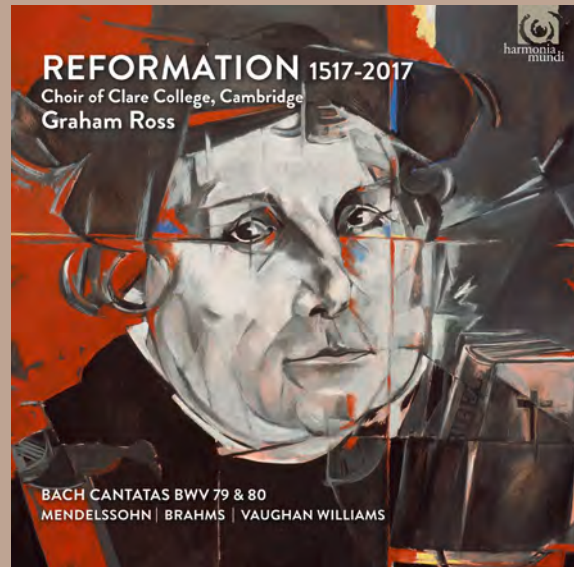


# Classical releases

August 25



## DISTRIBUTED LABELS:

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available August 25th 2017

**PIAS**



## MENDELSSOHN: Violin Concerto, Symphony No. 5 The Hebrides Overture

Isabelle Faust / Freiburger Barockorchester / Pablo Heras-Casado

After the mystical 'Hebrides' Overture and the masterly 'Reformation' Symphony, Mendelssohn embarked on his second violin concerto. After a long gestation in which he polished the orchestration and meticulously revised the solo part, the work was finally premiered in Leipzig in 1845. From David to Joachim, virtuosos honed the violin part with the composer over successive revivals, leaving to posterity traces of their playing style: fingering, bowing and score markings. This precious heritage has been scrutinised by Isabelle, as she did for her Brahms Violin Concerto recording, as a previously unexploited expressive resource. Isabelle Faust, accompanied by the Freiburger Barockorchester, in top form, under the direction of Pablo Heras-Casado, offers us a miracle of purity and lyricism in a freshly-minted interpretation that fulfils Mendelssohn's promise of 'a concerto to make the angels rejoice in heaven'!

### Violin Concerto Op.64 in E minor.

I. Allegro molto appassionato | II. Andante - Allegretto ma non troppo | III. Allegro molto vivace  
(phrasing by Josef Joachim)

### The Hebrides - Concert Overture Op.26

### Symphony No. 5 'Reformation' Op. 107 in D minor

I. Andante. Allegro con fuoco | II. Allegro vivace | III. Andante  
IV. Choral: 'Ein fest Burg' - Andante con moto - Allegro vivace - Allegro maestoso

Isabelle Faust performed at the BBC Proms in London:

Prom 3, Royal Albert Hall, 16th July

Mozart – Symphony No 38, Violin Concerto No 3 with Bernard Haitink, Chamber Orchestra of Europe

**Dfca \*+!'Gi bXUm' 'GYd' &\$%+žA YbXY ggc\ b!'H Y< YVf]XYgž: jZl 'Gna d\ cbnžJ]c`]b'7 cbWf!c`**  
with Pablo Heras-Casado, Freiburg Baroque Orchestra

Label: harmonia mundi  
File Under: Classical/Orchestral  
Catalogue No: **HMM902325**  
Barcode: 3149020232521  
FULL Price  
Format: 1 CD

Isabelle Faust  
[Stradivarius violin 'Sleeping Beauty', 1704]  
Freiburger Barockorchester  
Pablo Heras-Casado

**Isabelle is nominated for Gramophone**

**Artist of the Year 2017**

[Vote here](#): before July 31st!

