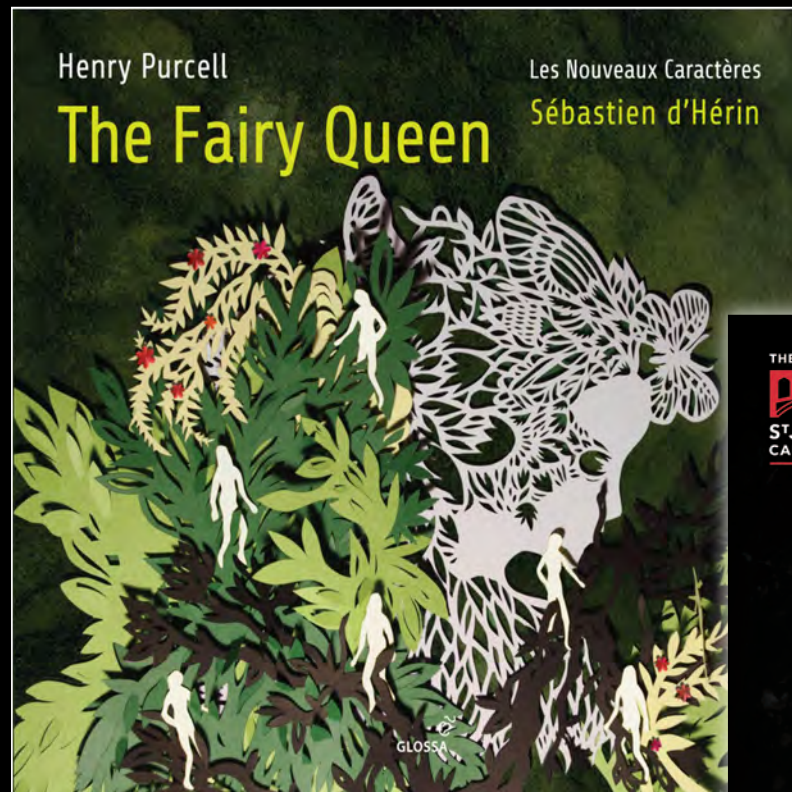


Classical releases September 15

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available September 15th 2017

PIAS

RELEASE DATE
15TH SEPTEMBER

20
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CLASSICS
EST. 1997



Kyrie: Poulenc, Kodaly, Janacek

The Choir of St John's College, Cambridge / Andrew Nethsingha

The Choir of St John's College, Cambridge return to disc with three 20th Century masterpieces: Poulenc's Mass in G Major; last recorded by the choir over 40 years ago under the iconic George Guest; Kodály's 'Missa Brevis' and Janáček's 'Otcenáš' (Our Father). All 3 works make use of highly distinctive musical languages, yet all are tonal and highly accessible. It's sheer choral heaven to have all three works on one disc!

This disc follows the choir's debut release of works by Jonathan Harvey 'Deo' (SIGCD456), which was awarded the choral prize at the 2017 BBC Music Magazine Awards.

1-5 DCI @B7 . 'A Ugg']b'; ž: D, -

I. Kyrie | II. Gloria | III. Sanctus | IV. Benedictus | V. Agnus Dei |

6-13 ? C85 @M 'A]ggU6 fYj]g

I. Introitus | II. Kyrie | III. Gloria | IV. Credo | V. Sanctus | VI. Benedictus | VII. Agnus Dei | VIII. Ite, Missa Est

14-18 >5 B579 ? . 'CHWbzýž>K ' =J #&-

I. Otce náš | II. Bud' vule tvá | III. Chléb náš | IV. A odpust nám | V. Neuvod' nás

58J9FH-G98 'B'667 'AI G-7 žCWcVYf']ggi Y

"Certainly these are difficult works, including various vocal techniques hardly common in the normal run of church music, but the investment the choir has clearly put into them really gives extraordinary results...this recording is outstanding on every count: remarkable and under-performed repertoire, beautifully performed and recorded"

Gramophone

Label: Signum Classics
File Under: Classical/Choral
Catalogue No: **SIGCD489**
Barcode: 635212048924
FULL Price
Format: 1 CD
Packaging: digipack

The Choir of St John's College, Cambridge
Andrew Nethsingha [director]

RELEASE DATE
15TH SEPTEMBER
2017



GLOSSA



PURCELL: The Fairy Queen, London 1692-3

Les Nouveaux Caractères / Sébastien d'Hérin

With 'The Fairy Queen', Sébastien d'Hérin and Les Nouveaux Caractères set down on record their musical vision of one of Henry Purcell's most compelling dramatic works. The 1692/1693 work dates from around half a century before two other Baroque scores which Les Nouveaux Caractères has tackled recently and received significant critical approval: Leclair's 'Scylla et Glaucus' and Rameau's 'Les Surprises de l'Amour' (the latter, like 'The Fairy Queen', appearing on Glossa). Being a semi-opera, the music of 'The Fairy Queen' doesn't need to follow a narrative methodically from start to finish and, indeed, what we get is essentially a series of self-contained masques.

