<sup>th</sup> century. In 1946 Prague was among the first destinations of his post-war foreign tours. From that time on he would repeatedly return to the city as a violinist and conductor. Owing to his technical mastery and exquisitely warm tone, Oistrakh became an insuperable interpreter of grand Romantic concerti. Serving as a case in point is Brahms's *Concerto in D major*, a work of extreme technical difficulty, recorded in Prague with the Czech Philharmonic Orchestra, conducted by Antonio Pedrotti. Yet true mastery is frequently manifested on a seemingly simple Classicist repertoire; the lucid structure and straightforward melodiousness require of the performer stylistic purity as well as balance and culture of tone. These very qualities are characteristic of Oistrakh's recording of Mozart's *third violin concerto* and Beethoven's *Romance, Op. 50*, which he made in 1954 with Karel Ancerl conducting the Czech Philharmonic, already as a world-renowned virtuoso. For the purpose of this release, the legendary recordings have been re-mastered from the original tapes.

**URANIA 403 (2 CDs)**

Label Code 355 Price Code B

**CLARA HASKIL, PIANO****WOLFGANG AMADEUS MOZART (1756 – 1791)***Concerto for Piano No. 9 in E flat major, KV 271 "Jeunehomme"**Concerto for Piano No. 23 in A major, KV 488***Vienna Symphony Orchestra/Paul Sacher; Recording: Vienna, October 1954***Concerto for Piano No. 13 in C major, KV 415 (387b)***RIAS Symphony Orchestra/Ferenc Fricsay; Recording: Berlin, March 20, 1953***Concerto for Piano No. 19 in F major, KV 459**Concerto for Piano No. 20 in D minor, KV 466***Winterhur Symphony Orchestra/Henry Swoboda; Recording: Winterhur, September 1950***Variations (9) for Piano in D major on a Minuet by Duport, KV 573***Clara Haskil, piano****Live Recording: Amsterdam, May 1954**

The most complete compilation of Mozart's Piano Concertos played by Clara Haskil and recorded in the studio between 1950 and 1954. Besides the five Piano Concertos, this 2 CD set also comprised the *Duport Variations KV 573* recorded by Haskil in Amsterdam in May 1954

**URANIA 404**

Label Code 355 Price Code B

**FRANZ LISZT (18100 – 1886):** *Funérailles (Harmonies poétiques et religieuses)**Au bord d'une source (No. 4 from Années de pèlerinage, First Year)**Valse oubliée No. 1; Rakoczy March (After Hungarian Rhapsody No. 15 – Arr. Horowitz)**Hungarian Rhapsody No. 6; Hungarian Rhapsody No. 2 (arr. Horowitz)**Sonetto del Petrarca No. 104 (No. 5 from Années de pèlerinage, Second Year)***DOMENICO SCARLATTI (1685 – 1757)***6 Sonatas (K. 531, 87, 380, 455, 322, 46)***Vladimir Horowitz, piano****Recordings: 1946 - 1950**

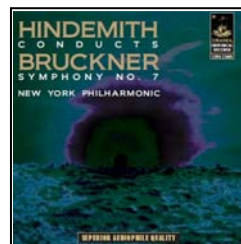
One of the most virtuoso CDs realized by Vladimir Horowitz in his golden years as well as one of the most impressive performances of piano masterpieces.

**URANIA 405**

Label Code 355 Price Code B

**ANTON BRUCKNER (1824 – 1896):** *Symphony No. 7 in E major, WAB 107***LUIGI CHERUBINI (1766 – 1842):** *Medea, Overture***New York Philharmonic Orchestra/Paul Hindemith****Recording: 1960**

A very rare document that presents one of the most remarkable performances of last Century. This document is outstanding in that one of the major composers of the 20<sup>th</sup> Century conducts one of the greatest composers of the previous century!



