



'Britain's brightest record label'

Founded in 1980, Hyperion is an independent British classical label devoted to presenting high-quality recordings of music of all styles and periods from the twelfth century to the twenty-first. We named our label after an altogether splendid figure from Greek mythology. Hyperion was one of the Titans, and the father of the sun and the moon – and also of the Muses, so we feel that we are fulfilling his modern role by giving the art of music to the world.

The repertoire available on Hyperion ranges over the entire spectrum of music – orchestral, chamber and instrumental, choral and solo vocal, sacred and secular – and much of it is unique to Hyperion. The catalogue currently comprises over 1600 albums and about 40 new titles are issued each year.

Fondé en 1980, Hyperion est un label britannique indépendant voué entièrement à la musique classique et à la présentation d'enregistrements de qualité, couvrant tous les genres et les périodes allant du 12^e siècle au 21^e siècle. Nous avons emprunté le nom du label à un splendide personnage de la mythologie grecque. Hypérion était l'un des Titans et le père du Soleil et de la Lune – et également celui des Muses ... Nous pensons donc l'avoir mis justement à contribution à l'époque moderne, en lui faisant offrir la musique.

Le label Hyperion propose un répertoire qui couvre l'ensemble des genres musicaux – musique orchestrale, musique de chambre et instrumentale, chant choral et chant vocal, musique sacrée et séculaire – et qu'Hyperion est bien souvent le seul à offrir. Le catalogue comprend actuellement plus de 1600 CD et nous publions chaque année environ 40 nouveaux titres.

Hyperion wurde 1980 gegründet und ist ein britisches klassisches Label, das der Produktion und Darbietung hochqualitativer Aufnahmen von Musik in allen Stilrichtungen und Perioden vom 12. Jahrhundert bis zum 21. gewidmet ist. Wir benannten unser Label nach einer durch und durch herrlichen Gestalt aus der griechischen Mythologie: Hyperion war einer der Titanen, Vater der Sonne und des Mondes – wie auch der Musen – und wir sind daher überzeugt, dass wir seine moderne Rolle erfüllen, indem wir der Welt die Kunst der Musik schenken.

Das auf Hyperion erhältliche Repertoire umfasst das gesamte Spektrum der Musik – Orchester- und Kammermusik, Instrumentalmusik, Chor- und Sologesang, geistlich und weltlich – oft exklusiv auf Hyperion. Unser Katalog umfasst derzeit über 1600 CDs und jedes Jahr kommen 40 neue Titel heraus.

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New releases—July 2018



GEORGE FRIDERIC HANDEL (1685-1759)

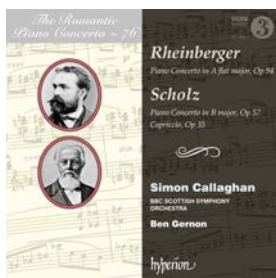
Handel's finest arias for Base Voice – 2

Nell'africane selve; Concerto grosso in F major, HWV315
Gelido in ogni vena; Tu di pietà mi spogli (Siroe, Re di Persia)
Turn not, O Queen, thy face away; How art thou fall'n from thy height! (Esther)
When storms the proud; Ah, canst thou but prove me! (Athalia)
Opprest with never-ceasing grief (Belshazzar); È ver che all'amo intorno (Catone); Piangi pur (Tolomeo, Re di Egitto); See, the raging flames arise; Shall I in Mamre's fertile plain (Joshua); Vieni, o cara (Rinaldo)

CHRISTOPHER PURVES baritone, ARCANGELO / JONATHAN COHEN

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68152

Available Friday 29 June 2018



JOSEPH RHEINBERGER (1839-1901) & BERNHARD SCHOLZ (1835-1916)

Piano Concerto & Capriccio

RHEINBERGER Piano Concerto in A flat major, Op 94

SCHOLZ Piano Concerto in B major, Op 57

Capriccio for piano and orchestra, Op 35

SIMON CALLAGHAN piano

BBC SCOTTISH SYMPHONY ORCHESTRA / BEN GERMON

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68225

Available Friday 29 June 2018



JOSEF SUK (1874-1935)

Piano Music

Jaro (Spring), Op 22a

Letní dojmy (Summer impressions), Op 22b

Klavírní skladby (Piano pieces), Op 7

Nálady (Moods), Op 10

JONATHAN PLOWRIGHT piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68218

Available Friday 29 June 2018



SEBASTIÁN DE VIVANCO (c1551-1622)

Missa Assumpsit Jesus & motets

Missa Assumpsit Jesus; Assumpsit Jesus Petrum; O sacrum convivium

De profundis; Versa est in luctum; Surge, propera, amica mea

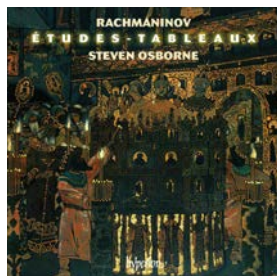
Assumpta est Maria; Veni, dilecte mi; Magnificat primi toni

DE PROFUNDIS / ROBERT HOLLINGWORTH

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68257

Available Friday 29 June 2018

New releases—August 2018



SERGEI RACHMANINOV (1873-1943)

Études-tableaux

Études-tableaux, Op 33

Études-tableaux, Op 39

STEVEN OSBORNE piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68188

Available Friday 27 July 2018



SIR JAMES MacMILLAN (b1959)

String Quartets

Visions of a November Spring (String Quartet No 1)

Why is this night different? (String Quartet No 2)

String Quartet No 3

ROYAL STRING QUARTET

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68196

Available Friday 27 July 2018



RICHARD STRAUSS (1864-1949)

Duet-Concertino

Duet-Concertino, TrV293

MIKHAIL GLINKA (1804-1857) Trio pathétique in D minor

LUDWIG VAN BEETHOVEN (1770-1827) Trio in E flat major, Op 38

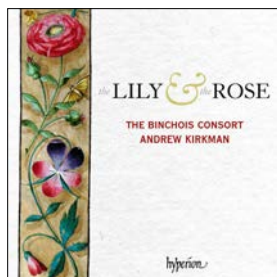
LAURENCE PERKINS bassoon

SARAH WATTS clarinet, MARTIN ROSCOE piano

ROYAL SCOTTISH NATIONAL ORCHESTRA / SIAN EDWARDS

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68263

Available Friday 27 July 2018



The Lily & the Rose

Adoration of the Virgin in sound and stone

ANON Salve sancta parens; Virga Jesse floruit; Matronarum hec matrona;

JOHN BEDYNGHAM (dc1459/60) Superno nunc emittitur; BEDYNGHAM or

WALTER FRYE (d1475) Sancta Maria, succurre miseris; COOKE (c1385-?1442)

Stella celi extirpavit; DAMETT (?1389/90-1436/7) Salve porta paradisi; JOHN

DUNSTAPLE (c1390-1453) Ave maris stella; Gaude virgo salutata; Sancta

Maria, succurre miseris; FOREST (fl1400-1450) Qualis est dilectus; FOWLER

(flc1460-1460) O quam glorifica; FRYE Missa Flos regalis; Kyrie 'So ys

emprentid'; GUILLAUME LE ROUGE (flc1450-1465) Stella celi extirpavit;

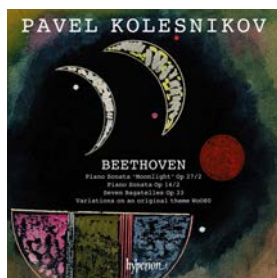
JOHN PLUMMER (?c1410-c1484) Anna mater matris Christi

THE BINCHOIS CONSORT / ANDREW KIRKMAN

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68228

Available Friday 27 July 2018

New releases—September 2018



LUDWIG VAN BEETHOVEN (1770-1827)

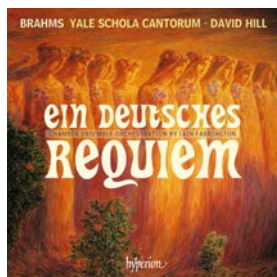
Moonlight Sonata & other piano music

Piano Sonata in C sharp minor 'Moonlight', Op 27 No 2
Piano Sonata in G major, Op 14 No 2
Seven Bagatelles, Op 33
32 Variations on an original theme in C minor, WoO80
Andante in C major, WoO211; Presto in C minor, WoO52
Allegretto in C major, WoO56; Allegretto in C minor, WoO53

PAVEL KOLESNIKOV piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68237

Available Friday 31 August 2018



JOHANNES BRAHMS (1833-1897)

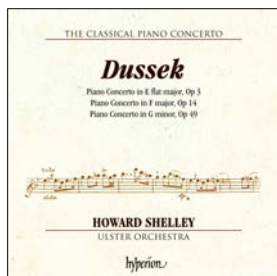
Ein deutsches Requiem

Ein deutsches Requiem, Op 45
(chamber ensemble orchestration by Iain Farrington)

YALE SCHOLA CANTORUM / DAVID HILL

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68242

Available Friday 31 August 2018



JAN LADISLAV DUSSEK (1760-1812)

Piano Concertos Opp 3, 14 & 49

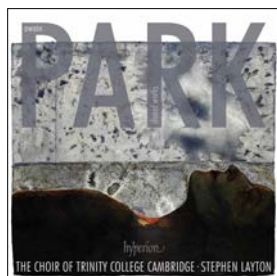
Piano Concerto in E flat major, Op 3
Piano Concerto in F major, Op 14
Piano Concerto in G minor, Op 49

HOWARD SHELLEY piano

ULSTER ORCHESTRA / HOWARD SHELLEY

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68211

Available Friday 31 August 2018



OWAIN PARK (b1993)

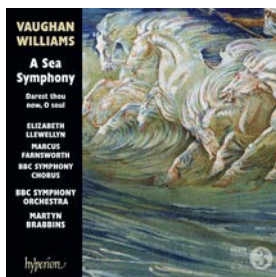
Choral Works

The wings of the wind; Upheld by stillness
Trinity Fauxbourdons (Magnificat & Nunc dimittis)
Above the stars my Saviour dwells; Phos hilaron
Ave maris stella; Judas mercator pessimus
Justorum animae; Beati quorum via; Caelos ascendit hodie
For the fallen; The Lord's Prayer; I wonder as I wander; The spirit breathes
TRINITY COLLEGE CHOIR CAMBRIDGE / STEPHEN LAYTON

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68191

Available Friday 31 August 2018

New releases—October 2018



RALPH VAUGHAN WILLIAMS (1872-1958)

A Sea Symphony

A Sea Symphony (Symphony No 1)

Darest thou now, O soul (for unison chorus and strings)

MARCUS FARNSWORTH baritone, ELIZABETH LLEWELLYN soprano

BBC SYMPHONY CHORUS

BBC SYMPHONY ORCHESTRA / MARTYN BRABBINS

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68245

Available Friday 28 September 2018



FRÉDÉRIC CHOPIN (1810-1849) & FRANZ SCHUBERT (1797-1828)

Cello Sonata & Arpeggione Sonata

CHOPIN Cello Sonata in G minor, Op 65

Introduction and Polonaise brillante in C major, Op 3

CHOPIN/ISSERLIS Nie ma czego trzeba, Op 74 No 13

AUGUSTE FRANCHOMME (1808-1884) Nocturne in C minor, Op 15 No 1

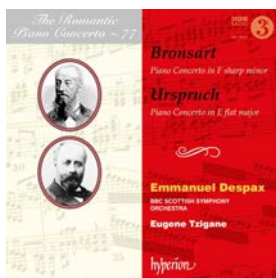
SCHUBERT Arpeggione Sonata in A minor, D821

SCHUBERT/ISSERLIS Nacht und Träume, D827

STEVEN ISSERLIS cello, DÉNES VÁRJON piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68227

Available Friday 28 September 2018



HANS BRONSART VON SCHELLENDORF (1830-1913)

& ANTON URSPRUCH (1850-1907)

Piano Concertos

BRONSART Piano Concerto in F sharp minor, Op 10

URSBRUCH Piano Concerto in E flat major, Op 9

EMMANUEL DESPAX piano

BBC SCOTTISH SYMPHONY ORCHESTRA / EUGENE TZIGANE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68229

Available Friday 28 September 2018



GUILLAUME DE MACHAUT (c1300-1377)

The gentle physician

S'onques dolereusement 'Le lay de confort'; De Fortune (3vv & 4vv versions)

De bonté, de valour; J'aim miex languir; Quant ma dame; Je vivroie liement

Helas! et comment aroie; Dame, comment qu'amez

Maugré mon cuer / De ma dolour / Quia amore langueo

THE ORLANDO CONSORT

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68206

Available Friday 28 September 2018



FRANZ LISZT (1811-1886)

New Discoveries – 4

Magyar Rapszódia No 23 in C sharp minor 'Rêves et fantaisies', S242/23;

Preludio funebre, S205b; La lugubre gondola, S199a/ii; Bülow-Marsch, S229b;

Dem Andenken Petöfi's, S195ii; Den Schutz-Engeln 'Angelus', S162a/i; Den

Zypressen der Villa d'Este [I], S162b/1; Danse des sylphes de La damnation

de Faust de Hector Berlioz, S474a; Maometto II de Rossini 'Fantaisie', S421b;

Largo en si mineur, S692p/1; Essai sur l'indifférence, S692p/2; Klavierstück in

es-Moll, S692n; Kavallerie-Geschwindmarsch, S460; Album-Leaves 'Aus dem

Mephisto-Walzer', S167m/2; 'Düsseldorf Preludio', S163f/2; 'Ave Maria', S164q;

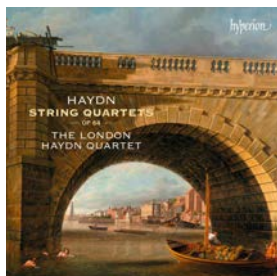
'Dublin', S164r; 'An die Künstler I & II', S166t/1 & 2

