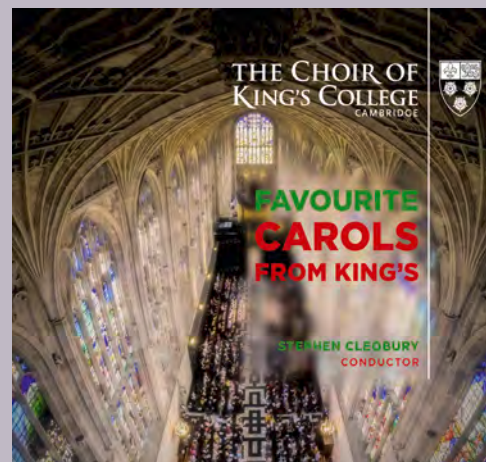
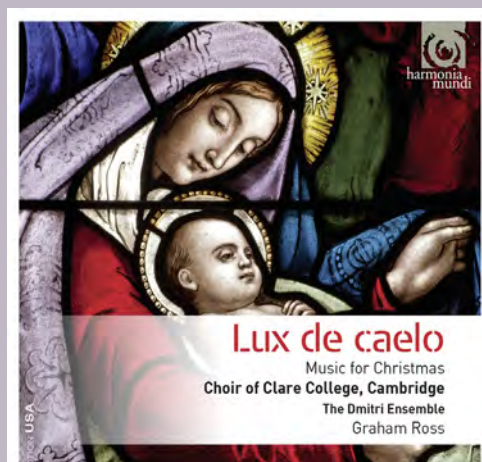


harmonia mundi UK **Classical** new release

OCTOBER 27



available October 27th, call-off 17th Oct

harmonia mundi
—distribution—

BBC MUSIC MAGAZINE, NOVEMBER

RECORDING OF THE MONTH

KGS0005 Faure Requiem, Cantique, Messe basse
Kings College Choir, OAE, Gerald Finley

GRAMOPHONE AWARDS ISSUE

RECORDING OF THE MONTH

*BBC RADIO 3, DISC OF THE WEEK,
SUNDAY TIMES DISC OF THE WEEK:*

NAIVE OP30557

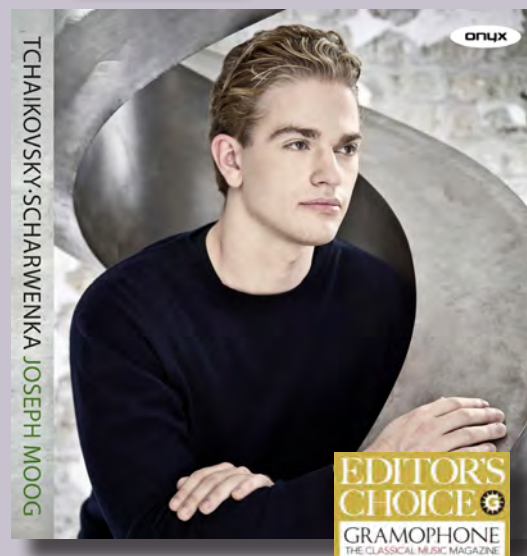
Monteverdi Vespri solenni per la Festa di San Marco
Concerto Italiano / Rinaldo Alessandrini



GRAMOPHONE EDITOR'S CHOICE

ONYX ONYX4126

Scharwenka, Tchaikovsky Piano Sonatas Joseph Moog



GRAMOPHONE EDITOR'S CHOICE

harmonia mundi HMC902186

Mozart String Quartets
Casals Quartet



DISTRIBUTED LABELS: ACCENT RECORDS, ACTES SUD, AGOIQUE, ALIA VOX, AMBRONAY, APARTE, ARTE VERUM, AUDITE, BEL AIR, BELVEDERE, THE CHOIR OF KINGS COLLEGE CAMBRIDGE, CONVIVIUM, CHRISTOPHORUS, CSO RESOUND, DELPHIAN, DUCALE, EDITION CLASSICS, EVIDENCE, FLORA, FRA MUSICA, GLOSSA, harmonia mundi, HAT[NOW]ART, HERITAGE, KML, LA DOLCE VOLTA, LA MUSICA, LES ARTS FLORISSANTS EDITIONS, LSO LIVE, MARIINSKY, MIRARE, MODE, MUSO, MYRIOS, MUSIQUES A LA CHABOTTERIE, NAÏVE, ONYX, OPELLA NOVA, ORFEO, PAN CLASSICS, PARADIZO, PARATY, PHILHARMONIA BAROQUE, PHIL.HARMONIE, PRAGA DIGITALS, RADIO FRANCE, RAM, REAL COMPAÑIA ÓPERA DE CÁMARA, RCO LIVE, SFZ MUSIC, SIGNUM, STRADIVARIUS, TREASURE ISLAND, UNITED ARCHIVES, WALHALL ETERNITY, WERGO, WIGMORE HALL LIVE, WINTER & WINTER, YSAYE

harmonia mundi
—distribution—



Lux de caelo - Music for Christmas

Choir of Clare College, Cambridge

BRITTEN: A boy was born (theme), MATHIAS: A babe is born,
MENDELSSOHN: Frohlocket ihr Völker auf Erden Op. 79, No. 1, Trad, arr. VAUGHAN WILLIAMS: The truth from above
Trad. Old Basque Carol, arr. PETTMAN: Gabriel's Message, PRAETORIUS: Wie schön leuchtet der Morgenstern,
Quem pastores laudavere Es ist ein Ros entsprungen, In dulci jubilo a 8, BACH: In dulci jubilo BWV 368,
SWAYNE: Coventry Carol Op. 77 No. 4*, TAVENER: Hymn to the Mother of God,
Trad. Spanish Carol: Riù, Riù, Chiù, GRAHAM ROSS: Lullay, my liking*,
Trad. Italian arr. ROSS: Tu scendi dalle stelle, Austrian Carol, arr. GRAHAM ROSS: Still, Still, Still,
WEBERN: Dormi, Jesu, Trad. arr. WILLCOCKS: Quelle est cette odeur agréable? RUTTER: Nativity Carol,
SCHOENBERG: Friede auf Erden

*world premiere recordings

Under the direction of Graham Ross, the Choir of Clare College, Cambridge and The Dmitri Ensemble celebrate the legacy of European and English carols in this Christmas program. Listeners will enjoy settings by Praetorius and Bach alongside later examples by Mendelssohn, Schoenberg, Britten and Tavener.

ALSO AVAILABLE:

HMU907579 Veni Emmanuel, Music for Advent

"This is a marvellous programme of Music for Advent and it is executed superbly by the Clare College Choir. It's obvious that the standard built up during Timothy Brown's long leadership, especially, has been fully maintained by Graham Ross" MusicWeb International

"Magnificent...Here is music with power to transform your life" The Times

HMU907616 Stabat Mater Dolorosa, Music for Passiontide

"highly sentient, technically excellent performances ... atmospherically recorded."