## URANIA 406 (2 CDs)

Label Code 355 Price Code B

**GIUSEPPE VERDI (1813 – 1901): *Rigoletto***

**Ettore Bastianini; Alfredo Kraus; Renata Scotto; Fiorenza Cossotto; Ivo Vinco; Clara Foti; Matteo Guagni; Virginio Carbonari; Giuseppe Morresi; Silvio Maionica**

**Orchestra a Coro del Maggio Musicale Fiorentino/Gianandrea Gavazzeni**

**Recording: Florence, 1960**

Thanks to the wonderful stereo recording dated 1960, this great *Rigoletto* performed by Ettore Bastianini, Renata Scotto and Alfredo Kraus remains one of the best versions ever made for the disc. Periodically unavailable on the market, this is an important release, which we are glad to present again to the public after a careful restoration.



## JAZZ NEW RELEASE

### PIROUET

#### PIROUET RECORDS 3006

Label Code 234 Price Code C

**WANDERLUST – Domenic Landolf**

Tracks: *Demonic; I-Song; Favour Sharps; Wanderlust; Penthesilea; Stones from the West; Bossa North; Another Hero; Declare*

**Artists: Domenic Landolf, tenor saxophone; Jean-Paul Brodbeck, piano;**

**Fabian Gisler, bass; Dominic Egli, drums**

Stories from the world of jazz as told by a young Swiss saxophonist and his deeply committed band played in the casual, insightful jazz slang of the new century.

"Domenic Landolf who was born in Bern in 1969 has formed part of the jazz elite for years ... The best CD's of the promising jazzman to date originate on the recent German musician label 'Pirouet' which realizes technically and artistically excellent productions in its own studio." - *Neue Züricher Zeitung, Switzerland*



#### PIROUET RECORDS 3014

Label Code 234 Price Code C

**FEED THE BIRDS – Hubert Nuss**

Tracks: *A Virtual Dream of the Nearest Thing to Heaven; With A Smile and a Song; What's New; The Light of Kinda-Laris; Feed The Birds; Good By Sir Peter; R & R; You Are My Lucky Star*

**Artists: Hubert Nuss, piano; John Goldsby, bass; John Riley, drums**

A harmonic kaleidoscope refracted out of the constantly changing multi-colored prism of tonal relationships. Tones hover momentarily in the room, unfurled fragile shapes of unbroken beauty.

"... It would take a long time to find a more beautiful recording." - *Werner Stiefele - Audio Magazin, Germany*



#### UNITED ONE 0396

Label Code 422 Price Code D

**WE ALL FEEL THE SAME WAY – Jones Jones**

Tracks: *In Jones We Trust; Type Jones Positive; Jones Zones; Have You Met Miss Microtonal Jones?; We All Feel The Same Way*

**Artists: Mark Dresser, bass; Larry Ochs, tenor & soprano saxophones;**

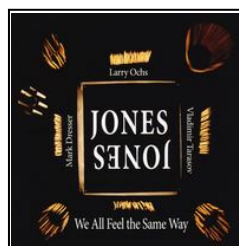
**Vladimir Tarasov, percussion; Recorded: June 2008**

Mark Dresser (b. 1952 in Los Angeles) is an American virtuoso double bass player and composer. He has performed and recorded with many of the luminaries of new jazz composition and improvisation. For ten years he performed with the Anthony Braxton Quartet, as well as diverse groups led by Ray Anderson, Tim Berne, Anthony Davis, Gerry Hemingway, John Zorn, and others. He has made over sixty recordings.

Larry Ochs (b. 1949, New York City) is an American jazz saxophonist and composer.

Ochs studied trumpet briefly but concentrated on tenor and soprano saxophones. He co-founded the Rova Saxophone Quartet, and also worked in Glenn Spearman's Double Trio. A frequent recipient of commissions, he composed the music for the play Goya's L.A. by Leslie Scalapino in 1994 and for Letters Not About Love, which was named best documentary film at SXSW (South by Southwest Festival) in 1998. He has also played in a new music trio called Room and the What We Live ensemble. He has recorded several albums as a leader.