LESLIE HOWARD piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68247

Available Friday 28 September 2018

New releases—November 2018



JOSEPH HAYDN (1732-1809)

String Quartets, Op 64

performed from the London Forster edition

No 1 in C major; No 2 in B minor; No 3 in B flat major
No 4 in G major; No 5 in D major 'The Lark'; No 6 in E flat major

THE LONDON HAYDN QUARTET

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68221

Available Friday 2 November 2018



The Passing mesures

Music of the English virginalists

ANON The Scottish gigue; Variations on the Romanesca; BULL Chromatic pavan and galliard 'Queen Elizabeth's'; Fantasia 'Mr Dr Bull'; BYRD The nyntn pavan and galliarde, the Passing measures; Ut, re, mi, fa, sol, la;
DOWLAND/ANON Can she excuse my wrongs?; GILES FARNABY Fantasia; Woody-Cock; Tell mee, Daphne; Why aske you; RICHARD FARNABY Nobodyes Gigue; GIBBONS Pavin 'M. Orlando Gibbons'; The woods so wild; WILLIAM INGLT The leaves bee greene; TOMKINS Barafostus Dreame; Pavana

MAHAN ESFAHANI harpsichord

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68249

Available Friday 2 November 2018



ANTOINE DE FÉVIN (c1470-1511/12)

Missa Ave Maria & Missa Salve sancta parens

Missa Ave Maria; Missa Salve sancta parens

Ascendens Christus in altum; Sancta Trinitas a 4

FÉVIN/BRUCK Sancta Trinitas a 6; CHANT Salve sancta parens

THE BRABANT ENSEMBLE / STEPHEN RICE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68265

Available Friday 2 November 2018



FRANZ LISZT (1811-1886)

The Complete Songs – 5

Freudvoll und leidvoll, S280i/ii; Die Lorelei, S273iv; Über allen Gipfeln ist Ruh', S306i; Jugendglück, S323; Du bist wie eine Blume, S287ii; Die Zelle in Nonnenwerth, S274iii; An Edlittam, S333; Oh! quand je dors, S282i; Comment, disaient-ils, S276i; Enfant, si j'étais roi, S283i; S'il est un charmant gazon, S284i; Ich liebe dich, S315; Morgens steh' ich auf und frage, S290i; Ich möchte hingehn, S296ii; Hohe Liebe, S307; Gestorben war ich, S308; O lieb, so lang du lieben kannst, S298ii

ALLAN CLAYTON tenor, JULIUS DRAKE piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68179

Available Friday 2 November 2018

New releases—January 2019



CAMILLE SAINT-SAËNS (1835-1921)

Symphony No 3 & other works

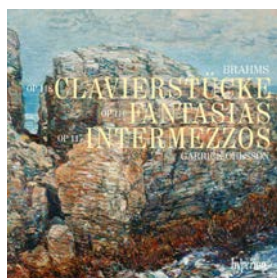
Symphony No 3 in C minor 'Organ', Op 78
Trois tableaux symphoniques d'après La foi, Op 130
Bacchanale from Samson et Dalila, Op 47

PAUL JACOBS organ

UTAH SYMPHONY / THIERRY FISCHER

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68201

Available Friday 28 December 2018



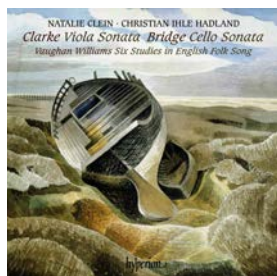
JOHANNES BRAHMS (1833-1897)

Late Piano Works

Fantasias, Op 116
Intermezzos, Op 117
Clavierstücke, Op 118
Scherzo in E flat minor, Op 4
GARRICK OHLSSON piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68226

Available Friday 28 December 2018



FRANK BRIDGE (1879-1941), REBECCA CLARKE (1886-1979)
& RALPH VAUGHAN WILLIAMS (1872-1958)

Cello Sonatas

FRANK BRIDGE (1879-1941) Cello Sonata, H125
Serenade, H23; Spring Song, H104 No 2; Scherzo, H19a
REBECCA CLARKE (1886-1979) Viola Sonata

RALPH VAUGHAN WILLIAMS (1872-1958) Six Studies in English Folk Song

NATALIE CLEIN cello

CHRISTIAN IHLE HADLAND piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68253

Available Friday 28 December 2018



MANUEL CARDOSO (1566-1650)

Requiem, Lamentations, Magnificat & motets

Missa pro defunctis a 4 'Requiem'
Lamentations for Maundy Thursday
Magnificat secundi toni a 4; Domine, tu mihi lavas pedes?
Amen dico vobis; Cum audisset Johannes; Ipse est qui post me
Omnis vallis; Quid hic statis?; Tua est potentia; Sitivit anima mea
CUPERTINOS / LUÍS TOSCANO

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68252

Available Friday 28 December 2018



New releases—February 2019

DMITRI SHOSTAKOVICH (1906-1975), DMITRI KABALEVSKY (1904-1987)
SERGE PROKOFIEV (1891-1953)

Cello Sonatas

SHOSTAKOVICH Cello Sonata in D minor, Op 40; Moderato
KABALEVSKY Cello Sonata in B flat major, Op 71
Rondo in memory of Prokofiev, Op 79
PROKOFIEV Ballade in C major, Op 15
Adagio 'Cinderella and the Prince', Op 97bis
STEVEN ISSERLIS cello
OLLI MUSTONEN piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68239

Available Friday 1 February 2019



FRANZ LISZT (1811-1886)

Années de pèlerinage, troisième année

Années de pèlerinage, troisième année, S163
Bagatelle sans tonalité, S216a; Wiegenlied – Chant du berceau, S198
Vierter Mephisto-Walzer, S216b; En rêve – Nocturne, S207
Die Trauergondel – La lugubre gondola II, S200/2
Schlaflos! Frage und Antwort, S203i

CÉDRIC TIBERGHIEIN piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68202

Available Friday 1 February 2019



SIR HUBERT PARRY (1848-1918)

Piano Trios Nos 1 & 3

Piano Trio No 1 in E minor
Piano Trio No 3 in G major
Partita in D minor for violin and piano

LEONORE PIANO TRIO

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68243

Available Friday 1 February 2019



Amarae morti

Lamentations and motets by Cardoso, Gombert, Lassus, Morales, Palestrina, Phinot & Victoria

CARDOSO Vau. Et egressus est a filia Sion; GOMBERT Media vita

LASSUS Media vita; Lamentatio tertia, primi diei; Regina caeli

MORALES Regina caeli a 6; PALESTRINA Laudate pueri a 8

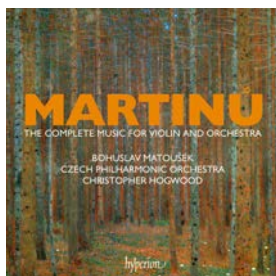
PHINOT Incipit oratio Jeremiae prophetae

VICTORIA Regina caeli a 8; Magnificat primi toni a 8

EL LEÓN DE ORO / PETER PHILLIPS

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68279

Available Friday 1 February 2019



BOHUSLAV MARTINŮ (1890-1959)

The complete music for violin & orchestra

Concerto for flute, violin and orchestra, H252; Duo concertante for two violins and orchestra, H264; Concerto in D major for two violins and orchestra, H329; Concerto da camera, H285; Czech Rhapsody, H307A; Concerto for violin, piano and orchestra, H342; Suite concertante for violin and orchestra, H276 (first & second versions); Rhapsody-Concerto for viola and orchestra, H337; Violin Concerto No 1, H226; Violin Concerto No 2, H293

BOHUSLAV MATOUŠEK violin

CZECH PHILHARMONIC ORCHESTRA / CHRISTOPHER HOGWOOD

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD544611/4

Available Friday 1 February 2019

New releases—March 2019



LOUIS VIERNE (1870-1937) & CÉSAR FRANCK (1822-1890)

Violin Sonatas

VIERNE Violin Sonata in G minor, Op 23
FRANCK Violin Sonata in A major
EUGENE YSAÏE Poème élégiaque, Op 12
LILI BOULANGER Nocturne

ALINA IBRAGIMOVA violin
CÉDRIC TIBERGHIE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68204

Available Friday 1 March 2019



SIR MICHAEL TIPPETT (1905-1998)

Symphonies Nos 3, 4 & B flat

Symphony No 3
Symphony No 4
Symphony in B flat

RACHEL NICHOLLS soprano
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINs

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68231/2

Available Friday 1 March 2019



JOHANN SEBASTIAN BACH (1685-1750)

Cantatas Nos 106 & 182

Gottes Zeit ist die allerbeste Zeit 'Actus tragicus', BWV106
Himmelskönig, sei willkommen, BWV182
Komm, Jesu, komm, BWV229

AMICI VOICES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68275

Available Friday 1 March 2019



ERNŐ (ERNST VON) DOHNÁNYI (1877-1960)

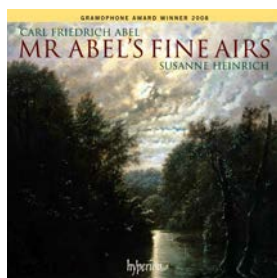
The Complete Solo Piano Music – 4

Suite in the olden style, Op 24
Six Concert Études, Op 28; Six Pieces, Op 41
Passacaglia in E flat minor, Op 6; Rondo alla Zingaresa (after Brahms)
MARTIN ROSCOE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68054

Available Friday 1 March 2019

Alphabetical by composer



CARL FRIEDRICH ABEL (1723-1787)

Mr Abel's Fine Airs

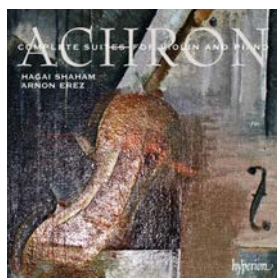
Twenty-four pieces for solo viola da gamba

SUSANNE HEINRICH viola da gamba

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67628

'Abel's pieces are reminiscent of J S Bach's solo cello suites, so if you like them then you'll like these ... sensibility, or the practice of articulating direct and strong emotions, was all the rage in the arts world at the time, and Susanne Heinrich beautifully draws this out of Abel's writing' (BBC) 'Until the release of this new recording the fascinating world of Abel's gamba music has been pretty much a closed book ... Heinrich is always at pains to bring out the singing quality of the melodic lines ... from the outset Heinrich confidently masters the multiple stopping and the wide range of the music ... throughout, Heinrich succeeds triumphantly in crafting each piece individually – creating a special atmosphere for each work' (*International Record Review*) 'An unexpected and atmospheric gem – I can almost hear the firewood crackling' (*Gramophone*) 'Could even Abel have played these works better?' (*Early Music*)

GRAMOPHONE AWARD WINNER / EDITOR'S CHOICE



JOSEPH ACHRON (1886-1943)

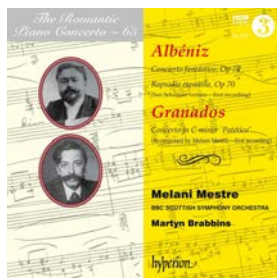
The complete suites for violin and piano

Suite No 1 'en style ancien', Op 21; Suite No 2, Op 22; Quatre Tableaux fantastiques 'Suite No 3', Op 23; Suite bizarre 'Cycles des rythmes, Suite No 4', Op 41; Stempnyu Suite; Children's Suite (arr. Heifetz); Hebrew Melody, Op 33; Two Hebrew Pieces, Op 35; Eli Zion; Prelude, Op 13; Souvenir de Varsovie, Op 14; Coquette, Op 15; Serenade, Op 17; Les sylphides, Op 18; Berceuse, Op 20; Dance Improvisation, Op 37; Scher, Op 42; Märchen, Op 46; Liebeswidmung, Op 51; Canzonetta, Op 52 No 2; Zwei Stimmungen, Op 32; Zwei Stimmungen, Op 36; Two Pastels, Op 44; Pensée de Leopold Auer; La romanesca

HAGAI SHAHAM violin, ARNON EREZ piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67841

'Shaham and Erez deliver outstandingly committed performances, revelling in the music's virtuosity, fantasy and heightened intensity of expression' (*BBC Music Magazine*)



ISAAC ALBÉNIZ (1860-1909)

Piano Concerto No 1

Piano Concerto No 1 in A minor 'Concierto fantástico', Op 78

Rapsodia española, Op 70

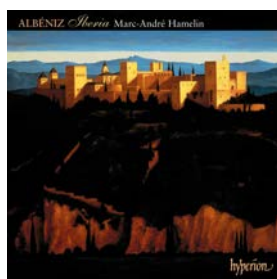
GRANADOS/MESTRE Piano Concerto in C minor 'Patético'

MELANI MESTRE

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67918

'Impeccably recorded, all the performances by Melani Mestre and the BBC Scottish Orchestra under Martyn Brabbins are of an unflattering fluency and stylistic command' (*Gramophone*) 'Eine hörenswerte Entdeckung' (*Piano News*, Germany) 'Mestre's playing is limpid and convincing, with Martyn Brabbins and the BBC Scottish Symphony Orchestra giving discreet support' (*BBC Music Magazine*) 'Both [concertos] fall attractively within the rubric of Hyperion's successful Romantic Piano Concertos series, of which this is a remarkable 65th volume' (*The Sunday Times*)



ISAAC ALBÉNIZ (1860-1909)

Iberia and other late piano music

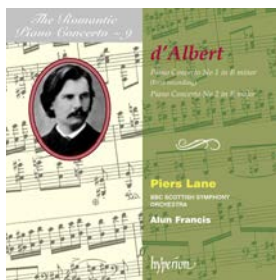
Iberia; La vega; Yvonne en visite!; España; Navarra (completed by Bolcom)