††† **Promotion on Gramophone newsletter and Presto websites**

††† **Proms competition on our Facebook & Twitter feeds**

††† **Advertised in the September issue of Gramophone**

††† **Interview with Isabelle Faust in BBC Music Magazine**



## J.S.BACH: Cantatas for Bass

Matthias Goerne / Freiburger Barockorchester

In the autumn of 1726 Bach embarked on a series of solo and dialogue cantatas for the first time, in which the virtuoso skills of individual soloists were given pride of place rather than a choir. The poet of this impressive series of solo and dialogue cantatas has recently been identified as the Leipzig theology student Christoph Birkmann (1703-1771), later a pastor in Nuremberg. He reported that he "diligently kept company with the great master, Herr Director Bach, and his choir, and also attended the Collegia Musica in the winter". Among the 'Ich' cantatas of late autumn and winter 1726/27 are the two works recorded here, which have been regarded ever since as pearls of Bach's oeuvre.

Twenty five years after harmonia mundi issued the solo cantatas for bass with Peter Kooj, Collegium Vocale and Philippe Herreweghe, Matthias Goerne, together with Freiburg Baroque, presents two cantatas intimately linked to the celebration of the Lutheran Reformation, as we celebrate its 500th anniversary. The recording has had a long period of fruition, what with Schubert, Schumann, Mahler, and soon Wagner, but this new disc should make its own mark on the discography, just as permanently as its illustrious predecessor.

Label: harmonia mundi

File Under: Classical/Choral

Catalogue No: **HMM902323**

Barcode: 3149020232323

FULL Price

Format: 1 CD

Packaging: digipack

Matthias Goerne [baritone]

Chorales: Christina Roterberg (s),

Isabelle Rejall (s), Florian Feth (t),

Christoph Drescher(b)

Katharina Arfken [oboe, oboe d'amore]

Freiburger Barockorchester

Gottfried von der Goltz [violin, conductor]

1 Ich hatte viel Bekümmernis, BWV21 1: Sinfonia

2-6 Ich will den Kreuzstab gerne tragen, BWV56

7-9 Concerto for oboe d'amore: from Harpsichord Concerto No. 4, BWV1055 A major

10-14 Ich habe genug, BWV82

"Profoundly beautiful singing from one of the finest baritones of his generation. A version of Ich habe genug to speak of alongside the greats...How this wonderful musician fills all Bachians with hope! This is the sort of mature, sophisticated, assured and boundless Bach singing which one hears so rarely these days...A great Bach recording." Gramophone, April 2000 [Decca]

ADVERTISED IN GRAMOPHONE, October issue



## Reformation 1517-2017

Choir of Clare College Cambridge / Clare Baroque  
Graham Ross

In 1517, indignant at mercenary practices of the Catholic Church and convinced that a public debate was needed to restore faith in the founding texts of the Bible, Martin Luther nailed his 95 Theses to the door of the church in Wittenberg Castle. This marked the beginning of the Protestant Reformation, of which he was a seminal figure, which was to spread all over Europe.

Five hundred years later, in 2017, Graham Ross and the Choir of Clare College, Cambridge marked the anniversary with a series of cantatas by J. S. Bach performed liturgically in Clare College Chapel on the eight Sundays of Lent Term. This recording is the culmination of that project, presenting chronologically the two great Reformation cantatas of J. S. Bach and three chorale-based works by Mendelssohn, Brahms and Vaughan Williams, each preceded here by the chorale melody or hymn on which they are based, giving an insight into the emotional and dramatic strength of the Reformation's theological and cultural legacy.