Vladimir Tarasov (b. 1947 in Archangelsk, North Russia) is a Lithuanian jazz drummer and percussionist. For many years he has been a soloist for the Vilnius State Philharmonic. Tarasov has taken part in over 50 music projects, all of which are either LP or CD releases. From 1971 to 1986 he was a member of the well-known Ganelin-Tarasov-Chekasin Trio of contemporary jazz music. He has collaborated with Andrew Cyrille, Rova Saxophone Quartet, Anthony Braxton, Lauren Newton, Butch Morris, Thomasz Stanko, Gyorgy Szabados and Masahiko Satoh among other luminaries of jazz and improvised music.



**CAPRICE RECORDS 21587**

Label Code 461 Price Code C

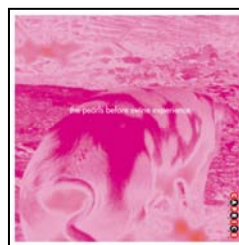
**WAKE UP - THE PEARLS BEFORE SWINE EXPERIENCE**

Tracks: *Wake up; Houses in Motion (Mats Larsson); Variation av en rörelse (Goran Gamstorp); Overture to Jan Louissa Quist (Crichan Larson); Just lookin' for a hit (Daniel Nelson); Beat My Ora Dora (Lars Ekström); Time flies (Jouni Kaipainen); I Flyckten (Per Martensson); Two simple Movements (Karsten Fundal); Intermezzo; We're lying (Glenn-Erik Haugland); Rondo fantastico 2 (Atli Heimir Sveinsson); White Light (Sven Hvidfelt)*

**Artists: George Kentros, violin; Mats Olofsson, cello; Marten Landstrom, piano; Anders Jonhall, flute**

The pearls before swine experience take new music out of its traditional milieu with great intensity and a newly written repertoire.

They commission short pieces and work in close contact with some of the best young composers from Sweden and abroad. Their setting is actually that of a 19<sup>th</sup> century salon orchestra, but they instead put their energy towards creating a totally new attitude towards modern music.



**CAPRICE RECORDS 21599**

Label Code 461 Price Code C

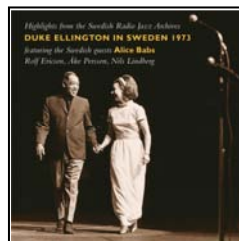
**DUKE ELLINGTON IN SWEDEN 1973**

Tracks: *Rockin' in rhythm; Creole love call; Caravan; In Duplicate; Take the A train; Satin doll; Serenade to Sweden; Checkered hat; Spacemen; Jeep's blues; There's something about me; Somebody cares; I'm beginning to see the light; Take the A train*

Encore: *St Louis blues; Tiger rag*

**Artists: Harold Money Johnson, Johnny Coles, Barry Lee Hall, Mercer Ellington, Rolf Ericson, trumpets & flugelhorns; Vince Prudente, Art Baron, Chuck Connors, Åke Persson, trombones; Russell Procobe, alto saxophone & clarinet; Harold Geezil Minerve, alto saxophone, flute & piccolo Harold Ashby, tenor saxophone & clarinet; Percy Marion, tenor saxophone; Harry Carney, clarinet & bass clarinet; Duke Ellington, piano; Joe Benjamin, bass; Quentin Rocky White, drums; Alice Babs, Anita Moore, Tony Watkins, vocals; Invited guest pianists: Nils Lindberg and concert producer George Wein**

In October 1973 Duke Ellington gave two special concerts in Malmö, Sweden. Alice Babs, singer, and the Swedish musicians appeared as guest soloists. Highlights from the Swedish Radio Jazz Archives.



**CAPRICE RECORDS 21624**

Label Code 461 Price Code C

**SINATRA/WEILL – Jeanette Lindström**

Tracks: *Speak Low; My Ship; The Tender Trap; Blame It On My Youth; Fly Me To The Moon; Lonely House; All My Tomorrows; The Lady Is A Tramp; Lost In The Stars*

**Artists: Jeanette Lindstrom, vocals; Norrbotten Big Band; Norrbotten Chamber Orchestra; Tim Hagans, conductor**

**Arrangements by Kenny Werner and Tim Hagans**

When Norbotten Big Band producer Mirka Siwek suggested a project combining Kurt Weill compositions with songs associated with Frank Sinatra to feature Jeanette Lindström, NBB and Norbotten Chamber Orchestra, I knew she had found gold." - *Tim Hagans*