Purcell channels the spirit of William Shakespeare's 'A Midsummer Night's Dream' rather than using the text of that comedy; many characters appear across the work but yet Purcell's music is of great coherence.

Not unlike Purcell himself, Sébastien d'Hérin has opted not to use a formal chorus but to have a long-established team of musical partners singing the choral parts as well as the solo roles. Among the modern-day singers are Anders Dahlin, Samuel Boden, Caitlin Hulcup (who sings "An Epithalamium"), Virginie Pochon, Guillaume Andrieux, Hjördis Thébault and Caroline Mutel (to whom is entrusted "The Plaint"). Alongside the typical instruments of the string, wind and continuo departments of d'Hérin's orchestra are to be found a serpent, a cornett and a regal.

In the booklet essay, the conductor himself explains how this new production of 'The Fairy Queen' has taken shape over a period of ten years.

CD I [60:01]

First & Second Music | Overture | First Act | Second Act | Third Act

CD II [63:51]

Fourth Act | Fifth Act

Recorded in Lyon (Théâtre Laurent Terzieff -Ensatt), France, in September 2016

Label: Glossa

File Under: Classical/Opera &
Vocal

Catalogue No: GCD922702

Barcode: 8424562227026

2 FOR 1.5

Format: 2 CD

Packaging: digipack

Caroline Mutel, Virginie Pochon,
Hjördis Thebault, Caitlin Hulcup,
Christophe Baska, Julien Picard,
Anders Dahlin, Samuel Boden,
Guillaume Andrieux, Kevin Greenlaw,
Ronan Nédélec, Frédéric Caton

RELEASE DATE
15TH SEPTEMBER
2017

ACCENT



JS BACH: Cantatas for the Complete Liturgical Year

La Petite Bande / Sigiswald Kuijken

There was huge scepticism towards Joshua Rifkin, and later Andrew Parrott's, notion that Bach's sacred vocal works were originally written for solo voices. Now this interpretation is establishing itself more and more. With this edition of one cantata for each Sunday, and the great feasts of the ecclesiastical year, Sigiswald Kuijken and his ensemble La Petite Bande espoused this approach and give it credence in these excellent performances, recorded 2004-14.

"Among current cantata series Sigiswald Kuijken's has a distinctive place, his one-to-a-part voices and few instruments achieving striking delicacy. His vocal soloists sing with disarming simplicity and ease in arias, and blend superbly in ensemble. A rare treat, Kuijken – and Bach – at their very best."
BBC Music Magazine, March 2010

Booklet pdf with complete tracklisting available on request

Label: Accent Records
File Under: Classical/Choral
Catalogue No: ACC25319
Barcode: 4015023253193
SPECIAL Price
Format: 19 CD
Packaging: box set

soprano: Gerlinde Sämman
Siri Thornhill, Elisabeth Hermans
Yeree Suh, Sophie Karthäuser
alto: Petra Noskaiová
tenor: Christoph Genz
Jan Kobow, Marcus Ullmann
bass: Jan Van der Crabben
Dominik Wörner

RELEASE DATE
15TH SEPTEMBER



A FANCY

Le Caravansérail / Bertrand Cuiller

In their first recording for harmonia mundi, Bertrand Cuiller and the musicians of Le Caravansérail immerse us in the dreamlike world of the London theatre of the 17th century. Incidental music, airs, dances and inventive melodies combining the English tradition and French and Italian innovations are the ingredients that make up the five imaginary tableaux of this reconstruction of the period, illuminated by the voice of the distinguished soprano, Rachel Redmond. Bertrand Cuiller studied with Christophe Rousset and Pierre Hantaï and was a prizewinner at the Bruges International Harpsichord competition. He has played with such prestigious ensembles as Le Concert Spirituel, Stradivaria, Le Poème Harmonique and La Rêveuse and has recorded for Alpha and Mirare.