Terry Blain, BBC Music Magazine – April 2014, **** perf / ***** rec

"a collection of some of the most beautiful choral music to be heard [and] evidence of the evolving and unique identity of the choir itself ... The singing and, above all, direction are of such consummate musicianship"

Caroline Gill, Gramophone – April 2014

Label: harmonia mundi

File Under: **Christmas**

Catalogue No: HMU907615

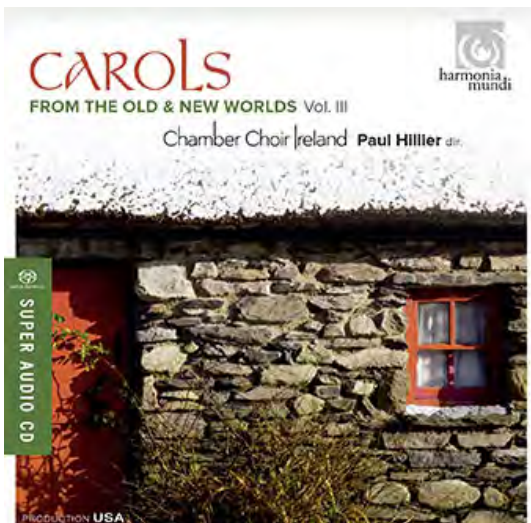
Barcode: 093046761523

NORMAL Price

Format: 1 CD

SLIPCASED

Choir of Clare College, Cambridge,
Dmitri Ensemble,
Graham Ross



Carols from the Old and New Worlds Vol.3

Chamber Choir Ireland
Paul Hillier

Antiphon I: O Sapientia plainchant, O come, all ye faithful arr. Paul Hillier [PH],
Remember, O thou man [PH], Antiphon II: O Adonai plainchant, Adam lay ibounden [PH],
Gaudete! Christus est natus [PH], Sweet was the song the Virgin sung* Henry COWELL,
Antiphon III: O Radix Jesse plainchant, Carol* Gerald BARRY, Heissa, Buama [PH],
Antiphon IV: O Clavis David plainchant , Merk auf, mein Herz* JC BACH
Antiphon V: O Oriens plainchant, If angels sung a Savior's birth Joseph STEVENSON [PH]
Winter Daniel READ [PH], Antiphon VI: O Rex Gentium plainchant, Gesù bambin l'è nato [PH]
Away in a manger [PH], An Teitheadh go héigipt Eamonn Ó GALLOBHAIR,
Suantraí ár Slánaitheora traditional, arr. Fiontán Ó CEARBHAILL, Antiphon VII: O Emmanuel plainchant
Behold a silly tender babe [PH], Ding Dong Merrily on High Arbeau/Woodward [PH]

Label: harmonia mundi

File Under: **Christmas**

Catalogue No: HMU807610

Barcode: 093046761066

NORMAL Price

Format: 1 SACD

SLIPCASED

Chamber Choir Ireland

Paul Hillier

*Fergal Caulfield [chamber organ]

On the third volume in harmonia mundi USA's series 'Carols from the Old and New Worlds', Paul Hillier and Chamber Choir Ireland celebrate the festive season with a wide-ranging mixture of new and traditional carols. Framed by the seven 'O' antiphons for Advent, this collection features carols from Ireland, the USA, Britain, and Alpine regions, many in arrangements by Hillier himself.

Chamber Choir Ireland (formerly the National Chamber Choir of Ireland) is Ireland's flagship choral ensemble under the internationally celebrated and multi-award-winning choral conductor Paul Hillier as Artistic Director. The Choir is known for its unique approach to programming and has gained a reputation for the high artistic quality of its performances. Internationally, the Choir has toured in Europe, Asia and South America and in 2011 undertook its first US tour with the assistance of Culture Ireland as part of Imagine Ireland, a year of Irish Arts in America.

The Choir has made a significant contribution to the development of contemporary Irish choral music through its commitment to commissioning new work including pieces by Gerald Barry, Tarik O'Regan, Kevin Volans, Siobhán Cleary and Jennifer Walshe.

ALSO AVAILABLE:

HMA1957079 Carols from the Old and New Worlds Vol. 1



SCHUMANN: Variations and Fantasy Pieces

Abegg-Variationen Op.1, Theme & Variations WoO 24
Geistervariationen / Ghost Variations, Fantasiestücke Opp.12 & 111

Andreas Staier



This third volume of Andreas Staier's series devoted to the piano music of Robert Schumann begins with his first published composition, the 'Abegg Variations', and ends with his very last work, posthumously published 'Geistervariationen'. The road he traveled between the two works was a long one, yet this programme also brings out the consistency of the poetic urge that gives Schumann's music its matchless powers of evocation.

ALSO AVAILABLE:

HMC 902048 Schumann/Bach Violin Sonatas/Staier & Sepec

"Staier and violinist Daniel Sepec's present Schumann's first two violin sonatas with unusually persuasive passion and clarity." Irish Times, 13 August 2010

HMA1951731 Schumann Cello & Piano Concertos/Christophe Coin, Andreas Staier,
Orchestre des Champs Elysées/Herreweghe

[Schumann: A Tribute to Bach HMC901989 not currently available]

"These performances are revelatory." Calum MacDonald, BBC Music Magazine, February 2009

*****/****

"Fascinating to hear Schumann played on a period Erard piano; sometimes the veiled tones double the music's magic. Staier adds another layer of delight by selecting pieces revealing the composer's deep love of Bach, audible in chorales, fugues and other Baroque remnants.

Waldscenen and Kinderscenen (convincingly dispatched at a brisk speed) crown the programme, but even the pedagogic pieces bring bliss. A brilliantly conceived recital, winningly played and recorded." Geoff Brown, The Times

Label: harmonia mundi

File Under: Classical/Instrumental

Catalogue No: **HMC902171**

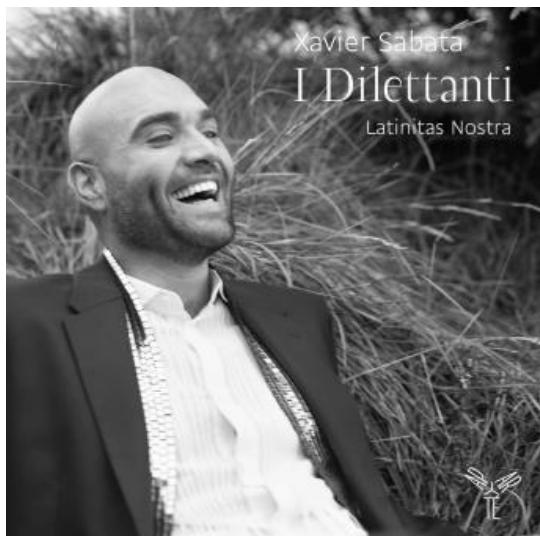
Barcode: 3149020217122

NORMAL Price

Format: 1 CD

JEWEL CASE

Andreas Staier [piano Erard, Paris 1837]



Label: Aparté
File Under: Classical/Secular
Vocal music
Catalogue No: AP093
Barcode: 3149028050622
NORMAL Price
Format: 1 CD
Packaging: digipack

Xavier Sabata [countertenor]
Latinitas nostras,
Markellos Chryssikos [harpichord and
direction]

I Dilettanti

Xavier Sabata
Latinitas nostras

Giacomo MACCARI: Non mi si dica più
Barone Emanuele d'ASTORGA: In queste amene selve
Vincenzo BENEDETTI: La Gelosia
Giovanni Maria RUGGIERI: Deh m'adita ò bella Dea
Diogenio BIGAGLIA: Più ch'io cerco del mio bene
Giovanni Maria RUGGIERI: Vinto son della mia fede
Benedetto MARCELLO: Lucrezia

Music is the very soul of Venice. 'In every square, street, and canal, singing is to be heard,' wrote Goldoni. Musical dilettantes were non-professionals who played for their own pleasure and enjoyment, to entertain themselves. This programme is devoted to a number of composers who, without being professionals, left their own very personal mark on the history of music.