**CAPRICE RECORDS 21646**

Label Code 461 Price Code C

**PARADISE OPEN – Magnus Lindgren**

Tracks: *Paradise Open; Desert Room; Red House; Rocklunda; Mourning Dove; Buho; Fågel Blå; The River; One for Bob*

**Artists: Magnus Lindgren, saxophone & The Swedish Radio Jazz Group**

Featured in the third CD of the big-band collaboration between Swedish Radio P2 and Caprice Records is Magnus Lindgren. He has written all the arrangements and composed most of the music. The recording was made "live" in August 2001 with Sweden's foremost jazz musicians at Jazzclub Fasching, Stockholm, where they achieved an enormous public success with each performance on three successive evenings. Swedish Jazz Prize, Gyllene skivan & Grammy Award 2002



## CAPRICE RECORDS 21715

Label Code 461 Price Code C

### SWINE LIVE – THE PEARLS BEFORE SWINE EXPERIENCE

Tracks: *Short Fall* (David Lang); *Interludium I – VII* (Sten Hanson);  
*Tangram #1* (Marten Josjö); *Quartet* (Per Martensson);  
*Surströmmingsrap(p)* (André Chini); *Cranks and Cactus Needles* (Annie Gosfield);  
*Truffle Hymn* (Anders Hillborg); *Feuilles à travers les cloches* (Tristan Murail);  
*Cosi Ballano i Cinghiali* (Mikael Edlund);  
*Pärlor från Svin/Pearls from Swine* (S. Pat. Simmerud)

**Artists: Sara Hammarström, flutes; George Kentros, violin; Mats Olofsson, cello;  
Marten Landström, piano**

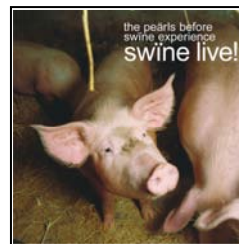
The pearls before swine experience take new music out of its traditional milieu with great intensity and a newly written repertoire.

They commission short pieces and work in close contact with some of the best young composers from Sweden and abroad. Their setting is actually that of a 19<sup>th</sup> century salon orchestra, but they instead put their energy towards creating a totally new attitude towards modern music.

Now, the "swine," Sara Hammarström (flutes), George Kentros (violin), Mats Olofsson (cello), and Märten Landström (piano), have released a new CD called swine live!

This time, they wanted to make a "live" CD that captures some of the feeling of their concerts. To help, they engaged one of Sweden's true pioneers of electroacoustic music, Sten Hanson, to rework the audience sounds between works - a typical groundbreaking collaboration.

On this CD, the pearls before swine experience perform new works by David Lang, Märten Josjö, Per Mårtensson, André Chini, Annie Gosfield, Anders Hillborg, Tristan Murail, Mikael Edlund, and S. Pat. Simmerud.



## CAPRICE RECORDS 21776

Label Code 461 Price Code C

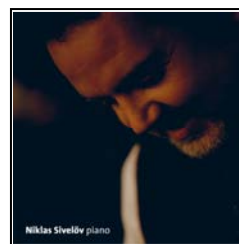
### IMPROVISATIONAL ONE - Niklas Sivelöv

Tracks: *Fredman's Epistle: Til fader Movitz, under dess sjukdom* (FE30); *Hvaruti afmålas Ulla Winblads hemresa* (FE48); *Öfver Bredströmskans och Movitz melancholi* (FE44); *Om et anställt försåt emot Ulla Winblad* (FE28); *Til Ulla Winblad, skrifven vid et ömt tillfälle* (FE43); *Gubben Noach* (FS35); *Öfver Movitz, då han blef uppiskad på gatan* (FE31); *Til Movitz när hans Fästmö dog* (FE52); *Haga* (FS64); *Öfver Bergströmskans Porträt på Liljans krog* (FE39); *Om fader Movitz's öfverfart til Djurgården* (FE33); *Til Gumman på Thermopolium Boreale* (FE9); *Varufinnan Han – Afmålar Natten med dess nöjen* (FE21) *Fredman's Song Nos. 35 & 64; Finale Hullerombuller; Fugato pot pourri*