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD674767

'Here is the most immaculate, effortless and refined of all *Iberias*. Where others fight to stay afloat, Marc-André Hamelin rides the crest of every formidable wave with nonchalant ease and poetry' (*Gramophone*) 'Hamelin again achieves the almost physically impossible with seeming ease. Albéniz's multiple layers are finely balanced, and apparently awkward textures come to life in a lucid acoustic with pace, grace and a constant sense of dance' (*BBC Music Magazine*) 'Simply put, this is now the recording of choice. Hamelin has a reputation as a super-virtuoso – "jaw-dropping" is one of the favourite adjectives used to describe his technique. It's certainly a well-deserved reputation ... Hamelin uses his unparalleled technique not to revel in the music's difficulties but to transcend them, and at his best he offers artistic subtlety where lesser pianists offer little more than gymnastic sweat and strain' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



EUGEN D'ALBERT (1864-1932)

The Two Piano Concertos

Piano Concerto No 1 in B minor, Op 2
Piano Concerto No 2 in E major, Op 12

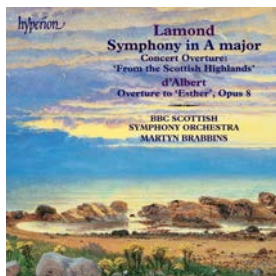
PIERS LANE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / ALUN FRANCIS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66747

'Two formidable concertos, brilliantly performed. One of the most successful issues in Hyperion's outstanding Romantic Piano Concerto series' (*The Guardian*) 'As usual for this series, the performances are beyond reproach ... one could not imagine a better advocate' (*Gramophone*) 'Brilliantly performed ... an unqualified success ... in Hyperion's outstanding 'Romantic Piano Concerto' series this is one of the most successful issues yet, very well recorded' (*The Penguin Guide to Compact Discs*)

MUSICA ECCEZIONALE, MUSICA, ITALY



EUGEN D'ALBERT (1864-1932)

Overture to 'Esther'

Overture to 'Esther', Op 8

FREDERIC LAMOND (1868-1948) Symphony in A major, Op 3

Ouverture Aus Dem Schottischen Hochlande, Op 4

Sword Dance from Eine Liebe im Schottischen Hochlande

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINNS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67387

'A thoroughly likeable issue, well worth exploring' (*Gramophone*) 'Martyn Brabbins and the BBC Scottish Symphony Orchestra offer vivid accounts that are inspired, insightful, and invigorating and that succeed in capturing the music's strengths. The brass are potent, the strings sumptuous, the winds rich in tone, and the perspective quite realistic. All are a credit to Hyperion's now-legendary engineering ... this is an important release and one that makes opening your wallet worthwhile' (*Fanfare*, USA) 'Glasgow gave Europe two of its leading musical talents of the late 19th and early 20th centuries. Thanks to yet another adventurous project from Hyperion, their legacy is guaranteed' (*The Scotsman*)



EUGEN D'ALBERT (1864-1932)

Solo Piano Music

Sonata in F sharp minor, Op 10

Acht Klavierstücke, Op 5; Capriolen, Op 32

Scherzo, Op 16 No 2; Intermezzo, Op 16 No 3; Serenata

PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55411

'A total triumph. Another important addition to the piano discography from enterprising Hyperion' (*Classic CD*) 'Piers Lane surpasses himself, and the recorded sound is delicious' (*BBC Music Magazine*) 'A superb recital ... provoking astonishment that music of such quality could have lain neglected for so long. No praise could be high enough for Piers Lane whose playing throughout is of a superb musical intelligence, sensitivity and scintillating brilliance' (*Gramophone*) 'Some fascinating music. If 1998 produces a finer piano disc, I shall be astonished. Buy it!' (*Musical Opinion*)

GRAMOPHONE CRITICS' CHOICE



TOMASO ALBINONI (1671-1751)

Sonate & Trattenimenti

6 Sonate da chiesa, Op 4

12 Trattenimenti armonici per camera, Op 6

THE LOCATELLI TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22048

'These discs will be a revelation to those who honor Corelli ... here is his compositional successor. Superb notes by Michael Talbot complement this sumptuous set of golden treasures. Warmly recommended' (*Fanfare*, USA) 'Graceful ... melodically appealing. An enjoyable and very worthwhile release, illuminating less familiar aspects of Albinoni's music' (*Gramophone*) 'En definitiva, una versione assolutamente indispensabile' (*CD Compact*, Spain) 'The performances are of high quality, well paced, sensitive and fresh, and the recording is well balanced and vivid' (*The Penguin Guide to Compact Discs*) 'Very attractive music, captivatingly played' (*Soundscape*, Australia)



TOMASO ALBINONI (1671-1751)

Oboe Concertos

Concerto in G major for two oboes, Op 9 No 6

Concerto in C major for trumpet, three oboes, bassoon and continuo

Oboe Concerto in D minor, Op 9 No 2

Concerto in C major for two oboes, Op 9 No 9

VIVALDI Concerto in C major for two oboes, two clarinets and strings, RV560

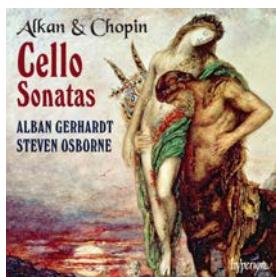
Oboe Concerto in F major, RV455

Concerto in C major for two oboes, two clarinets and strings, RV559

PAUL GOODWIN oboe, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55349

'What a breath of fresh air! Played as they should be and never have been 'til now. This recording is a complete delight, a small patterning of allegros and adagios that purr as happily as a spring rain' (*The Magic Flute*, USA) 'Delightful ... played with vivacity and finesse' (*Gramophone*) 'Delightful' (*BBC Music Magazine* Top 1000 CDs Guide)



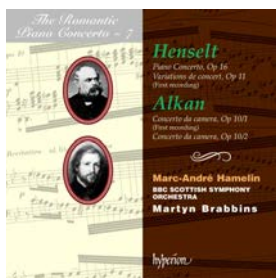
CHARLES-VALENTIN ALKAN (1813-1888)

Cello Sonata

Cello Sonata in E major, Op 47
CHOPIN Cello Sonata G minor, Op 65
ALBAN GERHARDT cello
STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67624

'This new version must surely drag it centre-stage. It is a masterpiece: meaty, melodic, and, as with most of Alkan's music, extremely demanding to play ... both performances from this outstanding partnership are out of the top drawer, fresh, spontaneous and beautifully recorded' (*Gramophone*) 'One of the most gifted cellists on the international scene ... Gerhardt is superb here, and he is fortunate to have Steven Osborne as his accompanist ... a pianist of the first rank' (*International Record Review*) 'Osborne is simply a fantastic musician ... simply astounding, binding his phrases in a way that eluded Barenboim, while providing just as much rhythmic acuity ... Hyperion's sound quality is completely natural; one almost feels that there is no mechanical wall between performers and listener. This is an outstanding disc' (*Fanfare*, USA)



CHARLES-VALENTIN ALKAN (1813-1888)

The Piano Concertos

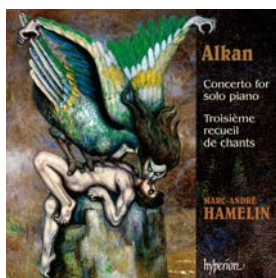
Concerto da camera in A minor, Op 10 No 1
Concerto da camera in C sharp minor, Op 10 No 2
HENSELT Piano Concerto in F minor, Op 16; Variations de concert, Op 11
(on 'Quand je quittai la Normandie' from Meyerbeer's *Robert le Diable*)

MARC-ANDRÉ HAMELIN piano
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66717

'The phenomenal playing and superb musicianship of Marc-André Hamelin whose account of the staggeringly difficult Henselt Concerto is quite breathtaking. A thoroughly enjoyable disc well worth exploring' (*Gramophone*) 'Recommended without reservation' (*American Record Guide*)

GRAMOPHONE EDITOR'S CHOICE / CRITICS' CHOICE
BEST OF THE YEAR, BBC MUSIC MAGAZINE



CHARLES-VALENTIN ALKAN (1813-1888)

Concerto for solo piano

Concerto for solo piano, Op 39 Nos 8-10
Troisième recueil de chants, Op 65

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67569

'A performance of the Concerto of such brilliance and lucidity that one can only listen in awe and amazement. Scaling even the most ferocious hurdles with yards to spare, he is blessedly free to explore the very heart of Alkan's bewildering interplay of austerity and monstrous elaboration ... you can only marvel at such a unique mix of blazing if nonchalantly deployed virtuosity and poetic conviction ... all of this is superbly recorded and presented, prompting some not unreasonable conjecture: if Liszt feared Alkan's mastery as a pianist he may well have feared Hamelin's' (*Gramophone*)

BBC MUSIC MAGAZINE DISC OF THE MONTH
GRAMOPHONE EDITOR'S CHOICE
DIAPASON D'OR



CHARLES-VALENTIN ALKAN (1813-1888)

Marc-André Hamelin plays Alkan

Grande Sonate 'Les quatre âges', Op 33
Sonatine, Op 61
Barcarolle, Op 65 No 6
Le festin d'Esoppe, Op 39 No 12

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66794

'Breathtaking virtuosity, outshining all rivals' (*The Guardian*) 'The whole disc is an outstanding achievement - There's no better introduction in the current catalogue to this intriguing, paradoxical composer' (*The Independent*) 'Without a shadow of a doubt the finest Alkan recording ever made' (*Soundscape*, Australia) 'The finest Alkan pianist of his generation ... the virtuosity is mind-boggling' (*BBC Music Magazine*) 'Another Hyperion/Hamelin must' (*Gramophone*) 'Breathtaking' (*The Penguin Guide to Compact Discs*) 'One of the phenomenal pianists of the century ... superhuman ... staggering virtuosity' (*American Record Guide*) 'Phenomenal. Breathtaking. Staggering' (*Fanfare*, USA)



CHARLES-VALENTIN ALKAN (1813-1888)

Symphony for solo piano

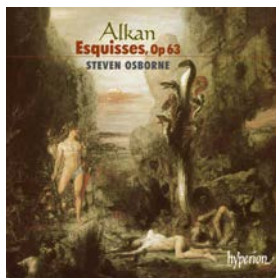
Symphony for solo piano, Op 39 Nos 4-7; Alleluia, Op 25
Souvenirs: Trois Morceaux dans le genre pathétique, Op 15
Salut, cendre du pauvre!, Op 45; Super flumina Babylonis, Op 52

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67218

'Ear-boggling' (*Fanfare*, USA) 'This quite exceptional recording confirms Marc-André Hamelin as the greatest living exponent of Alkan's music ... spontaneous, inspirational playing in which the architecture of each work, phrasing, astonishing accuracy and articulation, and the full use of the tonal resources of the instrument combine to illuminate these extravagant scores as never before' (*International Record Review*) 'Hamelin has no equal as an interpreter of Alkan; he inhabits the overheated world of this strange proto-Lisztian figure with a completeness that combines a total mastery of its fearsome technical challenges with an innate understanding of its sometimes elusive emotional content' (*The Guardian*)

GRAMOPHONE CRITICS' CHOICE



CHARLES-VALENTIN ALKAN (1813-1888)

Esquisses, Op 63

48 Esquisses, Op 63

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67377

'A major keyboard musician ... the music rather than his ego comes first' (*The Times*) 'A sensitivity, radiance and finesse rarely encountered from even the finest pianists ... an invaluable disc' (*Gramophone*) 'This music needs a performer full of freedom, imagination and with great fingers, all of which describes Osborne ... I knew that Osborne's latest offering would be outstanding' (*Pianist*) 'Osborne's playing is breathtaking' (*Classic FM Magazine*) 'These miniatures call for a pianist of great sensitivity, character and receptiveness to the music's diverse, perfectly crystallised moods ... Osborne is just the man ... this is a revelatory disc, and one to cherish' (*The Daily Telegraph*) 'This is hugely impressive piano playing' (*The Guardian*)

GRAMOPHONE EDITOR'S CHOICE



GREGORIO ALLEGRI (1582-1652)

Miserere & the music of Rome

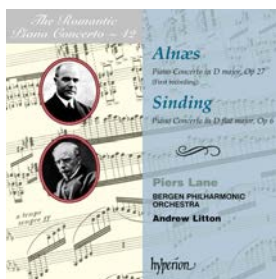
Miserere mei, Deus; Gustate et videte; Lamentations

GIOVANNI PIERLUIGI DA PALESTRINA Cantantibus organis; Missa Cantantibus organis (with sections by GIOVANNI ANDREA DRAGONI, RUGGIERO GIOVANNELLI, CURZIO MANCINI, PROSPERO SANTINI, FRANCESCO SORIANO, ANNIBALE STABILE, and ANONYMOUS); FELICE ANERIO Salve regina

THE CARDINAL'S MUSICK / ANDREW CARWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67860

'The Cardinal's Musick proceed to give the *Miserere* perhaps its finest recorded performance. Using female sopranos as he does is of course inauthentic, but Carwood is vindicated by their bell-like clarity and thrilling projection, way beyond anything you could get from boy trebles ... the triumphant success of this disc is much enhanced by the vividness of the recording' (*The Mail on Sunday*) 'This is all really exciting stuff and should be heard by anybody who cares about music of the late-16th century' (*Gramophone*)



EYVIND ALNÆS (1872-1932)

Piano Concerto

Piano Concerto in D major, Op 27

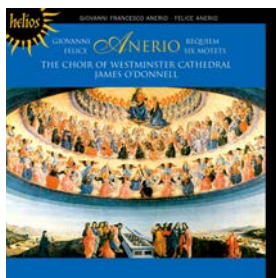
CHRISTIAN SINDING (1856-1941) Piano Concerto in D flat major, Op 6