1-4 PART 1

Matthew LOCKE: Curtain Tune | Henry PURCELL: Overture; Hornpipe | Giovanni Battista DRAGHI: Where are thou, God of Dreams!

5-9 PART 2

DRAGHI: Must I ever sigh in vain? | PURCELL: I see, she flies me; Second music; O Solitude! | MATTHEW LOCKE: Lilk 10-16 PART 3

PURCELL: First Act Tune; 'Twas within a furlong of Edinboro' town | Samuel AKEYRODE: From drinking of Sack by the Pottle

ANONYMOUS: First music; Saraband; Second music | Louis GRABU: O Jealousy!

17-20 PART 4

PURCELL: Curtain Tune | Ah me! To many deaths decreed | John BLOW: A ground

LOCKE & Christopher GIBBONS: Fly, my children

21-25 PART 5

LOCKE: Canon a 4 in 2; The Descending of Venus | PURCELL: See, even Night herself is here; Symphony

James HART: Adieu to the Pleasures and Follies

Label: harmonia mundi

File Under: Classical/Instrumental

Catalogue No: **HMM902296**

Barcode: 3149020229620

FULL Price

Format: 1 CD

Le Caravansérail

Bertrand Cuiller [conductor, organ]

[Rachel Redmond [soprano]]

RELEASE DATE
15TH SEPTEMBER



Alfonso X The Wise: Cantigas de Santa Maria

Strela do dia

Hespèrion XXI / La Capella Reial de Catalunya / Jordi Savall

The 'Cantigas de Santa Maria' (Canticles of Holy Mary) are 420 poems with musical notation, written during the reign of Alfonso X The Wise (1221–1284) and often attributed to him. It is one of the largest collections of monophonic songs from the Middle Ages and is characterised by the mention of the Virgin Mary in every song.

The reissue in remastered multichannel sound of this 1993 landmark recording enables us to hear Jordi Savall and his ensembles at their best. Instrumental and vocal pieces alternate and paint a vivid picture of a repertoire, that contributed much to the birth of Western music.

1. Introducción (CSM 176) 1'38
2. Santa Maria, strela do dia (CSM 100) 2'57
3. Pero cantigas de loor (CSM 400) 3'49
4. Instrumental (CSM 123) 3'41
5. Muito faz grand'erro (CSM 209) 12'25
6. Por nos de dulta tirar (CSM 18) 8'07
7. Instrumental (CSM 142) 4'13
8. Pode por Santa Maria (CSM 163) 5'08
9. Miragres fremosos faz por nos (CSM 37) 4'15
10. Instrumental (CSM 77-119) 4'08
11. De toda chaga ben pode guarir (CSM 126) 10'05
12. Pero que seja a gente (CSM 181) 6'19
13. O ffondo do mar tan chão (CSM383) 8'36
14. Conclusión (CSM 176) 2'52

"There has been a spate of recordings of early Spanish music in recent times, but few of those that have come my way were made by the Spaniards themselves...It is a recording of immense charm and simplicity. The short modal melodies are compelling, even after the constant repetition of multiple stanzas...The Spaniards themselves come into their own, as one would expect, in the highly rhythmic songs (Miragres fremosos is a typical example), with their strange uneven phrase lengths. The instrumental interludes provide light relief" Gramophone, January 1994

Label: Alia Vox

File Under: Classical/Choral

Catalogue No: AVSA9923

Barcode: 8435408099233

MID Price

Format: 1 SACD

Packaging: digipack

Hespèrion XXI

La Capella Reial de Catalunya

Jordi Savall

February 1993 in Cardona, Spain

RELEASE DATE
15TH SEPTEMBER



Domenico Dall'Oglio: Violin Sonatas

from: XII Sonate A Violino e Violoncello, o Cimbalo, dedicate a Sua Eccellenza il Sig. Conte Rinaldo Lowenwolde, Gran Maresciallo di Corte di sua Maesta Imperatrice di tutte le Russie. (Paris 1738)

The rising Russian star violinist Maria Krestinskaya who has made recent collaborations with artists like Michael Chance, Paul O'Dette, Stephen Stubbs, Phoebe Carrai, Kristian Bezuidenhout, Bob van Asperen and Dmitry Sinkowsky, who all acknowledge her great potential, presents her debut CD as a solo artist.