**Artists: Niklas Sivelöv, piano**

Piano improvisations inspired by Carl Michael Bellman (1740 – 1795)

Niklas Sivelöv - on his third release on the Caprice label - was bestowed the honor of inaugurating this very promising new series with piano improvisations, and after listening to the content of the CD and also having heard Sivelöv play live, new, fresh improvisations – three in all – at the record company's press presentation of the CD and the series, I am mighty impressed and quite happy at this new state of affairs: a record company – Caprice – digging deep into innovation and lustful curiosity, whereas most major companies nowadays pull back and only dare the most obvious and safe.



## CAPRICE RECORDS 21799

Label Code 461 Price Code C

### IMPROVISATIONAL FOUR – Olga Konkova

Tracks: *River; Help Me; Big Yellow Taxi; Ladies Of The Canyon; Coyote; California; A Case Of You; God Must Be A Boogie Man; Woodstock; Little Green; In France They Kiss On Main Street; Both Sides Now*

**Artist: Olga Konkova, piano**

Born and raised in Moscow, Russia, and based in Oslo, Norway, Olga Konkova is an acoustic post-bop pianist/composer whose influences range from Herbie Hancock and John Lewis to Bill Evans, Chick Corea, and Keith Jarrett. Konkova, who favors a very clean and crystalline style of pianism, is also comparable to Ahmad Jamal and the underrated Walter Norris. Like Norris, Konkova is known for taking major liberties with familiar melodies – while other jazz musicians don't really start to improvise until after they play the melody/theme (or "head," in jazz terminology), Konkova starts to seriously improvise the minute her fingers touch the keyboard. Consequently, she can make even the most familiar standards sound fresh. Konkova, who started taking piano lessons at the age of seven, wasn't always a full-time jazz musician; growing up in Moscow, she played mostly classical piano. Konkova studied classical piano and composition at the Russian Academy of Music, graduating in 1993. But not long after that, she moved to Boston to study jazz for two semesters at the prestigious Berklee College of Music. Then, in the mid-'90s, Konkova left the U.S. and moved to Oslo (where she married Norwegian bassist Per Mathisen, the brother of saxophonist Ole Mathisen).



## POP VOCAL

### NORWAY MUSIC 4323

Label Code 020 Price Code D

#### OVER THE PIANO – AMERICAN CABARET SONGS

Tracks: *Angels Are The Highest Form Of Virtue* (Bolcom/Weinstein); *Little Things* (Stephen Sondheim); *Blue* (Bolcom/Weinstein); *Solitary Hotel* (Samuel Barber/James Joyce); *Can't Sleep* (Bolcom/Weinstein); *Over The Piano* (Bolcom/Weinstein); *Fur* (Bolcom/Weinstein); *He Tipped The Waiter* (Bolcom/Weinstein); *Waitin* (Bolcom/Weinstein); *Song Of Black Max* (Bolcom/Weinstein); *Amor* (Bolcom/Weinstein); *Places To Live* (Bolcom/Weinstein); *Toothbrush Time* (Bolcom/Weinstein); *Surprise!* (Bolcom/Weinstein); *The Actor* (Bolcom/Weinstein); *Oh Close The Curtain* (Bolcom/Weinstein); *George* (Bolcom/Weinstein); *Losing My Mind* (Stephen Sondheim); *Saga Of Jenny* (Kurt Weill/Ira Gershwin)



**Artists: Augestad & Waagaard Duo: Tora Augestad, vocals; Ivar Anton Waagaard, piano**

Cabaret songs are in a state of constant change, and are therefore hard to capture. Balancing between popular and classical music, between stage and bar, the cabaret song has always tried to tell stories of its present time. Through irony and honesty, glamour and vigor, cabaret songs offer artistic fragments and moments. In these songs you will hopefully find the flavor, feeling, mood and magic of the cabaret. It is our hope that listeners will enjoy this fascinating and diverse musical landscape. – Tora Augestad