PIERS LANE piano

BERGEN PHILHARMONIC ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67555

'The performances, with Piers Lane as soloist and the Bergen Philharmonic conducted by Andrew Litton, are jaw-droppingly good' (*The Guardian*) 'For the 42nd issue in its 'Romantic Piano Concerto' series, Hyperion turns for inspiration to Norway, and, in a first recording of Eyvind Alnæs's Concerto, they light up the sky like an aurora borealis ... such music is heaven-sent, particularly when played by Piers Lane with such enviable poise, fluency and aplomb. Few pianists could have entered into the romantic spirit more infectiously ... Andrew Litton and the Bergen Philharmonic are a perfect foil for their scintillating and indefatigable soloist, and Hyperion's sound balance is impeccable' (*Gramophone*)



GIOVANNI FRANCESCO ANERIO (c1567-1630) FELICE ANERIO (c1560-1614)

Requiem and motets

GIOVANNI FRANCESCO ANERIO Missa Pro defunctis 'Requiem'

FELICE ANERIO Vidi speciosam; Ad te levavi; Christe redemptor omnium

Salve regina III; Christus factus est; Magnificat Quinti toni

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55213

'Westminster's is yet another of their supreme performances' (*The Musical Times*)



JUAN DE ARAUJO (1648-1712)

Fire burning in snow

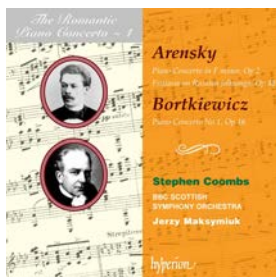
JUAN DE ARAUJO Dixit Dominus a 3 choros; Silencio; Dime, amor; IA, de la región de luces; IA, del cielo; ¡Fuego de amor!; En el muy gran Padre Ignacio; Dios de amor; IA, del tiempo; DIEGO JOSÉ DE SALAZAR ¡Salsa el torillo hosquillo!; ANONYMOUS Hanacpachap cussicuinin

EX CATHEDRA / JEFFREY SKIDMORE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67600

'An unmissable release' (*Classic FM Magazine*) 'The performances throughout can hardly be faulted ... a positive kaleidoscope of wind and brass' (*BBC Music Magazine*) 'Hauntingly beautiful' (*The Guardian*) 'A hugely appealing, atmospheric disc' (*The Sunday Times*) 'Araujo is rightly considered to be perhaps the finest composer of his age working in Latin America ... this is a captivating, colourful recording which may breathe the stiller London air but audibly relishes the genius of the too-long-neglected Juan de Araujo' (*International Record Review*)

BBC MUSIC MAGAZINE CHOICE



ANTON ARENSKY (1861-1906)

Piano Concerto

Piano Concerto in F minor, Op 2

Fantasia on Russian folksongs, Op 48

BORTKIEWICZ Piano Concerto No 1 in B flat major, Op 16

STEPHEN COOMBS piano

BBC SCOTTISH SYMPHONY ORCHESTRA / JERZY MAKSYMUK

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66624

'A couple of piano concertos that have been waiting in the wings for the committed advocacy they deserve and have finally received' (*Fantare, USA*) 'A model issue from a source which has become a byword for the best in enterprise' (*Gramophone*) 'Coombs is an artist of great sensitivity and effortless virtuosity, and he makes the best possible case for both' (*The Penguin Guide to Compact Discs*) 'Coombs's unimpeachable musicianship and authority carry all before it' (*Piano International*)



ANTON ARENSKY (1861-1906)

Violin Concerto

Violin Concerto in A minor, Op 54

TANEYEV Suite de concert, Op 28

ILYA GRINGOLTS violin

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67642

'These two products of Russia's Silver Age go well together on disc ... Ilya Gringolts is a fine advocate for both works, combining brilliance and idiomatic sensitivity, and enjoying fine support from Volkov and the BBC Scottish ... in short, another superbly conceived and truthfully recorded addition to Hyperion's Romantic Violin Concerto series' (*Gramophone*) 'Gringolts' fluency, virtuosity and lyrical intensity have been much and rightly admired and this record I'm almost tempted to say is his best yet. He is expertly and sensitively partnered by Ilan Volkov and the BBC Scottish Symphony Orchestra' (*BBC Music Magazine*) 'This latest disc of Arensky's Violin Concerto, superbly played by Ilya Gringolts and the BBC Scottish, sets the seal on a work that merits far more attention than it gets' (*The Daily Telegraph*)



ANTON ARENSKY (1861-1906)

Piano Quintet

Piano Quintet in D major, Op 51

SERGEI TANEYEV (1856-1915) Piano Quintet in G minor, Op 30

PIERS LANE piano

GOLDNER STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67965

'Here is yet another fabulous performance of unfamiliar repertory to grace the remarkable Hyperion catalogue ... the approach of the Goldners reveals true chamber music-making of intimacy, and of no less intensity ... these are fascinating works and the performances are suitably brilliant. Highly recommended' (*International Record Review*) 'Taneyev's Piano Quintet is an expansive work, warmly played here and with the subtle intelligence he demanded of himself when planning a work ... Arensky's Quintet has the lightness of touch that he admired in Tchaikovsky ... the piano-writing is deft and delicate, excellently handled by Piers Lane and well balanced with the strings in the recording' (*Gramophone*)



ANTON ARENSKY (1861-1906)

String Quartet No 2

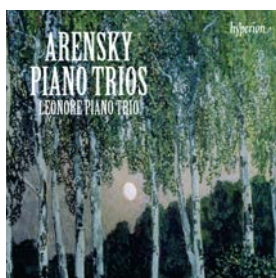
String Quartet No 2 in A minor, Op 35

TCHAIKOVSKY String Sextet in D minor 'Souvenir de Florence', Op 70

THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55426

'A rarity of great charm and sincerity ... a fine disc in excellent sound' (*Classic CD*) 'The Arensky Quartet is a lovely piece ... performance and sound are superb. I cannot imagine better performances of either the Tchaikovsky or the Arensky' (*Fantare, USA*)



ANTON ARENSKY (1861-1906)

Piano Trios

Piano Trio No 1 in D minor, Op 32

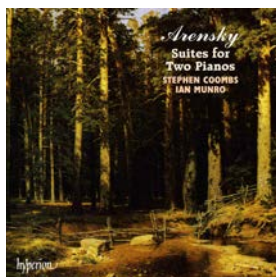
Piano Trio No 2 in F minor, Op 73

RACHMANINOV / CONUS Vocalise, Op 34 No 14

LEONORE PIANO TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68015

'An all-Russian fountain of melodic charm, embroidered with an alternating full and delicate tracery ... the Leonores play with truly glorious affection and security, and it is hard to imagine playing of a greater empathy. Balance (there is no artificial highlighting) and sound are ideal' (*Gramophone*) 'The Leonore Trio do much to persuade us to listen anew to Arensky – too often dismissed as a lightweight Tchaikovsky – playing with sumptuous breadth and beguiling warmth in the first trio, and with appropriate seriousness of intent in the altogether graver second. Revelatory playing' (*The Observer*)



ANTON ARENSKY (1861-1906)

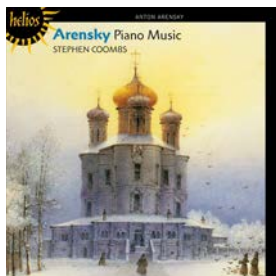
The Complete Suites for two pianos

Suite No 1 in F major, Op 15
Suite No 2 ('Silhouettes'), Op 23
Suite No 3 ('Variations'), Op 33
Suite No 4, Op 62

STEPHEN COOMBS, IAN MUNRO pianos

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD466755

'Scintillating performances' (*Fanfare, USA*) 'Hyperion have again found the perfect acoustic for this most delightful and effective music. All in all, this is one of the classiest and most enjoyable two-piano discs I've ever had the pleasure of hearing' (*Classic CD*) 'Gabrieliwitsch and Bauer have serious competition here. This is a splendid disc, chock full of charm and dash. Exceptionally fine – a must for all lovers of romantic ensemble pianism' (*American Record Guide*) 'Deliciously played by this remarkable duo partnership who show virtuosity and delicacy in equal measure. Altogether delightful music and captivating playing' (*The Penguin Guide to Compact Discs*)



ANTON ARENSKY (1861-1906)

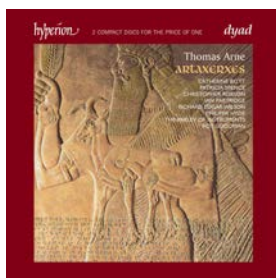
Piano Music

Six Caprices, Op 43; Six Pièces, Op 53
from 24 Characteristic Pieces, Op 36; No 3: Nocturne; No 15: Le ruisseau dans la forêt; No 20: Mazurka; No 16: Elégie; No 13: Etude
from *Près de la mer* (Six Esquisses), Op 52; No 4: Allegro moderato in G flat major; No 5: Allegro scherzando in E flat minor
Quatre Morceaux, Op 25; Quatre Études, Op 41

STEPHEN COOMBS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55311

'Intimately played and warmly recorded' (*BBC Music Magazine*) 'An enchanting and beautifully played recital' (*Hi-Fi News*) 'Coombs produces a lovely sound, is a powerful virtuoso, and is an elegant stylist. Hyperion has given him superb recorded sound' (*American Record Guide*)



THOMAS ARNE (1710-1778)

Artaxerxes

CATHERINE BOTT, PHILIPPA HYDE soprano, PATRICIA SPENCE mezzo-soprano, CHRISTOPHER ROBSON countertenor, IAN PARTRIDGE, RICHARD EDGAR-WILSON tenor, COLIN CAMPBELL, CHARLES GIBBS bass
THE PARLEY OF INSTRUMENTS / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22073

'Rich orchestrations, virtuosic vocal parts and captivating tunes ... a work of many charms' (*BBC Music Magazine*) 'Oodles of stunning arias ... if you only buy one opera set this year, against all the odds make it *Artaxerxes* and prepare, like Haydn, to be amazed' (*Classic CD*) 'This sparkling performance readily explains why Arne's opera was such a success when first produced at Covent Garden in 1762. Roy Goodman's direction is inspired' (*The Guardian*) 'A work of great historical importance and musically fascinating ... enormously enjoyable, full of good melodies ... this is certainly a set that I can recommend warmly to anyone curious about this byway of 18th-century opera' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



THOMAS ARNE (1710-1778)

Six Favourite Concertos

for the Organ, Harpsichord or Piano Forte

Harpsichord Concerto in C major

Organ Concerto in G major

Piano Concerto in A major

Organ Concerto in B flat major

Harpsichord Concerto in G minor

Piano Concerto in B flat major

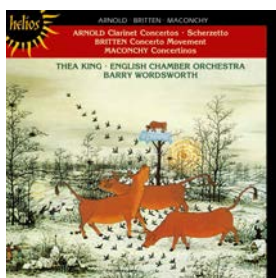
PAUL NICHOLSON keyboard/director

THE PARLEY OF INSTRUMENTS BAROQUE ORCHESTRA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55251

'A fascinating issue' (*CD Review*) 'Should afford plenty of enjoyment ... buy it!' (*Gramophone*)

'Delightful music in delightful performances with outstanding sound. Highly recommended' (*Fanfare, USA*)



MALCOLM ARNOLD (1921-2006)

Clarinet Concertos

Clarinet Concerto No 1, Op 20; Clarinet Concerto No 2, Op 115

Scherzetto for clarinet and orchestra, arr. Christopher Palmer

BRITTEN Movement for clarinet and orchestra, orch. Colin Matthews

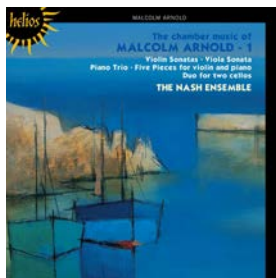
MACONCHY Concertino No 1; Concertino No 2

DAME THEA KING clarinet

ENGLISH CHAMBER ORCHESTRA / BARRY WORDSWORTH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55060

'An exceptionally attractive disc, beautifully recorded and superbly performed' (*Gramophone*) 'One of Thea King's most inspired recordings' (*The Guardian*) 'Indispensable for all lovers of the clarinet as well as collectors of British music' (*Fanfare, USA*)



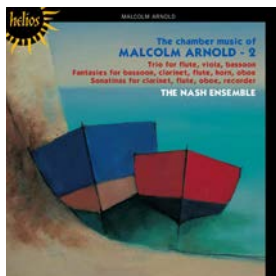
MALCOLM ARNOLD (1921-2006)

Chamber Music – 1

Violin Sonata No 2, Op 43; Five Pieces for violin & piano, Op 84; Viola Sonata, Op 17; Violin Sonata No 1, Op 15; Duo for two cellos, Op 85; Piano Trio, Op 54
THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55071

'The Nash's superb 1984 set of Malcolm Arnold's chamber music makes a welcome return. The wide stereo spread of the quintets ... enhances the sense of being in the room with the musicians' (*BBC Music Magazine*) 'An entertaining, at times compelling portrait of a British composer whose true measure we're only just beginning to gauge' (*Classic FM Magazine*) 'The playing of the various members of the Nash Ensemble is impeccable, as indeed is the recording' (*The Penguin Guide to Compact Discs*) 'Reveals Arnold at his most inventive: tuneful, witty and ingenious ... the performances by the individual members of the Nash are impeccable. This set may one day be equalled but it is unlikely to be bettered, and it deserves classic status' (*International Record Review*)



MALCOLM ARNOLD (1921-2006)

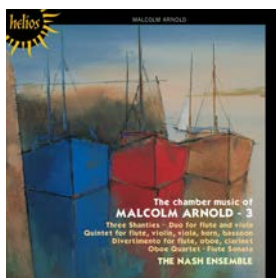
Chamber Music – 2

Flute Sonatina, Op 19; Clarinet Sonatina, Op 29; Oboe Sonatina, Op 28; Recorder Sonatina, Op 41; Fantasy for Clarinet, Op 87; Fantasy for Bassoon, Op 86; Fantasy for Horn, Op 88; Trio for Flute, Viola and Bassoon, Op 6; Fantasy for Oboe, Op 90; Fantasy for Flute, Op 89