The six sonatas with continuo by Domenico dall'Oglio, probably a pupil of Giuseppe Tartini, are very attractive miniatures which allow for a wide variety of nuances, well suited to Krestinskaya's virtuosic, yet highly sensitive, playing style.

- 1-4 Sonata no. 1
- 5-8 Sonata no. 4
- 9-11 Sonata no. 8
- 12-14 Sonata no. 9
- 15-25 Sonata no. 12

Label: Pan Classics

File Under: Classical/Instrumental

Catalogue No: PC10378

Barcode: 7619990103788

FULL Price

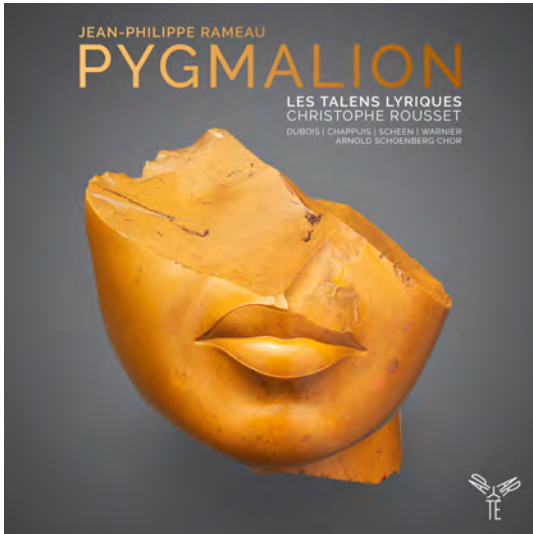
Format: 1 CD

Packaging: digipack

Maria Krestinskaya [baroque violin: Giovanni Paolo Maggini, Brescia 1627]

Grigory Krotenko [bassetto: Giovanni Paolo Maggini Brescia 1600, restored by Alexey Vorobyev, Moscow 2016]

Imbi Tarum [harpsichord: after Giusti by John Byron Will, Portland 1983;
organ: Norbert Kirchner 1995]



Label: Aparté
File Under: Classical/Choral
Catalogue No: **AP155**
Barcode: 3149028114324
FULL Price
Format: 1 CD
Packaging: digipack

Pygmalion: Cyrille Dubois
Céphise: Marie-Claude Chappuis
La Statue: Céline Scheen
L'Amour: Eugénie Warnier
Arnold Schoenberg Chor

[NB revised release date](#)

RAMEAU: Pygmalion, acte de ballet

Les Fêtes de Polymnie, orchestral suite

Les Talens Lyriques / Christophe Rousset

Rameau's 'acte de ballet' 'Pygmalion', was the composer's first work to bear that designation. The term denotes a one-act opera with the usual solo numbers, duets, and choruses, interspersed with dance episodes and is generally more pageant-like than plot-driven! The opera was performed 30 times in 1748 and was revived to rapturous acclaim three years later.

The story of Pygmalion dates back to Greek and Roman mythology: the sculptor of the title forswears marriage, but then falls in love with his own perfect representation of a woman, beseeching Aphrodite (or Venus) to bring her to life. In Rameau's hands, the story became a sunny romantic comedy and one of his best-loved works. Like Ovid's Love, Christophe Rousset gives life to this score and leads a new and essential reading.

Pygmalion. Acte de ballet (1748)

1. Ouverture | 2. Scène 1 – Pygmalion : « Fatal Amour, cruel vainqueur »
3. Scène 2 – Pygmalion, Céphise : « Pygmalion, est-il possible que tu sois insensible »
4. Scène 3 – Pygmalion, la Statue : « Que d'appas ! Que d'attraits ! »
5. « D'où naissent ces accords » | 6. « Quel prodige ? Quel dieu ? » | 7. « De mes maux à jamais »
8. Scène 4 – L'Amour, Pygmalion, la Statue : « Du pouvoir de l'Amour »
9. « Jeux et ris qui suivez mes traces » ariette vive et gracieuse
10. Les différents caractères de la danse | 11. Sarabande pour la Statue
12. « Le peuple dans ces lieux s'avance »
13. Scène 5 – Pygmalion, la Statue, choeurs : air gay pour l'entrée du peuple qui vient admirer la Statue
14. Gavottes | 15. « L'Amour triomphe » | 16. Pantomime niaise et un peu lente
17. Pantomime très vive | 18. « Règne, Amour » | 19. Air gracieux | 20. Contredanse
- 21-30 Les Fêtes de Polymnie. Suite d'orchestre (1745)

CONCERT: London 26/2/18