## SOUNDTRACKS

### NORWAY MUSIC 11690

Label Code 020 Price Code D

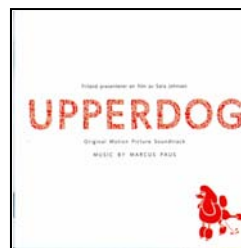
#### UPPERDOG – ORIGINAL MOTION PICTURE SOUNDTRACK

A film by Sara Johnsen

Music by Marcus Paus

Music Conducted by Trond Husebø

**Rolf-Erik Nystrøm, solo alto saxophone; Joachimn Knoph, piano;**  
**Diffé Marie Braein, solo voice; Øyvind fossheim, Jonas Båtstrand, Yi Yand, violins I;**  
**Camilla Kjøll, Minna Alén, violins II; Bendik Foss, Øystein Torp, violas;**  
**Johannes Martens, Kristine Martens, cellos; Marius Flatby, bass;**  
**Sigrun Gomnaes, percussion**



"Upperdog" needed music that not only amplified what was already present on screen, but that could also function as a kind of narrator. Music that would have motion, complexity and its own point of view.

By coincidence, we discovered that superimposing the music of Mozart achieved such an effect. This music had precisely the force, energy and emotionality we were looking for, a kind of divine humor in its shifts from the dramatic, wistful and beautiful, to the bright, whimsical and cheerful – Sara Johnsen

## NEW LABEL – CAPRICE RECORDS – WORLD MUSIC – SACD/HYBRID

### CAPRICE RECORDS SACD 21733

Label Code 462 Price Code C

#### LÅTAR – SWEDISH FOLK TUNES

Tracks: *Saltarello* (trad. arr Idenstam/Hedin); *Långdans från Sollerön* (trad. arr Idenstam/Hedin); *Gammelvånster* (Gunnar Idenstam); *Nr 20* (trad. arr Idenstam/Hedin); *Skär* (Johan Hedin); *Barockfavoriten* (trad. arr Idenstam/Hedin); *Polska efter Donat* (trad. arr. Johan Hedin); *Vallåtpolska* (trad. arr. Gunnar Idenstam); *En bit härifrån* (Johan Hedin); *Löfbergspolskan* (trad. arr Idenstam/Hedin); *Polska efter Ceylon Wallin* (trad. arr Idenstam/Hedin); *Långt Jässpödet på bergom* (trad. arr Idenstam/Hedin); *Junipolskan* (Johan Hedin); *Polska från Östra Ryd* (trad. arr Idenstam/Hedin); *Dance V* (Gunnar Idenstam); *Inte säger jag* (trad. arr Idenstam/Hedin); *Polska efter Gössa Anders* (trad. arr. Gunnar Idenstam); *Polska efter Pisten* (trad. arr Idenstam/Hedin); *Bingsjö långdans* (trad. arr. Johan Hedin); *Polska efter Bellman* (trad. arr Idenstam/Hedin)



**Artists: Gunnar Idenstam, organ; Johan Hedin, nyckelharpa**

Gunnar Idenstam, organ and Johan Hedin, keyed fiddle, play tunes, reels and other dances in eighteenth-century late Baroque style, a waltz tinged with the Spanish Renaissance, another dance from Italy and a number of compositions by the musicians themselves. The music has characteristics of rock, reggae, medieval music and gospel.

Gunnar Idenstam is a freelance concert organist, composer and folk musician. He gives concerts all over the world. As a folk musician he seems to be unique - in his manner of transferring the genuine Swedish fiddler tradition to the church organ or to the pump organ and the keyboard.

Johan Hedin grew up in the province of Småland, in an area where folk music was cultivated. Johan often plays in groups where different genres meet and are inspired by one another, as in the trio Bazar Blå (Bazar Blue). He has also put a lot of work into developing the keyed fiddle's construction. Johan has also composed music for the keyed fiddle.