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55072

'The music on this disc is worth getting to know. The playing of The Nash Ensemble is excellent and the recording is ideally balanced' (*The Penguin Guide to Compact Discs*) 'Superb. An enthusiastic recommendation' (*Gramophone*) 'Reveals Arnold at his most inventive: tuneful, witty and ingenious ... the performances by the individual members of the Nash are impeccable. This set may one day be equalled but it is unlikely to be bettered, and it deserves classic status' (*International Record Review*) 'An entertaining, at times compelling, portrait' (*Classic FM Magazine*)



MALCOLM ARNOLD (1921-2006)

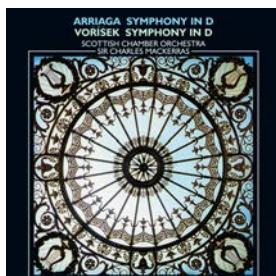
Chamber Music – 3

Quintet for flute, violin, viola, horn and bassoon, Op 7; Duo for flute and viola, Op 10; Divertimento for flute, oboe and clarinet, Op 37; Oboe Quartet, Op 61; Flute Sonata, Op 121; Three Shanties for wind quintet, Op 4

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55073

'This collection is a marvellous one ... superbly played' (*Gramophone*) 'Reveals Arnold at his most inventive: tuneful, witty and ingenious ... the performances by the individual members of the Nash are impeccable. This set may one day be equalled but it is unlikely to be bettered, and it deserves classic status' (*International Record Review*) 'An entertaining, at times compelling, portrait' (*Classic FM Magazine*)



JUAN CRISÓSTOMO DE ARRIAGA (1806-1826)

The Arriaga Symphony

Symphony in D minor

Overture to 'Los esclavos felices'

VORÍSEK Symphony in D major, Op 24

SCOTTISH CHAMBER ORCHESTRA / SIR CHARLES MACKERRAS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDAG6800

'Wholeheartedly recommended' (*Gramophone*) 'These works will be a revelation for most listeners' (*San Francisco Examiner*) 'Interprétations enthousiasmantes, à la fois vigoureuses et finement nuancées. Une vraie fête!' (*Crescendo*, Belgium) 'Eine Raritäten-Produktion, die Freude macht' (*Stereoplay*, Germany)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



EMANUELE D'ASTORGA (1680?-1757)

Stabat mater

Stabat mater

BOCCHERINI Stabat mater (1800 version), Op 61

SUSAN GRITTON, SARAH FOX soprano, SUSAN BICKLEY mezzo-soprano

PAUL AGNEW tenor, PETER HARVEY bass

CHOIR OF THE KING'S CONSORT

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55287

'Outstanding performances' (*American Record Guide*) 'Heart-melting ... full of grace and beauty' (*BBC Music Magazine*) 'Another well-deserved hit for this splendid team' (*Classic CD*) 'Remarkable and beautiful settings' (*Gramophone*) 'Superb solo contributions from Susan Gritton, Sarah Fox, Susan Bickley and Paul Agnew. Two marvellous discoveries' (*The Sunday Times*) 'Recorded sound is wonderfully transparent ... it would be difficult to imagine more satisfactory interpretations than these' (*Gramophone Early Music*)



CHARLES AVISON (1709-1770)

Concerti Grossi after Scarlatti

12 Concerti Grossi after Sonatas by Domenico Scarlatti

THE BRANDENBURG CONSORT / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD022060

'The music is delightful, the performances scintillating, and the sound excellent. Warmly recommended' (*Fanfare*, USA) 'A delightful set ... Roy Goodman seems to have made an affectionate study of these works and the results are enchanting. If you are a lover of baroque concerti grossi do not fail to listen to these heartwarming records' (H C Robbins Landon, *Classic CD*)



GRAŻYNA BACEWICZ (1909-1969)

Music for String Orchestra

Concerto for String Orchestra; Sinfonietta; Symphony
Music for Strings, Trumpets and Percussion

NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67783

'The New London Orchestra, under Ronald Corp's direction, shows from the outset a true affinity with this music. One can sense an entire tradition of string playing here ... a revelation is the Symphony from 1946 ... the disc ends with a superb performance of the magnificent Music for Strings, Trumpet and Percussion ... music that pulls the listener in all sorts of directions, from the blackest depths to the heights of joy, and always intriguing with its highly original orchestration. This is a wonderful recording of wonderful music' (*International Record Review*) 'A thoroughly rewarding survey of a composer who deserves to be better known ... this is music of lament and even of protest, but it has a positive spirit concerned to communicate no less urgently and distinctively than the composer's more 'orthodox' earlier pieces' (*Gramophone*)



CARL PHILIPP EMANUEL BACH (1714-1788)

La Folia

Twelve Variations on 'La Folia', Wq118/9 H263

Sinfonia a tre voci in D major, H585 (1754)

Trio Sonata in C minor 'Sanguineus and Melancholicus', Wq161/1 H579

Viola da gamba Sonata in D major, Wq137 H559

Trio Sonata in B flat major, Wq158 H584

THE PURCELL QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55232

'The Purcell Quartet play with sensitivity and seem well attuned to the particularly individual sensibility of this composer' (*The Penguin Guide to Compact Discs*) 'This 1986 recording is still worth hearing. The "conversational" trio sonata is an astonishing attempt to prove that music can communicate without the need for words, and there is brilliance in the gamba sonata' (*BBC Music Magazine*)



CARL PHILIPP EMANUEL BACH (1714-1788)

Cello Concertos

Cello Concertos in: A minor, H432 Wq170; B flat major, H436 Wq171

A major, H439 Wq172

NICOLAS ALTSTAEDT cello, ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68112

'Nicolas Altstaedt and the sinewy warmth of his 1760 Gigli are a great fit for this often rather wild music ... Arcangelo under Cohen also breathe the music, capturing the frequent storminess but also bringing substantial dignity, their zing coming from their actual tone and lucid textural balance' (*Gramophone*) 'As technically near-flawless as it is possible to come ... the solo playing throughout owns to a rich tonal beauty evoking a bewitching sensuality' (*Early Music Review*) '[Nicolas Altstaedt's] approach is so indefinitely delicate, the phrasing of CPE Bach's seductive lines limpid, the recitative hyperarticulate ... Arcangelo prove inspired partners, lending disruptive energy without ever overwhelming Altstaedt's often princely lyricism' (*BBC Music Magazine*)

BBC MUSIC MAGAZINE AWARD WINNER



CARL PHILIPP EMANUEL BACH (1714-1788)

Cello Concerto

Cello Concerto in A major, H439 Wq172

HAYDN Cello Concerto in C major, Hob VIIb:1

Cello Concerto in D major, Hob VIIb:2

MOZART/ISSERLIS Geme la torellora, from La finta giardiniera, K196

BOCCHERINI Adagio, from Cello Concerto in G major, G480

STEVEN ISSERLIS cello

THE DEUTSCHE KAMMERPHILHARMONIE BREMEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68162

'Delicious' (*The Strad*) 'This new set has the advantages of CPE Bach's striking A major Concerto, Bremen's excellent Kammerphilharmonie and superb recorded sound, darker in colour than the bright-ringing 1998 version. His interpretations, graceful and finely-etched before, now have a more rugged depth ... passagework is wonderfully supple, always shaped by his inimitable expressive urgency' (*BBC Music Magazine*)



CARL PHILIPP EMANUEL BACH (1714-1788)

Flute Concertos

Flute Concerto in A major, Wq168; Flute Concerto in D minor, Wq22

Flute Concerto in G major, Wq169

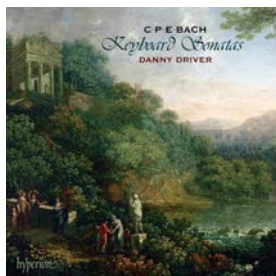
RACHEL BROWN baroque flute

THE BRANDENBURG CONSORT / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67226

'Rachel Brown gives performances it would be hard to better. Her agility and articulation are breathtaking. She and her hyper-alert orchestra realise all the highly strung volatility of Allegros and bring a rhapsodic freedom to the brooding slow movements' (*BBC Music Magazine*) 'Enthralling music, perceptively played' (*International Record Review*) 'This is a recording to treasure and it is above all the sombrely meditative Largo con sordini of the A major concerto that stays in my memory' (*Gramophone*) 'Both Goodman's ensemble and Rachel Brown have the full measure of these quirkily passionate pieces' (*The Times*)

GRAMOPHONE CRITICS' CHOICE



CARL PHILIPP EMANUEL BACH (1714-1788)

Keyboard Sonatas – 1

Sonata in G minor, H47 Wq65/17; 'Prussian' Sonata in A major, H29 Wq48/6

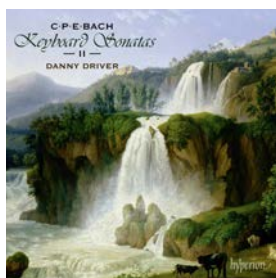
'Prussian' Sonata in B flat major, H25 Wq48/2; 'Prussian' Sonata in C minor, H27 Wq48/4; Sonata in E flat major, H50 Wq62/1

DANNY DRIVER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67786

'Danny Driver, a recent addition to Hyperion's bejewelled roster of pianists, makes his superlative case for music that is as inventive as it is unsettling. Playing with imperturbable authority, he captures all the mercurial fits and starts of the G minor Sonata ... it would be impossible to over-estimate Driver's impeccable technique and musicianship, and also a warmth missing from Pletnev's earlier and razor-sharp recital ... this is one of the finest of all recent keyboard issues and Hyperion's sound and presentation are ideal' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



CARL PHILIPP EMANUEL BACH (1714-1788)

Keyboard Sonatas – 2

Sonata in F sharp minor, H37 Wq52/4; Sonata in E major, H39 Wq62/5

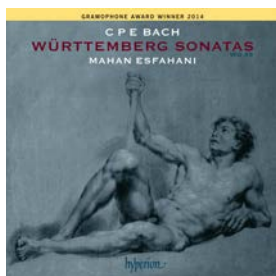
Sonata in C minor, H121 Wq65/31; Sonata in A major, H135 Wq65/32

Fantasie in F sharp minor, H300 Wq67; Rondo in D minor, H290 Wq61/4

DANNY DRIVER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67908

'Driver revels in CPE Bach's idiosyncrasies, underlining the spontaneous and edgier qualities in the composer's *Empfindsamer Stil* ... an unusual and fascinating programme' (*BBC Music Magazine*) 'Thrillingly played by Danny Driver ... immensely rewarding listening' (*The Observer*) 'Driver's musicianship here is exemplary – not only possessing a technique second to none but also a comprehensive grasp which gets to the heart of this by no means straightforward music ... Driver is superb at striking exactly the right tone for this music, laying it out before us with clarity yet also subtly underpinning the slyly expressive nature of the music ... consistently in accord with Hyperion's best quality and the booklet notes by Leta Miller are a model of informed scholarship' (*International Record Review*)



CARL PHILIPP EMANUEL BACH (1714-1788)

Württemberg Sonatas

Württemberg Sonatas, Wq49, in: A minor, H30; A flat major, H31

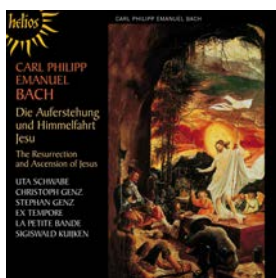
E minor, H33; B flat major, H32; E flat major, H34; B minor, H36

MAHAN ESFAHANI harpsichord

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67995

'Esfahani's first solo disc provides a particularly welcome introduction onto the world stage for an artist matching, in 'expression', CPE Bach himself' (*BBC Music Magazine*) 'The elusive fusion of thematic intricacy, 'Baroque' rhetoric and 'proto-Classical' Sturm und Drang offered by the instrument are caught perfectly by Esfahani's supple touch and disarming sense of rhetorical pacing' (*Gramophone*) 'In this winning performance by the young American-Iranian harpsichordist, one is taken aback by the avant-garde effects and abrupt changes of tempo and mood. The sound of his instrument enjoys a wide-ranging spectrum of timbres in Esfahani's dexterous hands, but it is the verve of his allegros and the affecting pathos of his slow movements that mark him out as a special interpreter' (*The Sunday Times*)

GRAMOPHONE AWARD WINNER



CARL PHILIPP EMANUEL BACH (1714-1788)

Die Auferstehung und Himmelfahrt Jesu

The Resurrection and Ascension of Jesus, H777 (1787)

UTA SCHWABE soprano, CHRISTOPH GENZ tenor, STEPHAN GENZ bass

EX TEMPORE, LA PETITE BANDE / SIGISWALD KUIJKEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55478

'Sigiswald Kuijken's lively but sensitive and thoughtful direction, and his attention to details of the instrumental texture, ensure that the work gets the performance it merits. I found it compelling, and warmly recommend it' (*Gramophone*) 'Every listening experience should be an adventure, and C P E Bach and Hyperion do not disappoint' (*The Times*) 'Stephan Genz is outstanding ... a touching and sometimes exciting piece that deserves to be heard' (*BBC Music Magazine*) 'This excellent performance captures the listener's full attention from the very first note' (*The Daily Telegraph*) 'A superb performance' (*The Independent*) 'This is an enormously rich and thoroughly rewarding realisation of a little-known masterpiece ... intimate, highly melodic and impeccably tasteful performance' (*HMV Choice*) 'Une merveilleuse réalisation qui prend valeur de référence' (*Classica, France*)



JOHANN CHRISTIAN BACH (1735-1782)
CARL PHILIPP EMANUEL BACH (1714-1788)