After 'Bad Guys', his first album for Aparté (2013), Xavier Sabata presents 'I Dilettanti', accompanied by the lively ensemble Latinitas Nostras. This recording, made in the singer's native Spain, bears witness to the sincere friendship between these artists, brought together by a passion for music, and to their dilettante spirit.

ALSO AVAILABLE:

AP048 Bad Guys / Xavier Sabata, Il Pomo d'Oro, Riccardo Minasi

Finalist Opera AWARDS, 2014

"The sensational Catalan countertenor Xavier Sabata examines the nature of evil as portrayed by Handel in his operas. Remarkably sung, this is also a masterclass in operatic psychology that painstakingly analyses how bitter emotional experience can make monsters of ordinary people. It's one of the finest and most intelligent recital discs of recent years." The Guardian, December 2013

"Minasi's strings offer percussive vehemence ... and a foil to the richness of Sabata's coloratura ... Sabata's voice is wonderfully flexible, finding exciting colours at both extremes of his range ... Sabata proves himself an excellent tour-guide through some of the seamier back streets of Handel's operas" Opera Magazine, April 2013



Label: Bel Air Classiques
File Under: Classical/Opera &
Vocal

Catalogue No: BAC108
Barcode: 3760115301085
NORMAL Price
Format: 1 DVD

VERDI: Il Trovatore

Manrico: MISHA DIDYK
Leonora: MARINA POPLAVSKAYA
Azucena: SYLVIE BRUNET-GRUPPOSO
Il Conte di Luna: SCOTT HENDRICKS
Ferrando: GIOVANNI FURLANETTO
Orchestre symphonique de la Monnaie, Choeurs de la Monnaie
Conductor: MARC MINKOWSKI
Stage direction, Set Design, Costumes: DMITRI TCHERNAKOV

After the success of 'Rigoletto', Verdi called on librettist Salvatore Cammarano in 1851 for his new opera 'Il Trovatore', based on the eponymous play by Spanish playwright Antonio García Gutiérrez. Verdi takes us to 15th century northern Spain to witness the tragic destiny of those under the control of the gypsy Azucena, who seeks to avenge the death of his mother.

The first percussion notes are solemn, setting the tone for Verdi's masterpiece, whose main themes include abandonment, passion, power, love for one's parents and vengeance. The music is sometimes tender and sensuous, with exceptional energy and force, revealing daring and mastery in its musical and vocal language.

This production marked a double first: the debut of Russian stage director Dmitri Tcherniakov at La Monnaie and the first Verdi interpretation by Marc Minkowski.

HD recording: La Monnaie, Brussels - 06/2012
Running time 143 min.
Bonus Interview with Dmitri Tcherniakov (6 min.)
Booklet FR / ENG / NL, Subtitles FR / ENG / DE / NL
16/9, NTSC, PCM Stereo, Dolby Digital 5.1

"Tcherniakov hits a big show again, Scott Hendricks too" OPERA CAKE.COM

"Brunet-Grupposo (Azucena) sang exceptionally, burrowing deep into her chest tones and rising with a lighter opaque sound to a shining top with something of the generosity of the late Rita Gorr."
OPERA NEWS.COM



Label: Bel Air Classiques
File Under: Classical/Opera & Vocal

Catalogue No: BAC408

Barcode: 3760115304086

NORMAL Price

Format: 1 Blu-ray

VERDI: Il Trovatore

Manrico: MISHA DIDYK

Leonora: MARINA POPLAVSKAYA

Azucena: SYLVIE BRUNET-GRUPPOSO

Il Conte di Luna: SCOTT HENDRICKS

Ferrando: GIOVANNI FURLANETTO

Orchestre symphonique de la Monnaie, Choeurs de la Monnaie

Conductor: MARC MINKOWSKI

Stage direction, Set Design, Costumes: DMITRI TCHERNIAKOV

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1 BLU-RAY

HD recording: La Monnaie, Brussels - 06/2012

Running time 143 min.

Bonus Interview with Dmitri Tcherniakov (6 min.)

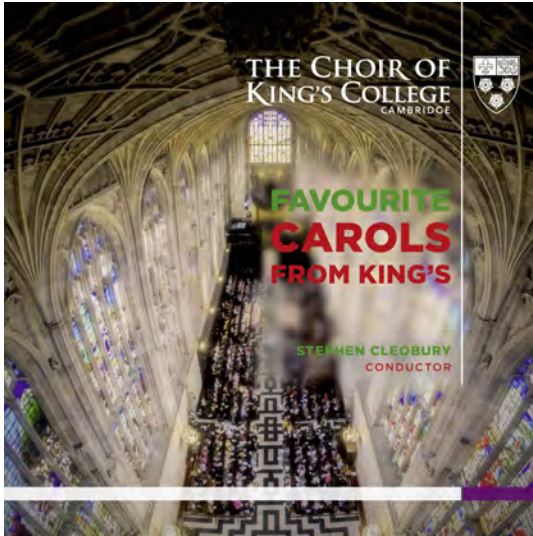
Booklet FR / ENG / NL, Subtitles FR / ENG / DE / NL

16/9, NTSC, PCM Stereo, DTS HD Master Audio 5.1

"Tcherniakov hits a big show again, Scott Hendricks too" OPERA CAKE.COM

"Brunet-Grupposo (Azucena) sang exceptionally, burrowing deep into her chest tones and rising with a lighter opaque sound to a shining top with something of the generosity of the late Rita Gorr."

OPERA NEWS.COM



Favourite Carols from King's

The Choir of King's College Cambridge

With their annual Christmas broadcasts, the Choir of King's College, Cambridge has become a centrepiece of the yuletide tradition for families around the world.

For 2014, the choir is delighted to release the first collection of favourite carols on its own label, recorded in the magnificent acoustic of King's College Chapel on CD.

'Favourite Carols from King's' is a collection of the most popular carols featured in the Festival of Nine Lessons and Carols over the years. Highlights include 'Once in Royal David's City', with the opening verse sung by treble Adam Banwell, 'In the Bleak Midwinter', solo performed by bass Hugo Herman-Wilson and 'Hark! The Herald Angels Sing'. It provides at once a survey of the King's Christmas tradition and a snapshot of the choir as it is today.