**CAPRICE RECORDS 21552**

Label Code 461 Price Code C

**FROM SWEDEN TO AMERICA – SWEDISH EMIGRANT SONGS**

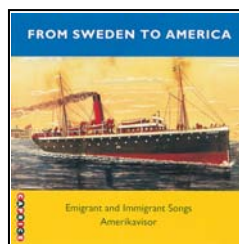
Tracks: Där som sädesfälten böja sig för vinden (Barndomshemmet);  
Nu är det sommar, nu är det sol; I been a Swede from North Dakota;  
Pelle ifrån Småland han skulle emigrera;

Jag var född i Västra Torsås (Hemgårdsminnen); Tryggare kan ingen vara;  
Min koffert den står packad (Amerikaresan); Emedan tiden här mig synes lång;  
Nu sol gått ned, nu är det kväll; Och Petter Jönsson han såg i fäderneslandet;

Vi sålde våra hemman; Kom Adolfin, kom Adolfin (Friarevalsen); Att vara kär det är en ryslig pina  
(Nikolina); Min sångröst den kan ej betalas med guld; Hos Stor Olles Pelle jag tjänar som dräng (Hopp  
Rullandej eller Sorundadrängen); Jöns Petter fick ont i en tand (Tandvärken); Tjo uppå Backamo  
(Beväringsvals från Backamo); Låt det ljuva solsken in; Bröder vi ha långt att gå; Chicago, Chicago;  
Från Göteborg jag reste hit (Pelles Yankee Doodle); På lingonröda tuvor (Flickorna i Småland);  
Hälsa dem därhemma

**Artists: Olga Lindgren Nilsen; Carl Bruce; Leona Carlson; Arethur Erickson; Tyra Karlsson; Victor Nilsson; Marta Bostrom & Inger Ploog; Svea Jansson; Anna Sohren; Olle I Skratthult; Ragnar Hasselgren; Lydia Hedberg; Gustav Fonandern; Anne-Charlotte Harvey with ensemble; various instrumental artists**

About 1.3 million Swedes emigrated to America between the mid 1840's and 1930. Most of them left behind an impoverished, toilsome life in agrarian Sweden hoping to find a better existence "over there". The dream of America and the emigration gave rise to many ballads and songs. This record presents songs sung in Sweden which reflect the dream of America and the great emigration, as well as Swedish songs which became popular among the Swedes in America and reminded them of their old home country. The recordings were made both in Sweden and in the Swedish areas of the U.S.A., the first already in 1914 and the most recent in 1980. Here are both secular and religious songs, many of them among Sweden's most beloved songs still sung today.



**CAPRICE RECORDS 21801**

Label Code 461 Price Code C

**ÁSSOGÁTTIS – BY THE EMBERS**

Tracks: Ássogáttis (By the embers); Árvas (Tundra of Árvas); Liekkas (Warm); Irene ;  
Davádat (Westbound wind); Váralas (Dangerous);

Sámi eatnan duoddarlid (Wide open tundra of Samiland);  
Vuolvojávri (Lake of Vuolvojávri); Golle Máze (Golden Máze);  
Dulla lulla (Dulla lullabye); Vássán áiggjit (Bygone ages)

**Artist: Sofia Jannok, vocals**

Passion and contrast are two defining keywords for Sofia Jannok's music: the warmth and presence in her clear, powerful voice; and the contrast between her Sami background and the creativity and cosmopolitanism of her music.

Sofia is 26 years old and has been singing since she was eleven – songs in Sami but to music with influences of jazz, pop, ballad and folk song. She draws her inspiration from wide open spaces and people and the interaction in-between, as well as from the dance floor and the pulse of the city. For the past few years she has been one of the most exciting young performers in Sweden. She cut the critically acclaimed White/Ceaskat disk with a Sami record label a couple of years ago, and has won the Sami Grand Prix in Kautokeino, the Sami's own song contest. She's also done some acting on different occasions. Sofia already has tours of China, the USA and Europe under her belt, and has been awarded prestigious scholarships: the 2006 Gevalia Prize, the 2007 Prince Eugene Culture Scholarship and the 2008 SKAP Scholarship.