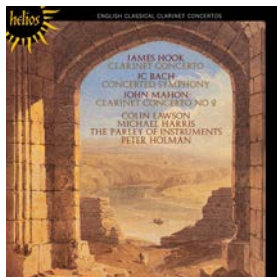
Magnificats

J C BACH Magnificat, E22; C P E BACH Magnificat, H772
J S BACH Magnificat, BWV243

JOËLLE HARVEY soprano, OLIVIA VERMEULEN mezzo-soprano
IESTYN DAVIES countertenor, THOMAS WALKER tenor
THOMAS BAUER baritone
ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68157

'Grand authority and lithe ebullience, sweeping effortlessly from verse to verse with considerable purpose ... an illuminated Bachian constellation of three canticles colliding in captivating relief' (*Gramophone*) 'Cohen drives uplifting, beautifully phrased performances, with crisp playing and ... fine singing from Arcangelo' (*The Guardian*) 'All delightful, all life-giving' (*The Times*)



JOHANN CHRISTIAN BACH (1735-1782)

Concerted Symphony

Concerted Symphony in E flat major

JAMES HOOK (1746-1827) Concerto in E flat major

JOHN MAHON (c1748-1834) Concerto No 2 in F major; Two Duets

COLIN LAWSON clarinet, basset horn

with MICHAEL HARRIS clarinet, basset horn

THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5261

'Dazzlingly played by Colin Lawson, a sustained tour de force of virtuosity, coupled with a depth and richness of tone one hardly expects from a period clarinet as well as high musicianship. Anyone interested in the clarinet and its early repertoire should be sure to try this disc' (*Gramophone*) 'Un hermoso y magníficamente interpretado registro, con el habitual buen sonido de Hyperion' (*CD Compact, Spain*) 'This is a really delightful collection of pieces. Both Lawson and Harris play superbly throughout, blending well together and displaying immaculate intonation' (*BBC Music Magazine*)



JOHANN SEBASTIAN BACH (1685-1750)

The Brandenburg Concertos

Concerto No 1 in F major, BWV1046

Concerto No 2 in F major, BWV1047

Concerto No 3 in G major, BWV1048

Concerto No 4 in G major, BWV1049

Concerto No 5 in D major, BWV1050

Concerto No 6 in B flat major, BWV1051

THE BRANDENBURG CONSORT / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22001

'The musicianship of these players is remarkably infectious, engaging and communicative as well as brilliantly accomplished ... I can think of no performances which communicate such a sense of freshness and sheer enjoyment ... superb ... bouquets all round. A clear winner' (*CDReview*)



JOHANN SEBASTIAN BACH (1685-1750)

The Four Orchestral Suites

Four Suites for orchestra, BWV1066-69

Concerto movement in D major, BWV1045

Sinfonia from Cantata No 29 'Wir danken dir, Gott'

Sinfonia from Cantata No 42 'Am Abend aber desselbigen Sabbats'

Sinfonia from Cantata No 209 'Non sa che sia dolore'

THE BRANDENBURG CONSORT / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22002

'This new Dyad set now takes pride of place among currently available period performances of these works' (*Gramophone*) 'A triumph ... highly recommended' (*Soundscapes, Australia*) 'Among the finest versions in a long list' (*The Penguin Guide to Compact Discs*)



JOHANN SEBASTIAN BACH (1685-1750)

Violin Concertos

Violin Concerto in A minor, BWV1041; Violin Concerto in E major, BWV1042

Violin Concerto in A major, BWV1055; Violin Concerto in G minor, BWV1056

Violin Concerto in D minor, BWV1052

ALINA IBRAGIMOVA violin

ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68068

'This is an outstanding and distinctive addition to a catalogue bursting at the seams' (*Gramophone*) 'Alina Ibragimova makes a strikingly distinctive contribution, albeit subtle and restrained ... outstanding' (*BBC Music Magazine*) 'The spirit is lively, the expression spontaneous, the musicianship a delight' (*Financial Times*)



JOHANN SEBASTIAN BACH (1685-1750)

Violin Concertos

Violin Concerto in A minor, BWV1041

Violin Concerto in E major, BWV1042

Double Violin Concerto in D minor, BWV1043

Violin and Oboe Concerto in C minor, BWV1060

CATHERINE MACKINTOSH, ELIZABETH WOLFFISCH violins

PAUL GOODWIN oboe

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55347

'Exceptional' (*The Guardian*) 'Inspired performances combining a satisfying historical approach with interpretations that explore the music's emotional depth' (*American Record Guide*)



JOHANN SEBASTIAN BACH (1685-1750)

Oboe & Oboe d'amore Concertos

Oboe Concerto in F major

Oboe d'amore Concerto in A major

TELEMANN Oboe Concerto in D minor; Oboe d'amore Concerto in G major

PAUL GOODWIN oboe, oboe d'amore

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55269

'A winner all the way ... exemplary from start to finish' (*Hi-Fi News*) 'These are winning performances, with recording to match' (*Fanfare*, USA) 'Sheer delight' (*BBC Record Review*)



JOHANN SEBASTIAN BACH (1685-1750)

Flute Sonatas

Sonatas in E flat major, BWV1031; G minor, BWV1020; C major, BWV1033;

E minor, BWV1034; E major, BWV1035; B minor, BWV1030

ANDREA OLIVA flute, ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67897

'Oliva's modern silver flute has a glorious shimmering quality and an even tone ... the combination of these two sensitive artists creates some memorable moments. Best is the Sonata No 1 in B minor with its meditative opening, each part drifting in, its harmony wandering as if at will, duplets gently merging into triplets and back again. The simplicity of the slow movement is entrancing ... Oliva's breath-control is astonishing, Hewitt's clean articulation exemplary ... this is an inspired modern-instrument take on Bach' (*BBC Music Magazine*) 'The entire set is a cornucopia of lithe invention' (*The Daily Telegraph*) 'Andrea Oliva and Angela Hewitt relish the flowing nature of such delightful pieces, always bringing a gentle lilt and lift to the proceedings' (*International Record Review*) 'Oliva ... is evidently an outstanding player ... Hewitt is a model of discretion and elegance' (*The Guardian*)



JOHANN SEBASTIAN BACH (1685-1750)

The Complete Flute Sonatas

Sonata in E minor, BWV1034; Sonata in A major, BWV1032

Partita in A minor, BWV1013; Trio in G major, BWV1039

Sonata in B minor, BWV1030; Sonata in E major, BWV1035

Sonata in G minor, BWV1020; Sonata in C major, BWV1033

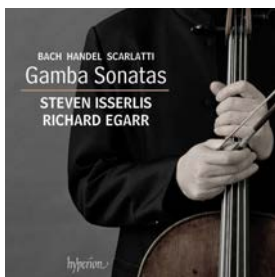
Sonata in E flat major, BWV1031

LISA BEZNOSIUK flute, RICHARD TUNNICLIFFE cello

PAUL NICHOLSON harpsichord

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22077

'These are performances I am going to be returning to again and again' (*International Record Review*) 'An outstanding achievement' (*BBC Music Magazine*) 'Beautifully executed ... a perfect example of Beznosiuk's dark, sweet tone and understated musicianship. Delicious' (*The Independent on Sunday*) 'Beznosiuk plays accurately, with a huge dark sound and an easy-going fluency that makes these difficult pieces sound as easy as the first lessons in a Suzuki method class' (*Fanfare*, USA)



JOHANN SEBASTIAN BACH (1685-1750)

Gamba Sonatas

Sonata in G major, BWV1027; Sonata in G minor, BWV1029

Sonata in D major, BWV1028; Ich ruf zu dir, Herr Jesu Christ, BWV639

DOMENICO SCARLATTI (1685-1757) Sonata in D minor, Kk90

GEORGE FRIDERIC HANDEL (1685-1759) Violin Sonata in G minor, HWV364b

STEVEN ISSERLIS cello, RICHARD EGARR harpsichord

with ROBIN MICHAEL cello

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68045

'A revelation of simple beauty' (*The Strad*) 'Isserlis makes no attempt to make his cello imitate the wispy resonance of the gamba, instead claiming the music for his instrument with vigorously articulated lines, robust technical athleticism and ravishing cantabile ... wondrous singing quality' (*Gramophone*) 'Egarr on harpsichord matches Isserlis's eloquence and rambunctious energy all the way' (*The Guardian*) 'Both Scarlatti and Handel are most alluring. With Robin Michael's added cello on the bass line, they become real duo sonatas with discreet, though inventive and often witty, continuo harpsichord' (*BBC Music Magazine*)



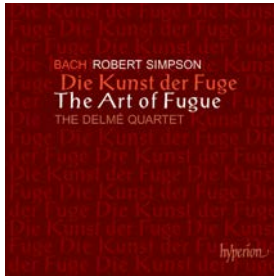
JOHANN SEBASTIAN BACH (1685-1750)

Goldberg Variations

Aria mit verschiedenen Veränderungen, BWV988
arranged for string trio by Dmitry Sitkovetsky (b1954)
LEOPOLD STRING TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67826

'This arrangement has been recorded several times ... but the Leopold's belated entry into the field eclipses all others ... the hushed withdrawing of the Aria's ultimate reprise is spellbinding ... for listeners, there are times when holding one's breath is inescapable' (*BBC Music Magazine*) 'This is a triumphantly convincing account of the Goldberg Variations from the Leopold Trio, whose ability to draw the listener into the music never falters throughout this beautifully engineered recording ... highly recommended' (*International Record Review*) 'You may wonder if the Goldberg Variations played by a string trio could ever be as good as the best of piano or harpsichord versions. After having heard this recording in depth and while still hypnotised by its spell, I'm beginning to wonder if I ever want to hear it any other way' (*MusicWeb International*) 'The Leopold String Trio does the work full justice. Hugely enjoyable playing' (*Scotland on Sunday*)



JOHANN SEBASTIAN BACH (1685-1750)

The Art of Fugue

Die Kunst der Fuge, BWV1080
arranged for string quartet by Robert Simpson (1921-1997)
DELMÉ QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67138

'An impressive recording ... music of extraordinary beauty and poise. Strongly recommended' (*Fanfare, USA*) 'Terrific performances ... magnificent' (*Amazon.co.uk*)



JOHANN SEBASTIAN BACH (1685-1750)

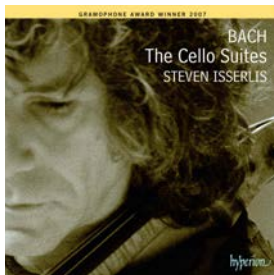
Sonatas and Partitas for solo violin

Sonata No 1 in G minor, BWV1001; Partita No 1 in B minor, BWV1002
Sonata No 2 in A minor, BWV1003; Partita No 2 in D minor, BWV1004
Sonata No 3 in C major, BWV1005; Partita No 3 in E major, BWV1006
ALINA IBRAGIMOVA violin

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67691/2

'She's supremely alert to the idiomatic nuances of each dance ... her technical accomplishment is awesome. The D minor Giga scampers along as if mindful of the transcendent monumentality of the Ciaconna lurking around the corner – and when it arrives, Ibragimova tip-toes and soars with aplomb' (*BBC Music Magazine*) 'Ibragimova reveals herself to be an exquisite interpreter of solo Bach ... her Bach comes as something of a revelation. The finesse we've previously admired in her playing is here combined with thoughtful stylistic awareness and a distinctive, individual approach ... all her stylishness and technical refinement is at the service of an ingrained understanding of the music' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



JOHANN SEBASTIAN BACH (1685-1750)

Cello Suites

Suite No 1 in G major, BWV1007; Suite No 2 in D minor, BWV1008
Suite No 3 in C major, BWV1009; Suite No 4 in E flat major, BWV1010
Suite No 5 in C minor, BWV1011; Suite No 6 in D major, BWV1012

STEVEN ISSERLIS cello

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67541/2

'Some of the best Bach playing I've heard since Casals' (*BBC Radio 3*) 'This is the most wonderful cello-playing, surely among the most consistently beautiful to have been heard in this demanding music, as well as the most musically alert and vivid ... few will fail to be charmed by Isserlis's sweetly singing tone, his perfectly voiced chords and superb control of articulation and dynamic ... suffice to say that Isserlis's Bach is a major entrant into an already highly distinguished field, and a disc many will want to return to again and again' (*Gramophone*) 'This is an outstanding recording of some of the greatest works of classical music and a disc that every music-lover should own' (*Classic FM Magazine*)

GRAMOPHONE AWARD WINNER



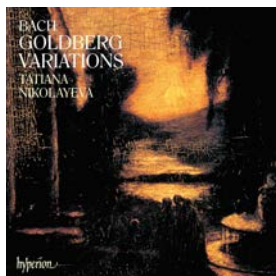
JOHANN SEBASTIAN BACH (1685-1750)

The Art of Fugue

Die Kunst der Fuge, BWV1080
Four Duets, BWV802-5
3-Part and 6-Part Ricercari from 'A Musical Offering', BWV1709
TATIANA NIKOLAYEVA piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66631/2

'The remarkable Tatiana Nikolayeva ... uncovers Bach's revelations as if they were her own' (*The Independent*) 'Absolutely superb. Certainly I can think of no finer recording of this endlessly fascinating masterpiece, whatever the medium. Highly recommended' (*CDReview*)



JOHANN SEBASTIAN BACH (1685-1750)

Goldberg Variations

Aria mit verschiedenen Veränderungen, BWV988 ('Goldberg Variations')

TATIANA NIKOLAYEVA piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66589

'A joy' (*The Sunday Times*) 'This disc captures all the warmth and naturalness which this great artist shows in live recitals' (*BBC Music Magazine*) 'Sous les doigts volubiles au toucher perlé, les canons les plus ardue deviennent de galantes conversations empreintes de gravité ... une version extrêmement poétique et intimement habitée' (*Répertoire, France*)