The album is the acclaimed label's sixth release, joining other successfully received recordings such as the debut release 'Nine Lessons and Carols' which reached number 2 in the UK Specialist Classical Chart, 'Mozart Requiem Realisations' ****/**** from BBC Music Magazine, and 'Britten St Nicolas' which received 5 stars in the Financial Times.

The album's release will be accompanied by an extensive international press and marketing campaign. The Choir of King's College, Cambridge will perform Bach's 'Magnificat' at The Chapel, Cambridge, on the 12th November 2014, with the OAE, and again at the Barbican, London, on the 6th December 2014, conducted by Stephen Cleobury. On the 16th and 17th December the Choir and Stephen Cleobury will appear in Edinburgh's Usher Hall, performing Christmas music including Poulenc's 'Quatre Motets pour le temps de Noël'.

The Choir of King's College, Cambridge is one of the world's foremost choirs and amongst the most widely heard. It owes its existence to King Henry VI, who envisaged the daily singing of services in his magnificent chapel. This remains the Choir's *raison d'être*, and is an important part of the lives of its 16 choristers, who are educated at King's College School, and the 14 choral scholars and two organ scholars, who study a variety of subjects in the College. The Choir has produced numerous professional singers including James Gilchrist, Christopher Purves and Gerald Finley.

Full track listing available on request

Label: Kings College Cambridge

File Under: Classical/Choral

Catalogue No: KGS0007

Barcode: 822231700722

MID Price

Format: 1 CD

Packaging: cristal

Adam Banwell [treble]

The Choir of King's College Cambridge

Stephen Cleobury [conductor]



Label: Kings College Cambridge
File Under: Classical/Choral
Catalogue No: KGS0008
Barcode: 822231700821
NORMAL Price
Format: 1 DVD

The Choir of King's College Cambridge

Carols from King's The Choir of King's College Cambridge

'Carols from King's' is a cornerstone of the BBC's Christmas programming output, traditionally shown on both Christmas Eve and Christmas day. Along with the live radio broadcast of the Festival of Nine Lessons and Carols, this pre-recorded special service features favourite carols and lessons from one of the world's top choral groups in the spectacular setting of King's College Chapel. Available on DVD for the first time, this recording features the full service recorded shortly before its broadcast in December 2013.

2014 marks the 60th anniversary of Carols from King's - an occasion marked by the broadcast on Christmas eve of a 60-minute documentary on the history of the service, immediately preceding the 2014 service, as well as the broadcast of a restored version of the first 'Carols from King's', recorded in 1954 with Boris Ord conducting.

The DVD's release will be accompanied by an extensive international press and marketing campaign. The Choir of King's College, Cambridge will perform alongside the Orchestra of the Age of Enlightenment Bach's Magnificat at The Chapel, Cambridge, on the 12th November 2014, and again at the Barbican, London, on the 6th December 2014, conducted by Stephen Cleobury. On the 16th and 17th December the Choir and Stephen Cleobury will appear in Edinburgh, Usher Hall, performing Christmas music including Poulenc's 'Quatre Motets pour le temps de Noël'. The Choir of King's College, Cambridge is one of the world's foremost choirs and unquestionably among the most widely heard. It owes its existence to King Henry VI, who envisaged the daily singing of services in his magnificent chapel. This remains the Choir's *raison d'être*, and is an important part of the lives of its 16 choristers, who are educated at King's College School, and the 14 choral scholars and two organ scholars, who study a variety of subjects in the College. The Choir has produced numerous professional singers including James Gilchrist, Christopher Purves and Gerald Finley.

Booklet with notes in English, French and German, and a reproduction of the original service booklet with carol texts.



TCHAIKOVSKY: Serenade for Strings, BARTOK: Divertimento for String Orchestra

Roman Simovic
LSO String Ensemble

The LSO's magnificent string sound is world renowned and this recording marks the LSO Live debut of the LSO String Ensemble, led by LSO Leader Roman Simovic, who directs a performance of the much loved Tchaikovsky 'Serenade for Strings', together with Bartók's 'Divertimento'.

The Serenade has proved to be one of Tchaikovsky's most enduringly popular works, a piece he described as being "passionately in love with". Inspired in part by Mozart, its elegant music weaves Russian folk-song, and a fine example of the composer's beloved Waltz, with an elegiac musical centrepiece.

Also featured on this release is Bartók's 'Divertimento', one of the composer's last works before leaving Europe for exile in the US. The Divertimento is a highly original work in its own unique idiom, contrasting two buoyant and light-hearted movements with a sombre Adagio in four sections.

Roman Simovic, leader of the LSO & the LSO String Ensemble, says of the ensemble's premiere recording, "I am thrilled every time I direct the LSO Strings. With an incredible amount of energy in just a few days we achieved a huge spectrum of colours in the Tchaikovsky Serenade for Strings and Bartók's Divertimento. We wanted to achieve an intimate chamber sound by relying on our ears and our reactions. Every player realised their own personal importance and impact on this recording and it is a big honour for me to be a part of their team and this recording. I think the LSO Strings are a very special ensemble".

Label: LSO Live

File Under: Classical/Orchestral

Catalogue No: LSO0752

Barcode: 822231175223

MID Price

Format: 1 SACD

Packaging: cristal

Roman Simovic
LSO String Ensemble



Label: Delphian

GRAMOPHONE
LABEL OF THE YEAR

File Under: Classical/Instrumental

Catalogue No: DCD34141

Barcode: 801918341410

NORMAL Price

Format: 1 CD

Packaging: cristal

Peter Hill [piano]

La Fauvette Passerinette

A Messiaen premiere with birds, landscapes and homages

Peter Hill

RAVEL: Oiseaux tristes (from Miroirs)

MESSIAEN: La Colombe, Pièce pour le tombeau de Paul Dukas, Île de feu 1,

Le Traquet stapazin (from Catalogue d'oiseaux), La Fauvette passerinette*, Morceau de lecture à vue,

STOCKHAUSEN: Klavierstücke VII & VIII, ANDERSON: Etude No 1, BENJAMIN: Fantasy on Iambic Rhythm,

DUTILLEUX: D'ombre et de silence, SCULTHORPE: Stars (from Night Pieces),

Douglas YOUNG: River (from Dreamlandscapes, Book 2),

MURAIL: Cloches d'adieu, et un sourire... (in memoriam Olivier Messiaen), TAKEMITSU: Rain Tree Sketch II

In 2012, leading pianist and Messiaen scholar Peter Hill made a remarkable discovery among the composer's papers: several pages of tightly written manuscript from 1961, constituting a near-complete and hitherto unknown work for piano. Hill was able to fill in some missing dynamics and articulations by consulting Messiaen's birdsong notebooks, and gave the work's first public performance in the autumn of 2013.