Label: harmonia mundi  
File Under: Classical/Choral  
**Catalogue No: HMM902265**  
Barcode: 3149020226520  
FULL Price  
Format: 1 CD  
Packaging: digipack

Mary Bevan [soprano], Neal Davies [bass],  
Frances Norbury [oboe], Robin Blaze  
[countertenor], Nicholas Mulroy [tenor],  
Rachel Chaplin [oboe da caccia],  
Margaret Faultless [violin]

Recorded on 2 & 4 April 2017 in St John the  
Evangelist, Upper Norwood, London,  
Sessions Producer, Recording Engineer &  
Editor: John Rutter

1 | Martin LUTHER: Ein feste Burg ist unser Gott  
2-9 | JS BACH Arr. WF BACH: Ein feste Burg ist unser Gott, Cantata BWV 80  
10 | Johann CRÜGER: Nun danket alle Gott  
11-16 JS BACH: Gott der Herr ist Sonn und Schild, Cantata BWV 79  
17 | Georg NEUMARK: Wer nur den lieben Gott lässt walten  
18-21 Felix MENDELSSOHN: Wer nur den lieben Gott lässt walten, MVW A 7  
22 | Martin LUTHER: Mit Freud und Freud ich fahr dahin  
23-26 | Johannes BRAHMS: Warum ist das Licht gegeben? Op.74, No.1  
27 | William CROFT: O God, our help in ages past  
28 | Ralph VAUGHAN WILLIAMS: Lord, thou hast been our refuge  
Holly Holt [soprano], Catherine Clark [mezzo-soprano], Jackson Riley [tenor], Christopher Holliday [bass]  
Paul Sharp [trumpet], Nicholas Morris [organ]





## CHARPENTIER: La Descente d'Orphée aux Enfers

Opera in 2 acts [1686-1687]

Ens Correspondances / Sébastien Daucé

Label: harmonia mundi  
File Under: Classical/Opera & Vocal

**Catalogue No: HMM902279**

Barcode: 3149020227923

FULL Price

Format: 1 CD

Packaging: digipack

Orphée: Robert Getchell  
Eurydice: Caroline Weynants  
Daphné: Violaine Le Chenadec  
OEnone: Caroline Dangin-Bardot  
Aréthuse/Proserpine: Caroline Arnaud,  
Lucile Richardot  
Ixion: Stephen Collardelle  
Tantale: Davy Cornillot  
Apollon/Titye Étienne Bazola  
Pluton: Nicolas Brooymans

'La Descente d'Orphée aux Enfers', Charpentier's last short opera, was written for his patron Mademoiselle de Guise [Marie de Lorraine, Duchesse de Guise, Duchesse de Joyeuse, Princesse de Joinville, 1615-88] and constitutes in its breadth and dramatic density a little gem of 17th-century French vocal art.

Charpentier made use of all 10 singers employed by Mademoiselle de Guise at the time, using the Orpheus' myth, albeit one left in suspension, without a resolution; a carefree and happy 'descent' that celebrates Orpheus' song and the enchanting power of music. Charpentier was one of the first French composers to use this story in its full dimensions. He had already produced a short divertissement called 'Orphée descendant aux Enfers', which may be regarded as the earliest example of the French cantata, a miniature vocal genre that flourished in aristocratic gatherings of the early 18th century. Conceived on a larger scale, 'La Descente d'Orphée aux Enfers' unfolds over two acts. The first installs the listener in the bucolic universe typical of the pastorale, peopled by nymphs led by Daphne, Arethusa and OEnone, who have come to celebrate the wedding of their companion Eurydice with the shepherd Orpheus. Eurydice is mortally wounded by a serpent and her sudden death leaves her companions and Orpheus distraught and tearful. The longer Act Two traces Orpheus' difficult quest through the Underworld, where he charms first of all the damned souls, then Proserpina and Pluto, with his songs in the hope of bringing Eurydice back with him. He is finally allowed to leave with Eurydice, though warned that he must not meet her gaze until he has seen the light of day once more; otherwise, he will have to abandon her to the realm of the dead for ever. Charpentier's manuscript stops at this point, as Orpheus commences his journey back to the light, leaving the denizens of the Underworld in despair at his departure.

A poetic experience amid the depths of night, which inspired Sébastien Daucé and his Ensemble Correspondances in this new edition, recorded in Grenoble in January last year.