JOHANN SEBASTIAN BACH (1685-1750)

The Art of Fugue

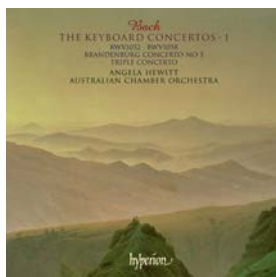
Die Kunst der Fuge, BWV1080

Wenn wir in höchsten Nöten sein, BWV668a

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67980

'I won't mince words. This Art of Fugue is marvellous. The variety and beauty of tone alone make compelling listening, bringing contrasts, clarity and warmth to Bach's intellectual marvels' (*The Times*) 'Hewitt's account, characteristically, is clean and precise but always pianistic—she never seems, like some pianists, to be imitating a harpsichord, whereas her delicate touch means that the music is not burdened with undue heaviness. Her 'Contrapunctus 2', for example, dances with carefree abandon. Hewitt is fluent and homogenous, her effective expressive and dynamic contrasts made subtly within an overarching, unifying concept, solemn but not overbearing' (*International Record Review*) 'The Canadian crowns her integral survey of Bach's non-organ works with this magisterial trajectory of his (unfinished) musical will and testament' (*The Sunday Times 100 Best Records of the Year*)



JOHANN SEBASTIAN BACH (1685-1750)

The Keyboard Concertos – 1

Keyboard Concertos: No 1 in D minor, BWV1052; No 7 in G minor, BWV1058

Brandenburg Concerto No 5 in D major, BWV1050

Triple Concerto in A minor, BWV1044

ANGELA HEWITT piano

AUSTRALIAN CHAMBER ORCHESTRA / RICHARD TOGNETTI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67307

'Her playing is absolutely captivating: she decorates the solo part with playful, come-hither ornamentation – twirls, flutters, arabesques – and yet it never disturbs the clear, logical path she forges through the course of each work. Her staccato touch has the force of sprung steel and yet her legato line is a miracle of smoothness and transparency. An absolute joy' (*Gramophone*) 'As always, she really sparkles in the allegros, infusing the music with wit as well as technical bravura' (*The Sunday Times*)

GRAMOPHONE EDITOR'S CHOICE



JOHANN SEBASTIAN BACH (1685-1750)

The Keyboard Concertos – 2

No 2 in E major, BWV1053; No 3 in D major, BWV1054

No 4 in A major, BWV1055; No 5 in F minor, BWV1056

No 6 in F major, BWV1057

ANGELA HEWITT piano

AUSTRALIAN CHAMBER ORCHESTRA / RICHARD TOGNETTI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67308

'Hewitt's Bach is well known for its expressive restraint, lucid textures and rhythmic grace. These virtues are abundantly present in her thoughtful, unmanipulated approach to the Concertos. Contrapuntal arguments are admirably clear and Hewitt's restricted use of the sustaining pedal ensures a pleasing clarity of dialogue. These virtues are mirrored by the lightly articulated bowing of the strings of the Australian Chamber Orchestra under the direction of its leader Richard Tognetti' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



JOHANN SEBASTIAN BACH (1685-1750)

The Keyboard Concertos

Keyboard Concertos Nos 1-7, BWV1052-8

Brandenburg Concerto No 5 in D major, BWV1050

Triple Concerto in A minor, BWV1044

ANGELA HEWITT piano

AUSTRALIAN CHAMBER ORCHESTRA / RICHARD TOGNETTI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67607/8

'Her fingers dance as well as sing: in the outer movements, rhythms are buoyantly sprung, and this communicates itself to the members of the Australian Chamber Orchestra, whose slender string accompaniment in no way lessens their energy, while Hewitt responds by projecting the piano parts with all due attention to Bach's overall texture' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



JOHANN SEBASTIAN BACH (1685-1750)

Bach Arrangements

arr. *Wilhelm Kempff* Sinfonia in D major; *Siciliano* in G minor; Nun komm, der Heiden Heiland; Wachet auf, ruft uns die Stimme; Ich ruf' zu dir, Herr Jesu Christ; arr. *Mary Howe* Sheep may safely graze; arr. *Myra Hess* Jesu, joy of man's desiring; arr. *Angela Hewitt* Wenn wir in höchsten Nöten sein; Das alte Jahr vergangen ist, Alle Menschen müssen sterben; arr. *Lord Berners* In dulci jubilo; arr. *William Walton* Herzlich tut mich verlangen; arr. *John Ireland* Meine Seele erhebt den Herrn; arr. *Herbert Howells* O Mensch, bewein dein Sünde gross; arr. *Harriet Cohen* Sanctify us by Thy goodness; arr. *Harold Bauer* Die Seele ruht in Jesu Händen; arr. *Eugen d'Albert* Passacaglia in C minor

ANGELA HEWITT piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67309

BEST CLASSICAL ALBUM (SOLO OR CHAMBER), JUNO AWARDS 2002



JOHANN SEBASTIAN BACH (1685-1750)

The English Suites

No 1 in A major, BWV806; No 2 in A minor, BWV807

No 3 in G minor, BWV808; No 4 in F major, BWV809

No 5 in E minor, BWV810; No 6 in D minor, BWV811

ANGELA HEWITT piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67451/2

'Now regarded as one of the most consistently refreshing interpreters of Bach on the modern piano ... as ever, Hewitt brings this music to life with remarkably crisp articulation in the brisk contrapuntal movements, deep feeling in the sarabandes and exhilarating joie de vivre in the final gigues' (*The Sunday Times*) 'Once again, Angela Hewitt proves that she's one of the most penetrating interpreters of Bach on the piano, with a superlative account of the six English Suites. She's an astonishingly supple player, elegant in the French dance elements, brilliant in the Italianate flourishes, and fully in control of the works' complex chromaticisms. Another tour de force from this wonderful player' (*The Independent*)



JOHANN SEBASTIAN BACH (1685-1750)

Fantasia, Aria and other works

Fantasia and Fugue in A minor, BWV904; Aria Variata 'alla Maniera Italiana', BWV989; Sonata in D major, BWV963; Partie in A major, BWV832; Suite in F minor, BWV823; Adagio in G major, BWV968; Fugue in C major, BWV953; Jesu, meine Zuversicht, BWV728; Wer nur den lieben Gott lässt walten, BWV691; Fantasia and Fugue in A minor, BWV944

ANGELA HEWITT piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67499

'A series of performances where freedom over articulation, phrasing, embellishment, dynamics and tempo is governed by an artistic sense of responsibility, and the whole recital is heard in a shrewdly balanced recording of fine tonal verisimilitude' (*Gramophone*) 'Here is another out and out winner from Angela Hewitt ... the hallmark of her playing derives from just such a sharp definition of musical character. Be it light or solemn, her outlook on Bach is consistently enlivening' (*The Daily Telegraph*)

GOLDENBERG 'BEST OF 2004'



JOHANN SEBASTIAN BACH (1685-1750)

The French Suites

Six French Suites, BWV812-17

Six Little Preludes, BWV924-928, 930

Six Little Preludes, BWV933-938

Six Little Preludes, BWV939-943, 999

Sonata in D minor, BWV964

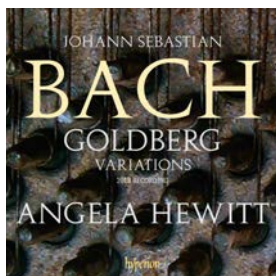
Prelude and Fugue in A minor, BWV894

ANGELA HEWITT piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67121/2

'Hewitt's playing makes Bach's music live, for me, in a way that even the greatest harpsichordists do not' (*The Sunday Times*)

GRAMOPHONE EDITOR'S CHOICE



JOHANN SEBASTIAN BACH (1685-1750)

Goldberg Variations – 2015 recording

Aria mit verschiedenen Veränderungen, BWV988

ANGELA HEWITT piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68146

'The pianist's enviable polyphonic acumen and dance-orientated conception continue to operate at full capacity, albeit on a deeper and subtler level, as comparative listening reveals' (*Gramophone*) 'Sixteen years on, the fingers are as formidably on the ball as ever – capable of the most tender translucency, of staccato leaps that 'ping', and able to differentiate and characterise several voices simultaneously with jaw-dropping felicity' (*BBC Music Magazine*) 'More than any contemporary player, she manages to suggest the harpsichord's plucking mechanism with her brilliant articulation – the trills of Variation 16!' (*The Sunday Times*) 'The earlier version is indeed magnificent; it is only when one encounters this most recent reading that one realises things could indeed be taken further ... a salutary reminder that recordings which one thought couldn't be bettered, actually can – remarkable' (*International Piano*)



JOHANN SEBASTIAN BACH (1685-1750)

Goldberg Variations – 1999 recording

Aria mit verschiedenen Veränderungen, BWV988

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67305

'After five days of recording sessions last August, Angela Hewitt returned in the small hours of September 1 to give a complete 'performance' for a few friends of the Bach's Aria with Diverse Variations. Fortunately, the engineers decided to keep the tapes rolling, for this, according to Hyperion's executive director, Ted Perry, is the 'take' Hewitt and Hyperion decided to release. The resulting record is a miracle of music-making at its most instinctive and spontaneous. Even by Hewitt's exalted standards it is extraordinary: in the brilliant toccatas, she creates, with her amazing articulation, the illusion of the music being plucked by the modern piano's hammers; her virtuosity and *joie de vivre* in the fast variations – try 1, 14 and 'the most dangerous of all the toccatas', No 20 – take the breath away ... a desert-island disc!' (*The Sunday Times*)

'Outstanding ... Hewitt's disc, exquisite artistry co-mingling with infectious exhilaration, gives me the most pleasure' (*BBC Music Magazine*)



JOHANN SEBASTIAN BACH (1685-1750)

The Inventions

Fantasia in C minor, BWV906

Fifteen Two-part Inventions, BWV772-786

Fifteen Three-part Sinfonias (Inventions), BWV787-801

Chromatic Fantasia and Fugue in D minor, BWV903

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66746

'Performances of exemplary clarity and craftsmanship' (*CDReview*) 'As close to how I would choose to hear [the music] as I have yet had the pleasure of doing' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



JOHANN SEBASTIAN BACH (1685-1750)

Italian Concerto & French Overture

Italian Concerto in F major, BWV971; Capriccio in E major, BWV993

Capriccio on the Departure of his Beloved Brother, BWV992

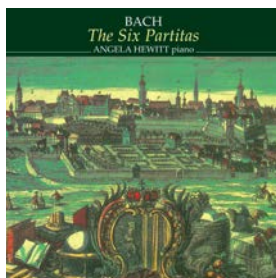
Four Duets, BWV802-5; French Overture, BWV831

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67306

'This enticing collection once again confirms Angela Hewitt's reputation for playing Bach on the piano' (*The Penguin Guide to Compact Discs*) 'Hyperion's good sense in signing Angela Hewitt deserves yet another round of applause. Hot on the heels of her superlative account of the Goldberg Variations comes another disc that proves her status as one of today's finest Bach interpreters' (*International Piano Quarterly*) 'These performances rate highly in my league table and deserve 'benchmark' status ... one of the most convincing Bach pianists at the present time' (*BBC Music Magazine*) 'Hewitt remains today's finest exponent of Bach's keyboard music. What she does musically might well have satisfied Bach' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



JOHANN SEBASTIAN BACH (1685-1750)

The Six Partitas

Six Partitas, BWV825-830

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67191/2

'One of the outstanding Bach pianists of our time, her playing of the great Partitas is something very special indeed. She is formidably equipped for this demanding music – technically, musically, intellectually. These are discs to play again and again and marvel at the artistry' (*The Sunday Times*) 'Effortlessly eclipsing all competition ... the whole disc gives unalloyed pleasure; definitely one of my choices of the year' (*Gramophone*) 'Everything has been deeply considered. Everything works. Hewitt makes a beautiful, limpid sound; her ornaments are exquisitely precise as well as sounding natural; she uses the subtle shadings and variations of volume possible on the piano without swamping the music. Technically the playing is faultless ... superbly poised, light and joyous. Indeed, that would sum up the entire set' (*Classic CD*)

GRAMOPHONE EDITOR'S CHOICE



JOHANN SEBASTIAN BACH (1685-1750)

The Toccatas

Toccatina in C minor, BWV911; Toccatina in G major, BWV916

Toccatina in F sharp minor, BWV910; Toccatina in E minor, BWV914

Toccatina in D minor, BWV913; Toccatina in G minor, BWV915

Toccatina in D major, BWV912

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67310

'Exquisite playing ... this disc reinforces Hewitt's position as one of the supreme Bach interpreters and provides the ideal entry point for newcomers to her' (*Music Week*) 'Her performances could hardly be more stylish or impeccable, more vital or refined; and, as a crowning touch, Hyperion's sound is superb' (*Gramophone*) 'Interpretations of the highest quality ... for sheer virtuosity she makes us hold our breath at the combination of clarity, dynamic variety and structural comprehension, which is faultlessly conveyed' (*Musical Opinion*) 'This album is now the benchmark recording of these works on the piano' (*Goldberg*)

THE SUNDAY TIMES CLASSICAL CD OF THE WEEK



JOHANN SEBASTIAN BACH (1685-1750)