Here, then, he follows his acclaimed Bach recordings for Delphian with a return to the music in which he first made his reputation, setting this glittering addition to Messiaen's piano output in the context both of the composer's own earlier work and of music by the many younger composers on whom Messiaen was a profound influence – from Stockhausen and Takemitsu to George Benjamin, who like Hill himself worked closely with the composer in the years before his death. One of the leading British pianists of his generation, Peter Hill worked with Messiaen between 1986 and 1991 while recording the composer's complete piano works. The series was described by the New York Times as "one of the most impressive solo recording projects of recent years", and won Messiaen's endorsement: "Beautiful technique, a true poet: I am a passionate admirer of Peter Hill's playing." His research on Messiaen continues and a book on 'Catalogue d'oiseaux' is in preparation.

Hill's recordings for Delphian of Bach's 'The Well-Tempered Clavier' – two volumes, each comprising 2 CDs – have received outstanding reviews: Book 2 (Delphian DCD34101) was CD of the Week on BBC Radio 3.

Praise for Peter Hill on Delphian:

"An intimate account ... that nevertheless oozes authority" Sunday Times, June 2013

"Hill paints the score like an artist at his canvas, with an acute awareness of colour and timbre, light and shade" BBC Music Magazine, September 2013, 5 STARS



J.S.BACH: Suites Anglaises Nos 2 & 6, Italian Concerto

Pierre Hantaï

Chorale Wer nur den lieben Gott lässt walten BWV691

Fantaisie en la mineur BWV944

Suite anglaise n°2 en la mineur BWV807

Chorale Wer nur den lieben Gott lässt walten BWV690

Chorale Jesus, meine Zuversicht BWV728

Concerto italien en fa majeur BWV971

Chorale Liebster Jesu, wir sind hier BWV706

Suite anglaise n°6 en ré mineur BWV811

A new disc from Pierre Hantaï is always an event. This recording based around Johann Sebastian Bach, gives pride of place to the Italian Concerto, and makes us rediscover the masterpieces of the cantor of Leipzig in a unique interpretation from the star French harpsichordist. A must have addition to his discography which includes a number of recordings for Mirare: Bach's Well-Tempered Clavier (Book I), Goldberg Variations, and flute sonatas (with Hugo Reyne); three discs of sonatas by Domenico Scarlatti; a programme of works by François Couperin; and most recently a recording of music for two harpsichords by Rameau (with Skip Sempé).

Label: Mirare

File Under: Classical/Instrumental

Catalogue No: **MIR251**

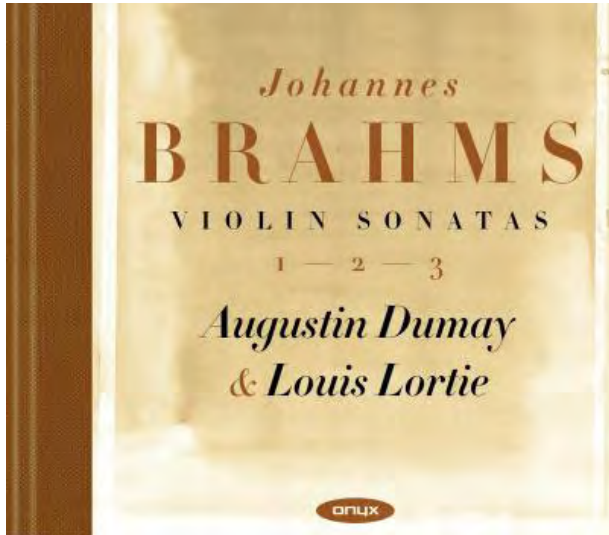
Barcode: 3760127222514

NORMAL Price

Format: 1 CD

Packaging: digipack

Pierre Hantaï [harpsichord]



Label: Onyx
File Under: Classical/Instrumental
Catalogue No: ONYX4133
Barcode: 880040413325
NORMAL Price
Format: 1 CD
Packaging: cd book

Augustin Dumay [violin]
Louis Lortie [piano]

BRAHMS: The Three Violin Sonatas

No.1 in G Op.78, No.2 in A Op.100, No.3 in D minor Op.108, FAE Sonata –
Scherzo WoO2

Augustin Dumay
Louis Lortie

Following their critically acclaimed recording of the Franck & Strauss Violin Sonatas for ONYX, Augustin Dumay and Louis Lortie turn now to Brahms. His 3 Sonatas for violin and piano form the most important body of music for this combination after the 10 Beethoven sonatas.

From the reflective melancholy of the G major, to the sunny A major and ending with the grand and passionate D minor work, Brahms's creative genius pushed the violin sonata form into new territory and reveal Brahms at the height of his powers.

ALSO AVAILABLE:

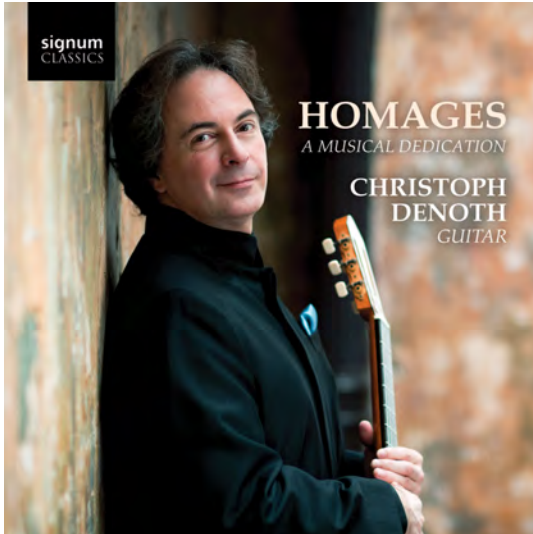
ONYX4096 Franck & Strauss Violin Sonatas

"Dumay's clean, sweet tone harks back to the great exemplars of the Franco-Belgian school – Arthur Grumiaux and Eugene Ysaye" Sunday Times, Album of the Week

"Dumay's sound is to die for quite frankly...just gorgeous...an impressive partnership"
BBC Radio 3 CD Review

"I live for days like the one when I received a new album by pianist Louis Lortie and violinist Augustin Dumay featuring music by Franck and Strauss...such an album is a treat from beginning to end"
Musical Toronto, Canada

Advertised in Gramophone & BBC Music Magazines



Homages: A Musical Dedication

Christoph Denoth

MALATS: Serenata Espagnola, RODRIGO: En los triagles (in den Weizenfeldern),
VILLA LOBOS: Schottish-Choro, Prelude No. 1 (Homenagen ao sertanejo brasileiro),
Prelude No. 2 (Homenagen ao Malandro Carioca), Prelude No. 3 (Homenagen a Bach),
Prelude No. 4 (Homenagen ao Indio Brasileiro), Prelude No. 5 (Homenagen ao Vida Social)
SOR: Theme and Variations upon Ye Banks and Braes,
DE FALLA: Homenaje - Le Tombeau de Debussy, TURINA: Sevillianas (Fantasia)
DE NARVAEZ: Cancion del Emperador, Diferencias sobre "Guarda me las vacas"
LLOBET: Canco del Lladre, El Testament d'Amelia

In his second cd for Signum Classics Swiss Guitarist Christoph Denoth explores musical 'homages' for the classical guitar:

"Homages and dedications have often a veiled mystique: the relationship between the composer and somebody else; a story and emotional experience hidden in the music. Homages are created from the heart, and reach out and engage the heart of the listener. To whom they are dedicated is not always easy to fathom, but they can speak and bloom as though they were only written for oneself, creating a poetry and beauty which fills our heart." Christoph Denoth

ALSO AVAILABLE;

SIGCD382 Mr Dowland's Midnight / Christoph Denoth (guitar)

"[Denoth] creates his own melodic twists and turns, which I think are attractive ... he has the potential for creating something really special."