### Act 1

1 | Ouverture 2 | Scène 1: Inventons mille jeux 3 | Compagnes fidèles 4 | Soutiens-moi, chère OEnone  
5 | Scène 2: Ah ! Bergers, c'en est fait 6 | Entrée de Nymphes et de Bergers désespérés 7 | Lâche amant  
8 | Scène 3: Ne tourne point, mon fils 9 | Que d'un frivole espoir

### Act 2 The Underworld

10 | Scène 1: Affreux tourments | 11 | Scène 2 : Cessez, cessez fameux coupables 12 | Quelle touchante voix  
13 | Je ne refuse point | 14 | Il n'est rien aux Enfers 15 | Entrée des Fantômes 16 | Scène 3: Que cherche en mon palais  
17 | Je ne viens point ici 18 | Pauvre amant 19 | Eurydice n'est plus 20 | Le destin est contraire  
21 | Tu ne la perdras point 22 | Quel charme impérieux 23 | Souviens-toi du larcin  
24 | Je cède, je me rends 25 | Scène 4: Vous partez donc 26 | Entrée des Fantômes

RELEASE DATE  
25TH AUGUST 2017



## ROSSI: L'Orfeo

Tragi-comedy in three acts, premiere 1647 March 2nd, Palais-Royal, Paris  
Pygmalion / Raphaël Pichon

Raphaël Pichon recreates here this lost version of the the myth of Orpheus by Luigi Rossi. Jetske Mijnsen's staging, live from the Opéra national de Lorraine in 2016, transposes the story into contemporary terms.

"One very quickly realises that what we have here is a missing link, the work that forms the transition between Monteverdi and the bel canto of Cavalli...the cost of the work's production was judged exorbitant, which is said to have to have stirred up resentment against Cardinal Mazarin, who commissioned it, and to have precipitated the events of the Fronde rebellion. Thus ended the French adventure of one of the greatest Italian composers, and the first opera performed in France was condemned to be forgotten and misunderstood.

...We modelled the orchestration on 'Il palazzo incantato', Rossi's other opera, which meant scoring in five, seven or even nine parts. Rossi's cantatas, a genre in which he excelled, and for which we have much more reliable sources, helped us with the partial rewriting of the basso continuo. We also had recourse to a tradition widespread at the time, namely the use of arias borrowed from other composers. Here, two canzoni by Cavalli and Ferrari, sung by two buffo characters, fit perfectly into the work....

We took account of all these different elements in asking ourselves if it was worth reviving. And the reconstruction brought us confirmation of what at first might have seemed no more than a simple intuition: we are dealing here with one of the greatest musical and dramatic masterpieces of the seventeenth century." Raphael Pichon [from the booklet notes]

Label: harmonia mundi  
File Under: Classical/Opera &  
Vocal  
**Catalogue No: HMD985905859**  
Barcode: 3149020905807  
SPECIAL Price  
Format: 1 DVD+1 Blu-ray

Orfeo: Judith van Wanroij  
Euridice: Francesca Aspromonte  
Aristeo: Giuseppina Bridelli  
Venere, Proserpina: Giulia Semenzato  
Augure, Plutone: Luigi de Donato  
Nutrice, Amore: Ray Chenez  
Satiro: Renato Dolcini  
Vecchia: Dominique Visse  
Endimione, Caronte: Victor Torres  
Momo: Marc Mauillon  
Apollo: David Tricou

RELEASE DATE  
25TH AUGUST 2017



## The Art of Dancing

21st-Century Concertos for Trumpet, Piano and Strings

Simon Desbruslais

Simon Desbruslais returns to disc on Signum with an album that continues to expand the repertoire of the trumpet even further, with four new commissions for trumpet, piano and string Orchestra.