**WORLD MUSIC NEW RELEASES**



**WORLD MUSIC/HUNGARY  
HUNGAROTON 10338**

Label Code 019 Price Code D

**ROSE LEAF – HUNGARIAN SONGS AND CSARDASES**

Tracks: *Sile Dorel (Rumanian Serenade); Our great love; Syringa, heal my soul/I just love tales/The car of a fairytale; I thank you for everything; Rose leaf; Spring brought you to me; Nothing my baby, nothing; No memories tie me to you; Rumanian dance; Lamplight; If you had asked me then; Rumanian hora; I saunter slowly to the railroad; The oxen herd does not want to pasture/Who has no lover/Frost, in the middle of winter; The old Gypsy; I was not born a good man; I did not write to my love; Smile*

**Artists: Erno Kállai Kiss, The Gypsy King of the clarinet;  
Erno Kállai Kiss, Jr & His Gypsy Band with Erno Kállay, violin**



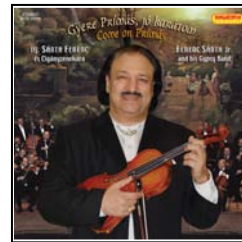
**WORLD MUSIC/HUNGARY  
HUNGAROTON 10339**

Label Code 019 Price Code D

**COME ON PRIMAS – HUNGARIAN SONGS AND CSARDASES**

Tracks: *Skylark; Song Medley; Valse Polonaise; Csárdás variations on a theme; Mátra lament and Fresh; Hora staccato; Song Medley; Meditation; Csárdás Medley; Two guitars; Gypsy caprice; Liebesfreud; To a pretty woman; Ziegeunerweisen; Variations on a Szentirmay tune; Monti-csárdás*

**Artists: Ferenc Sánta Jr. and his Gypsy Band**



**WORLD MUSIC/INDIA  
UNITED ONE 3057**

Label Code 422 Price Code D

**THE INDIAN SUNRISE – MORNING RAGAS: BHATIYAR AND BHAIRAV**

Tracks: *Raga Bhatiyar (Alap, Jor and Jhala; Gat in Vilambit Tenntal; Gat in Madhyalaya Teental and Jhala); Raga Bhatiyar (Alap; Gat in Jhaptal)*

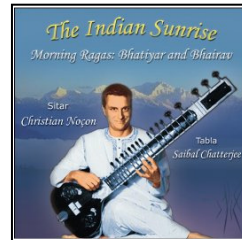
**Artists: Christian Noçon, sitar; Saibal Chatterjee, tabla**

"If you wouldn't see who is playing, you would think it is somebody from India." – with these works Christian Noçon was introduced when he performed for the very first time at the Embassy of India in Berlin.

Christian Noçon is playing the Sitar, India's most famous and beloved musical instrument. One of the upcoming young musicians of the Indian classical music scene, Christian is presenting two mesmerizing morning Ragas on his debut CD. The first piece, Raga Bhatiyar, features a sensuous and romantic mood and is played in the early morning, whereas the second one, Raga Bhairav, evokes a more solemn and devotional atmosphere.

Initially Christian studied the Sitar with renowned artists like Dr. Raj Bhan Singh and Prof. Subroto Roy Chowdhury in Benares and Kolkata. Later Christian became disciple of one of the most eminent Sitar players, Pandit Manilal Naga, doyan of the Bishnupur Gharana.

Saibal Chatterjee provides able accompaniment on the Tabla in this recording. He started his musical training at the age of nine under guidance of his father Sameer Chatterjee. After a few years he became disciple of the legendary Jyan Prakash Ghosh from the Farukhabad Gharana. Saibal has won several prestigious musical contest in India and has been all over Europe and in the U.S.A.



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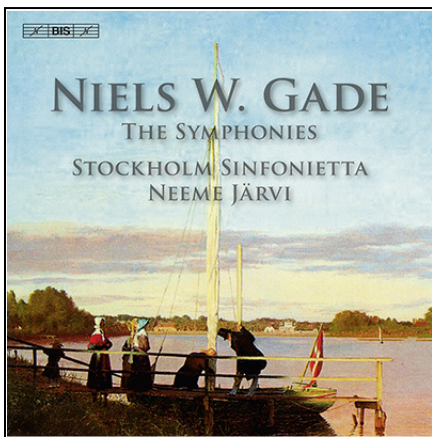
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