Stewart McCoy – Early Music Review, October 2014

Label: Signum Classics
File Under: Classical/Instrumental
Catalogue No: **SIGCD404**
Barcode: 635212040423
NORMAL Price
Format: 1 CD
Packaging: cristal

Christoph Denoth [guitar]



Label: Glossa
File Under: Classical/Choral
Catalogue No: GCDP31907
Barcode: 8424562319073
NORMAL Price
Format: 1 CD
Packaging: digipack

Cantica Symphonia
Giuseppe Maletto

Guillaume DUFAY: The Masses for 1453

Missa Se la face ay pale, Missa L'Homme armé

Cantica Symphonia
Giuseppe Maletto

Crammed onto one new disc from Cantica Symphonia on Glossa are two of Guillaume Dufay's most important polyphonic works brought alongside each other for the first time on CD: the 'Missa Se la face ay pale' and the 'Missa L'Homme armé'. The two masses were amongst the first in history to use popular songs for their cantus firmus: Dufay's own chanson for the first mass and the anonymous popular tune, "The Armed Man", for the second.

The year 1453 was an extraordinary one in Western Christendom with the Fall of Constantinople following the acquisition by Louis, Duke of Savoy of what is now known as the Shroud of Turin. As renowned scholar Anne Walters Robertson describes in her incisive scene-setting analysis for the booklet, these two events provided the backdrop for Dufay, newly recalled by the Duke to the Court of Savoy, to compose these remarkable commemorative masses. As is the case with its general interpretative outlook, Cantica Symphonia opt for performances which embrace the use of instruments such as slide trumpets, sackbuts, fiddles and the organ alongside vocal forces.

Director Giuseppe Maletto and organist Guido Magnano discuss their reasons for such instrumental involvement in the CD booklet. This is the fourth recording of music by Guillaume Dufay: two volumes devoted to motets and one to chansons, from Cantica Symphonia on the Glossa label, and it continues the Italian ensemble's remarkable coverage of 15th-century treasures.

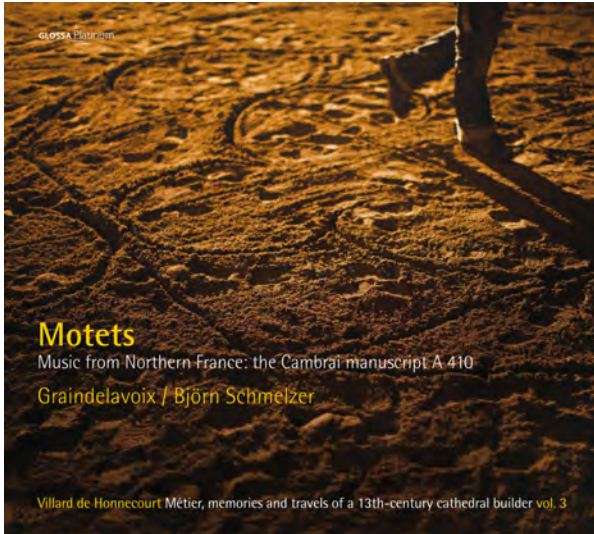
ALSO AVAILABLE:

GCDP31904 Dufay Motets Vol 2

"Cantica Symphonia's performance of his final setting of Ave regina celorum is extraordinarily moving" Fabrice Fitch, Gramophone, October 2008

GCDP31905 Stella del nostro mar

"an intense musical and spiritual experience...Blend, control and breadth of tone abound...if Renaissance polyphony is one of your great loves, then this is a most important addition to your listening library." Andrew Fletcher, Organists' Review, February 2009



Motets: The Cambrai manuscript A 410

Villard de HONNECOURT:
Métier, memories and travels of a 13th-century cathedral builder, vol.3

Graindelavoix
Björn Schmelzer

Anon: Aucuns vont souvent, Gobin de Rains: Pour le tens qui verdoie,
Anon: J'ai mis toute ma pensee lonc tans, Anon: Par une matinee, Eustache le Peintre de Rains: Nient plus,
Anon: O virgo pia, Anon: Dieus ou porrai je trouver merci, Anon: Descendendo Dominus,
Anon: O Maria virgo Davitica, Anon: J'ai mis toute ma pensee lonc tans, Anon: Ave lux luminum,
Eustache le Peintre de Rains: Cil qui chantent, Anon: Plus bele que flor, Anon: Chorus innocentium

With 'Motets', Björn Schmelzer and Graindelavoix conclude their innovative exploration of musical worlds comparable to that of the Northern French artist Villard de Honnecourt, the producer of a carnet (or portfolio) of drawings made in connection with the new Gothic cathedrals being built in the 13th century. Villard's diagrams reflect a working activity carried out on the move and is echoed both in Graindelavoix's choice of repertoire for Motets – the 13th-century motets appended, in haste, to a 12th-century manuscript found in Cambrai (close to Villard's home village) – and in the restlessness of the Belgian ensemble's performance style, ever in motion and striving to combine the different layers of the bilingual sacred and secular texts.

Graindelavoix's director Björn Schmelzer contributes another of his striking, iconoclastic essays, presenting the development of the 13th-century motet in France in a radical new light: as a mirror to the Gothic fascination with automata, to the experience of moving around the new and vast cathedrals, as well as the secrecy which surrounds medieval memory and oral traditions. In concluding this special, ground-breaking trilogy of recordings for Glossa, Schmelzer underlines the importance of the work of Villard in our modern-day understanding of how music in the 13th century was constructed and perhaps performed. The same such ideas inform the vocal (and instrumental) textures and delivery offered by Graindelavoix.

Label: Glossa
File Under: Classical/Choral
Catalogue No: GCDP32109
Barcode: 8424562321090
NORMAL Price
Format: 1 CD
Packaging: digipack

Graindelavoix
Björn Schmelzer

RELEASE DATE
27TH OCTOBER 2014



Stille Nacht

Christmas Choir Music
RIAS Kammerchor
Uwe Gronostay

Works by

Adrian Willaert | Thomas Stoltzer | Ludwig Senfl | Michael Praetorius | Leonhart Schröter |
Sethus Calvisius | Johann Crüger | Johannes Eccard | Martin Grabert | Heinrich v. Herzogenberg |
Carl Loewe | Wolfgang Jehn | H. F. Micheelsen | Johann Nepomuk David |
Heinz Werner Zimmermann | Helmut Barbe | Uwe Gronostay | Franz Xaver Gruber