Toby Young's 'The Art of Dancing' is described by the composer as being "a modern homage to the baroque dance suite", drawing inspiration from modern dance music styles including Acid House, Garage and Drum & Bass. Geoffrey Gordon's 'Saint Blue' is inspired by the visionary artist Wassily Kandinsky, creating a double concerto with a remarkable jazz-inspired cadenza featuring trumpet, piano and double bass. Deborah Pritchard's 'Seven Halts on the Somme' responds to the series of oil paintings by artist Hughie O'Donoghue that depicting seven stopping points for British troops during the Battle of the Somme, one of the most bloody conflicts of the First World War. Finally, Nimrod Borenstein's 'Concerto for Piano, Trumpet and String Orchestra' juxtaposes rhythms to create a multiplicity of different atmospheres in this highly effective and powerful work.

For these première recordings Simon Desbruslais performs with pianist Clare Hammond, accompanied by the English String Orchestra under Kenneth Woods.

### TRACK LISTING

1-7 Toby YOUNG: The Art of Dancing

8 Geoffrey GORDON: Saint Blue

9-15 Deborah PRITCHARD: Seven Halts on the Somme

16-18 Nimrod BORENSTEIN: Concerto for piano, trumpet and string orchestra, Op. 74

Advertised in BBC Music Magazine, October issue

Label: Signum Classics

File Under: Classical/Instrumental

Catalogue No: **SIGCD513**

Barcode: 635212051320

FULL Price

Format: 1 CD

Packaging: cristal

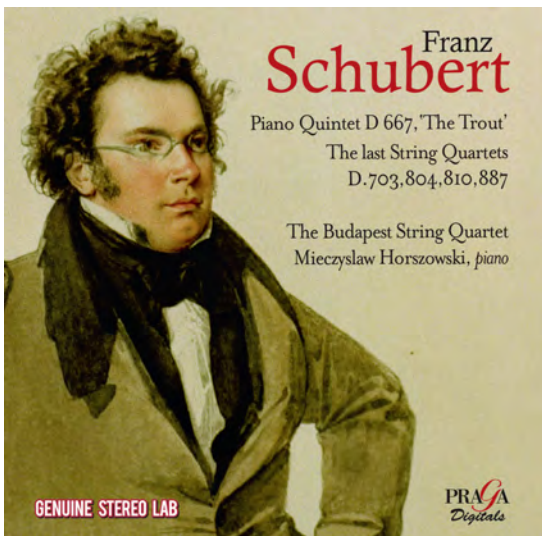
Simon Desbruslais [trumpet]

Clare Hammond [piano]

English String Orchestra

Kenneth Woods [conductor]

RELEASE DATE  
25TH AUGUST 2017



## SCHUBERT: Piano Quintet D667 'The Trout'

The last String Quartets

Budapest Quartet

Mieczyslaw Horszowski

In one CD set, a considerable part of their Schubert legacy (1934-1962) from the Budapest String Quartet, in new CD transfers.

CD1: 1-5 Piano Quintet in A major, D667 'The Trout' 8-11 January 1962, New York

6 String Quartet No. 12 in C minor (fragment), D703 'Quartettsatz' 4 April 1934, Abbey Road Studios, London, HMV DB2221

7-10 String Quartet No. 13 in A minor, D804 'Rosamunde' 19 May 1953, Coolidge Auditorium, played on the Stradivarius instruments in the Gertrude Clarke Whitall Collection, Library of Congress, Washington DC

CD2: 1-4 String Quartet No. 14 in D minor, D810 'Death and the Maiden' 13 May 1953, Coolidge Auditorium, played on the Stradivarius instruments in the Gertrude Clarke Whitall Collection, Library of Congress, Washington DC

5-8 String Quartet No. 15 in G Major, D887 14 May 1953, Coolidge Auditorium, played on the Stradivarius instruments in the Gertrude Clarke Whitall Collection, Library of Congress, Washington DC

Label: Praga Digital

File Under: Classical/Chamber music

Catalogue No: PRD250386

Barcode: 3149028116526

MID Price

Format: 2 CD

Packaging: cristal

Budapest Quartet

Mieczyslaw Horszowski [piano]

Julius Levine [double-bass]