The Christmas carols on this CD form a dramaturgical cycle, beginning with the mysterious night into which falls the light of God; there follow narrative and devotional songs as well as hymns of praise leading to the birth of Christ, then back into the night that also symbolically bears within itself the breaking of the new day. They form an arc extending from the music of the Renaissance and Baroque to romantic choral works, settings of lieder and compositions of the 20th century. For over 40 years, Uwe Gronostay [1939-2008] strongly influenced German and European choral culture as a conductor, pedagogue and organiser in equal measure in the professional choral scene, with the high-achievement ensembles amongst amateur choirs, in education at academies of music and in international networking. He would have turned 75 on 25 October 2014. To mark this occasion, audite is releasing the present CD with Christmas carols recorded by Gronostay for the RIAS Berlin during the 14 years of his period as artistic director of the RIAS Chamber Choir between 1972 and 1986. Alongside several well-known pieces, there are also lesser-known ones that will offer interested listeners a welcome expansion of the Christmas repertoire. At the same time, the CD documents Gronostay's view that all ambitious choral work should begin with the stylistic richness and sonic challenges of the a-cappella literature, progressively working from short forms to major works.

full track listing available on request

Label: Audite

File Under: Classical/Choral

Catalogue No: **AUDITE97711**

Barcode: 4022143977113

NORMAL Price

Format: 1 CD

Packaging: digipack

RIAS Kammerchor

Uwe Gronostay [conductor]

Regina Jacobi [mezzo soprano]

Klaus Stoll [double bass]



Label: La Dolce Volta
File Under: Classical/Instrumental
Catalogue No: LDV15
Barcode: 3770001901343
NORMAL Price
Format: 1 CD
Packaging: digipack

Philippe Cassard
Cédric Pescia [piano]

SCHUBERT: 1828 - Sonata D959 and piano duets

Piano Sonata No. 20 D959
Piano duets: Rondo in A major D951, Allegro in A minor D947, 'Lebensstürme'
Fantasy in F minor D940

Philippe Cassard

Schubert's imaginative world was built from the poetry he set to music throughout his life. The pianist Philippe Cassard has always felt close to those 'Wanderers', those Romantic landscapes studded by stars and moons, traversed by mountains and valleys, those quicksilver moods.

Philippe Cassard has chosen to couple D959 with the three great pieces for piano four-hands, composed over the previous nine months in 1828, to permit the listener to retrace the chronological trajectory in reverse, from the Sonata back to the Fantasy, and to realise that we have here a piano freed from all constraints, orchestral in its power, making use of every resource, cultivating the most extreme contrasts.

Of all possible chamber music combinations, 'piano four hands' is the one most complicated to get right: the seating position is unnatural (both players are decentred, the sound is no longer heard stereophonically), only one of the pianists plays the pedals, and the first player's left hand and the second player's right constantly get in each other's way, which sometimes obliges one to adopt acrobatic positions and contortions if one wishes genuinely to play (well) all the written notes. To then play together in a natural manner is a true challenge.

Cédric Pescia is a born Schubertian. He knows how to convey 'Sehnsucht', that compelling melancholy inseparable from so many of the Viennese composer's works. He has adopted, in his phrasing, the gait of the walker that traverses Schubert's landscapes. His sonority is songlike, delicate, yet he is capable of unleashing storms in the most dramatic passages!

This album, gathering together four masterpieces of the year 1828, is a declaration of unbounded love for Schubert.

ADVERTISED IN GRAMOPHONE & BBC MUSIC



Giulio San Pietro de' NEGRI: Amorosa Fenice

Ensemble Faenza

Amorosa Fenice, Bionda, mia bella, Tu vai? Tu fuggi? S'io ti giuro, Movea Dolce,
Ah, troppo sei crudele, Vestiva i colli (Francesco Rognoni), Filli, perche m'uccidi?
Quel Neo, Sfogava con le stelle (Ottavio Valera), Langue e spira, S'en gia cantando,
Cantiamo, O Clori, Dimmi pastor, La mia Aurora, Fantaisie, O me dolente,
O Amante (Giovanni Ghizzolo), Ride o piange, Oimè, se tanto amate, Occhi belli,
Pulchra es, L'Amorosa vedovetta

Of all the fascinating, but little-known today, figures who populated the world of Italian song in the early 17th century, Giulio San Pietro de' Negri (or San Piero di Negro, there are variants of the last name) must be one of the most interesting. He seems to have published at least 11 editions of songs or motets between c.1605 and 1620, plus a few pieces in anthologies. The through-composed songs include startlingly original, and interesting settings, even by the experimental standards of the time including those recorded for the first time here.

His six surviving prints include dedications to noble personages, patricians and singers ranging from Lecce in southeast Italy to Genoa, Pavia and Milan in the northwest, and several title-pages name him a 'gentleman of Genoa'. That the first two surviving book; were collected and published by someone else, the Genoese poet Marcellino Senaregij, also points to the habit of noble composers being above the 'unseemly' publication of their own music, which they left to others.

Label: AGOGIQUE

File Under: Classical/Secular

Vocal music

Catalogue No: AGO018

Barcode: 3700675500184

NORMAL Price

Format: 1 CD

Packaging: digipack

Ensemble Faenza:

Marco Horvat [baroque guitar, lira, theorbo, voice, direction]

Olga Pitarch, Brigitte Vinson [soprano]

Jeffrey Thompson [tenor]

Emmanuel Vistorky [baritone, bass "alla bastarda"]

Magali Imbert, Pierre Hamon [flutes]

Christine Plubeau [viols]

Charles-Edouard Fantin [lute, baroque guitar, theorbo]

Matthieu Boutineau [keyboard]

RELEASE DATE
27TH OCTOBER 2014



SCHUBERT: Piano Quintet Op. 114, D667, 'The Trout'

Sonatina for violin & piano Op. 137 [cello transcription by Janos Starker]
An Sylvia, Gretchen am Spinnrade, An die Laute

Yossif Ivanov
Beatrice Muthélet
Ophélie Gaillard
Stéphane Logerot
Delphine Bardin

A summit of romantic music in a Schubertiade of outstanding musicians and served by a superb sound recording with the signature of Nicolas Bartholomée.

The Piano Quintet in A major Op. 114 was composed in 1819 (Schubert was 22), at the request of Sylvester Paumgartner, a wealthy music patron and amateur cellist. Its title, Die Forelle (The Trout) refers to its fourth-movement set of variations on the composer's earlier song of that name.

The compelling Sonatina in D Major, Op. posth. 137, no. 1 (1817) is really a sonata for piano and violin (the term sonatina was used to give these pieces greater appeal for amateur musicians). It is heavily influenced by Mozart and Beethoven, Schubert's principal models, and he unmistakably quotes Mozart in the first movement, where he takes up the theme from the E minor Violin Sonata K304.

Label: EVIDENCE classics
File Under: Classical/Chamber
music

Catalogue No: EVCD003

Barcode: 3149028060928

NORMAL Price

Format: 1 CD

Packaging: cristal

Yossif Ivanov [violin, public prize, Reine Elisabeth de Belgique]

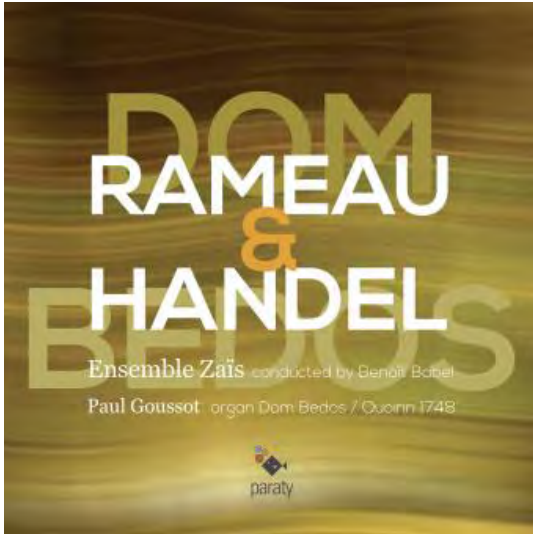
Beatrice Muthélet [viola, Mahler Chamber Orchestra of Claudio Abbado]

Ophélie Gaillard [cello, lauréate du Concours Bach de Leipzig]

Stéphane Logerot [double bass, partner of the Quatuors Ebène, Modigliani, Trio Wanderer]

Delphine Bardin [piano, lauréate du Concours Clara Haskil]

RELEASE DATE
27TH OCTOBER 2014



RAMEAU, HANDEL: Dom Bedos

Ensemble Zaïs
Paul Goussot

HANDEL: Organ Concertos Op.7 No. 4, Op. 4 No. 4, Op. 4 No. 1, Improvised Overture
RAMEAU: Pieces de clavecin en concerts [1741] Troisième Concert,
Quatrième Concert [transcription for organ and orchestra], Ritournelle [Hippolyte et Aricie]

Handel's concertos for organ and Rameau's concert harpsichord pieces figure among the most original works in the keyboard repertoire of the 18th century. The Dom Bedos organ is one of the rare French instruments from the 18th century equipped with a 32-foot manual organ stop, endowing the grand plein-jeu with an incredible depth. The process of re-working and adapting musical material was a very common practice and some of these harpsichord pieces en concert seem to suit the organ perfectly. Whether it is a reduction of an orchestral work to be played by solo harpsichord, or inversely the development of a work so that it may be played by a larger number of musicians, the 18th century abounds in collections of arrangements of the latest fashionable opera airs. Rameau himself, like Handel, was adept at re-writing and often reused a musical idea under several guises.

Play it loud!

Label: Paraty Productions
File Under: Classical/Orchestral
Catalogue No: PTY714127
Barcode: 3760213650191
NORMAL Price
Format: 1 CD
Packaging: digipack

Paul Goussot [organ Dom Bedos / Quoirin 1748]
Ensemble Zaïs / Benoît Babel



Label: Paraty Productions
File Under: Classical/Secular
Vocal music
Catalogue No: PTY214123
Barcode: 3760213650177
NORMAL Price
Format: 1 CD
Packaging: digipack

Isabelle Druet [soprano]
Jean-François Novelli [tenor]
Arnaud Marzorati [baritone]
Yves Rechsteiner [piano]
Antoine Bitran [barrel organ]
Les Lunaisiens

Revolutions

Hymns to glory or Cries of Death: 1830, 1848, 1871

Isabelle Druet, Jean-François Novelli, Arnaud Marzorati,
Les Lunaisiens

Musical chronicles gravitating around the Marseillaise and the three 19th-century revolutions in France

After the ancient régime and a brief Napoleonic craze, France took almost a century to define its national symbols. From 1795 to 1879, it took a long, perilous and bloody route for the Marseillaise to definitely become the national anthem of all the French, and for the tricolour flag (saluted by Béranger in his 'Vieux Drapeau' ['The Old Flag']) to be forever acclaimed as 'standard of the Republic'.

For an epoch often seen as little more than a long stretch of Romantic infatuation, the 19th century was, above all, a century of battles, resistance and barricades. No fewer than three revolutions in 50 years: the 'Trois Glorieuses' of 1830, the Days of February and June 1848, and the 1871 Commune. And we might also mention the Canuts Revolt of 1831 and the June 1832 insurrection, with its drama of the Rue Transnonain...

All along these fratricidal battles, battles of streets and cobblestones painted and described by artists like Delacroix, Victor Hugo, Alexandre Dumas or Berlioz, hymns and songs echoed with the roar of the insurgents' guns and cannons. It was in this atmosphere, this storm of gunpowder and blood, that songwriters like Pierre Dupont and his 'Song of Bread' or 'Of the Workers' or Gustave Leroy and his 'The Ball and the Guillotine' joined forces with the rebels' clamour, with committed and vindictive texts taking aim at successive governments that had proved too clumsy to satisfy the will of a population all too often starved and exploited, prey to doubt and to anger.

Song of glory or keening of death? May all this music renew the struggles of those men of good will who fought for the three values: Liberty, Equality and Fraternity.

RELEASE DATE
27TH OCTOBER 2014



Plainsong: The Echo of Angels

Portsmouth Cathedral Choir

Advent Prose, Hodie Christus Natus est, Verbum Infans, Echo Carol, Psalm 85,
Missa de Angelis: Kyrie – Gloria – Sanctus & Benedictus – Agnus Dei
Psalm 42, Lent Prose, Veni Creator Spiritus,
Missa Deus Genitor Alme: Kyrie – Sanctus & Benedictus – Agnus Dei
Benedictus, Adoro te devote, Organ Meditation on Adoro te devote

'He who sings, prays twice' so said St Augustine of Hippo. The music of Gregorian Chant, or plainsong is the Church's most ancient form of chanted prayer, and perhaps its most haunting and beautiful. It can transport, delight and transform. This recording is a snapshot of how we use plainsong at Portsmouth Cathedral, from the simplest of psalms as sung at weekday Evensong, or a great hymn marking a major Feast Day such as Veni Creator for Pentecost, or through its use in simple choir motets as set here by the Cathedral's Director of Music, David Price.

Portsmouth Cathedral Choir is made up of 22 boy choristers and 12 gentlemen (including 6 Choral Scholars) who contribute to the pattern of daily cathedral worship. The choristers rehearse on weekday mornings at 8.00am before a normal school day in preparation for the week's music. In any normal week the Cathedral Choir sings for at least 6 services.

The Choir also sings at various special services and events both locally and internationally, and has toured Belgium, Holland, Sweden, France and more recently Estonia and Germany. At home in the UK they have also sung at St Paul's Cathedral, the Queen's private chapel at St George's in Windsor Castle and, most recently, at Westminster Abbey. The Choir was involved in the 70th Anniversary of D-Day in including two BBC Radio broadcasts and an International Drumhead Ceremony. The Cathedral Choir maintains strong links with the Royal Navy and takes part in a number of services for them such as the annual Royal Marines Band Remembrance Service and the Second Sea Lord's carol service on HMS Victory.

Label: Convivium Records
File Under: Classical/Choral
Catalogue No: CR025
Barcode: 700153370073
MID Price
Format: 1 CD
Packaging: cristal

Portsmouth Cathedral Choir
Anna Wynne [harp]
David Price [conductor]
David Price, Oliver Hancock, William Wallace
[organ]