The 'Well-tempered Clavier' – 2008 recording

Das wohltemperirte Clavier: 48 Preludes and Fugues, BWV846-893

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67741/4

'Her best Bach yet ... not everyone can improve on the best, but it looks as if Angela Hewitt might have done just that ... this is a defining moment in the performance history of the '48' ... Hewitt's second thoughts, enhanced by technically outstanding recording, hold me totally enthralled' (*BBC Music Magazine*) 'If you aren't hooked by her Book One C major prelude – noble yet nonchalant, gently flecked with rubato – rush to a doctor immediately. And on she proceeds, track after track, illuminating the music with great sensitivity and interpretative freedom. In the ten years since 1999, Hewitt's feeling for Bach has widened. The touch of her fingers is lighter now; her pulse is more elastic. The piano, too, has changed. Now it's a Fazioli, luminous and microscopically subtle. With Hyperion's recording, even its reverberations are a joy ... the 2009 Hewitt – protean, humane, modern but respectfully, beautifully recorded – is the version to live with. It would even sound good, I'm sure, on the BBC's desert island' (*The Times*)



JOHANN SEBASTIAN BACH (1685-1750)

The 'Well-tempered Clavier' – I – 1997 recording

Das wohltemperirte Clavier, Book 1: 24 Preludes and Fugues, BWV846-869

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67301/2

'The first recorded performances by a pianist of Book I that have made me want to hear them many times over. Strongly recommended' (*Gramophone*) 'Angela Hewitt's version of Book I eclipses all others; hers will become the benchmark recording ... special and uniquely enchanting' (*BBC Music Magazine*) 'The Canadian pianist may not regard herself as a Bach specialist, but her brilliant and profoundly musical playing of the first 24 preludes and fugues of the '48' goes straight to the top of available piano versions' (*The Sunday Times*) 'Performances of exceptional grace and beauty' (*BBC Music Magazine*) 'An inspirational set' (*The Penguin Guide to Compact Discs*)

GRAMOPHONE CRITICS' CHOICE

BBC MUSIC MAGAZINE PICK OF THE MONTH AND BEST OF THE YEAR
PENGUIN GUIDE ROSETTE



JOHANN SEBASTIAN BACH (1685-1750)

The 'Well-tempered Clavier' – II – 1997 recording

Das wohltemperirte Clavier, Book 2: 24 Preludes and Fugues, BWV870-893

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67303/4

'Since she won the 1985 Toronto Bach competition, Angela Hewitt has established herself as the Bach pianist par excellence of her generation. Here she crowns her enthralling set of Book 1 of the '48' with a performance of Book 2 that no lover of Bach's keyboard works will want to be without. It is impossible to catalogue the manifold felicities of her playing in a short review, but the variety of colour and mood she brings to this music is irresistible throughout' (*The Sunday Times*) 'Hewitt has set a new benchmark. Her touch is admirably clear and light, her choices of tempo make perfect musical sense, and as a trained dancer, she is uniquely attuned to Bach's supple, sprightly rhythms. A '48' of exceptional grace and beauty' (*BBC Music Magazine*)

PENGUIN GUIDE ROSETTE / PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK
BBC MUSIC MAGAZINE BEST OF THE YEAR / GRAMOPHONE CRITICS' CHOICE



JOHANN SEBASTIAN BACH (1685-1750)

The 'Well-tempered Clavier' – 1997 recording

Das wohltemperirte Clavier: 48 Preludes and Fugues, BWV846-893

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44291/4

'Hewitt has set a new benchmark. Her touch is admirably clear and light ... and she is uniquely attuned to Bach's supple, sprightly rhythms. A '48' of exceptional grace and beauty. I know of no musician whose Bach playing on any instrument is of greater subtlety, beauty of tone, persuasiveness of judgement or instrumental command than Hewitt's is here' (*BBC Music Magazine*) 'Winner of numerous prizes, these have already become benchmark recordings, with performances of character and conviction that marry the best of old and new, using the full-range of colour afforded by a grand piano while articulating ornaments and counterpoint with astounding clarity. First-rate also are her programme notes, which are personal, informative and utterly unpretentious' (*International Record Review*)



JOHANN SEBASTIAN BACH (1685-1750)

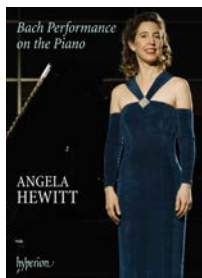
Angela Hewitt plays Bach

Two- & three-part Inventions, BWV772-801; Four Duets, BWV802-805; English Suites, BWV806-811; French Suites, BWV812-817; Suite in F minor, BWV823; Six Partitas, BWV825-830; French Overture, BWV831; Partie in A major, BWV832; The Well-tempered Clavier, BWV846-893; Prelude and Fugue in A minor, BWV894; Chromatic Fantasia and Fugue, BWV903; Fantasia and Fugue in A minor, BWV904, 944; Fantasia in C minor, BWV906; Toccatas, BWV910-916; Little Preludes, BWV924-928, 930, 933-943, 999; Sonata in D major, BWV963; Sonata in D minor, BWV964; Italian Concerto, BWV971; Goldberg Variations, BWV988; Aria Variata, BWV989; Two Capriccios, BWV992-993

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44421/35

'A magnificent retrospective ... this remarkable set of recordings marks something of a milestone for everyone involved with classical music, as well as for Hyperion' (*MusicWeb International*)



JOHANN SEBASTIAN BACH (1685-1750)

***Bach Performance on the Piano* DVD**

DISC 1 Lecture **Bach Performance on the Piano**

Angela Hewitt shares the inspiration and experience behind her award-winning playing in an illustrated lecture that explains the technical and practical steps essential for performing Bach on the piano.

DISC 2 Recital **Angela Hewitt Live in Concert**

Partita No 4 in D major, BWV828

Italian Concerto in F major, BWV971

Chromatic Fantasy and Fugue in D minor, BWV903

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_DVD468001

'What Hewitt has to say is full of wisdom and perspicacity, liberally illustrating the talk at her Fazioli piano ... Hewitt's poise, clarity of voicing, spontaneity, wonderful finger legato and palpable joy in performing these works is a masterclass in itself' (*Gramophone*)



JOHANN SEBASTIAN BACH (1685-1750)

St John Passion

St John Passion, BWV245

Evangelist IAN BOSTRIDGE tenor, Christ NEAL DAVIES bass

CAROLYN SAMPSON soprano, IESTYN DAVIES countertenor

NICHOLAS MULROY tenor, RODERICK WILLIAMS baritone, POLYPHONY ORCHESTRA OF THE AGE OF ENLIGHTENMENT / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467901/2

'About as state-of-the-art a Bach Passion recording as you'll hear ... Ian Bostridge is the master story-teller who surveys all about him, impeccably delivering every nuance of every word ... alongside the top-class and pliable choral singing of Polyphony comes the roll call of impressive soloists' (*Gramophone*) 'There's no doubting the choir's passion and poise, whether as a baying mob ... or in the expressively balanced unaccompanied chorale verses ... Layton's pacing is compelling ... it's crowned by Iestyn Davies's sublime account of 'Es ist vollbracht' ... Carolyn Sampson's arias are priceless' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



JOHANN SEBASTIAN BACH (1685-1750)

Christmas Oratorio

Christmas Oratorio, BWV248

Evangelist JAMES GILCHRIST tenor

KATHERINE WATSON soprano, IESTYN DAVIES countertenor

MATTHEW BROOK bass, TRINITY COLLEGE CHOIR CAMBRIDGE

ORCHESTRA OF THE AGE OF ENLIGHTENMENT / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD468031/2

'The superb quartet of soloists yields not a demisemiquaver to the competition ... Iestyn Davies triumphs, dependably warm and expressively supple. Matthew Brook's resplendent all-guns-blazing 'Grosser Herr' is gilded by David Blackadder's nimble trumpet and, throughout, James Gilchrist's relaxed and lyrical Evangelist maintains the narrative flow ... crisp choral singing and exquisite accompaniment' (*BBC Music Magazine*) 'The fact that the music seems to course through the very veins of the singers and players, not to mention Layton himself, is one of the qualities that make this Christmas Oratorio such a telling, affecting and inspiring experience, judiciously balancing jubilation, devotion and contemplation' (*The Daily Telegraph*)



JOHANN SEBASTIAN BACH (1685-1750)

Magnificat

Magnificat, BWV243

JOHANN CHRISTIAN BACH (1735-1782) Magnificat, E22

CARL PHILIPP EMANUEL BACH (1714-1788) Magnificat, H772

JOËLLE HARVEY soprano, OLIVIA VERMEULEN mezzo-soprano

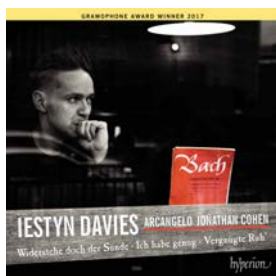
ESTYN DAVIES countertenor, THOMAS WALKER tenor

THOMAS BAUER baritone

ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD468157

'All delightful, all life-giving' (*The Times*) 'Cohen drives uplifting, beautifully phrased performances, with crisp playing and ... fine singing from Arcangelo. Even if you already have JS Bach's Magnificat on disc, you'll discover you need this too' (*The Guardian*) 'Grand authority and little ebullience, sweeping effortlessly from verse to verse with considerable purpose ... an illuminated Bachian constellation of three canticles colliding in captivating relief' (*Gramophone*)



JOHANN SEBASTIAN BACH (1685-1750)

Cantatas 54, 82 & 170

Widerstehe doch der Sünde, BWV54; Ich habe genug, BWV82

Vergnügte Ruh', beliebte Seelenlust, BWV170

Sinfonias from BWV52 & BWV174

ESTYN DAVIES countertenor

ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD468111

'The dominant virtue in this fine collaboration between the outstanding Davies and Arcangelo lies in an unsentimental perspicacity, reassuring in its intelligence and deep sensitivity' (*Gramophone*) 'Directed by Jonathan Cohen, Arcangelo's strings have a beautifully firm sound, with plenty of bow and intelligent details from the lute ... the Sinfonias from BWV52 and BWV174 are pleasingly earthy, with rustic horns' (*BBC Music Magazine*) 'Davies's singular gifts of open-hearted expression, reined in to perfection and with no excess or indulgence, are expertly balanced by Arcangelo's prominent solo musicians' (*The Observer*)

GRAMOPHONE AWARD WINNER



JOHANN SEBASTIAN BACH (1685-1750)

Cantatas Nos 106 & 182

Gottes Zeit ist die allerbeste Zeit 'Actus tragicus', BWV106

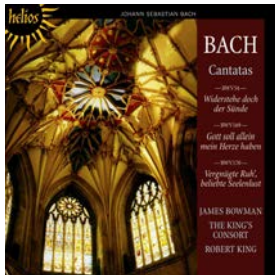
Himmelskönig, sei willkommen, BWV182

Komm, Jesu, komm, BWV229

AMICI VOICES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68275

Available Friday 1 March 2019



JOHANN SEBASTIAN BACH (1685-1750)

Cantatas 54, 169 & 170

Cantata No 170 'Vergnügte Ruh', beliebte Seelenlust', BWV170

Cantata No 54 'Widerstehe doch der Sünde', BWV54

Cantata No 169 'Gott soll allein mein Herz begehren', BWV169

JAMES BOWMAN countertenor

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55312

'James Bowman is on impressive form and his admirers need not hesitate here' (*The Penguin Guide to Compact Discs*) 'D'excellentes interprétations' (*Écouter, Voir, France*) 'After hearing the first three notes of Cantata 170 my expectations of this recording were high. I was not disappointed' (*Hi-Fi News*)



JOHANN SEBASTIAN BACH (1685-1750)

Wedding Cantata, Hunt Cantata & Ich habe genug

Cantata No 82 'Ich habe genug', BWV82

Cantata No 202 'Weichet nur, betrübte Schatten' ('Wedding'), BWV202

Cantata No 208 'Was mir behagt, ist nur die muntre Jagd' ('Hunt'), BWV208

EMMA KIRKBY soprano, DAVID THOMAS bass

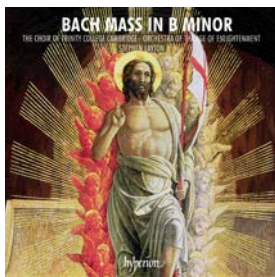
JENNIFER SMITH soprano, SIMON DAVIES tenor, MICHAEL GEORGE bass

THE TAVERNER PLAYERS / ANDREW PARROTT

THE PARLEY OF INSTRUMENTS / ROY GOODMAN, PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22041

'A very special release' (*Fanfare, USA*) 'Beautiful' (*Early Music Record Circle*) 'The best recording yet of Bach's Hunting Cantata' (*Hi-Fi News*) 'Still by far the best version. The stronger sense of occasion is boosted by Peter Holman's inspired topping and tailing with sinfonias' (*International Record Review*)



JOHANN SEBASTIAN BACH (1685-1750)

Mass in B minor

Mass in B minor, BWV232

KATHERINE WATSON soprano, HELEN CHARLSTON mezzo-soprano

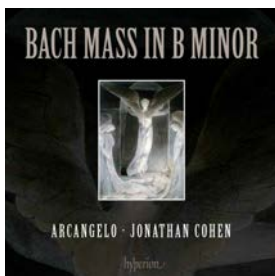
IESTYN DAVIES countertenor, GWILYM BOWEN tenor, NEAL DAVIES bass

TRINITY COLLEGE CHOIR CAMBRIDGE

ORCHESTRA OF THE AGE OF ENLIGHTENMENT / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68181/2

'This is a fresh and attractive B minor Mass, with plenty in it to enjoy' (*Gramophone*) 'Layton's Bach is rightly prized for its clear-headed vision and lack of eccentricity. He has a fine team of soloists: Katherine Watson and Helen Charlston's bright voices blend ideally in the Christe eleison, and Gwilym Bowen and Neal Davies are both stalwarts in their solos. But it is Iestyn Davies's singing of Qui sedes that takes this release into the realms of greatness. The OAE, with trumpets and drums in full cry in the Gloria, Osanna and Dona nobis pacem, make a splendid sound. Highly recommended' (*The Sunday Times*)



JOHANN SEBASTIAN BACH (1685-1750)

Mass in B minor

Mass in B minor, BWV232

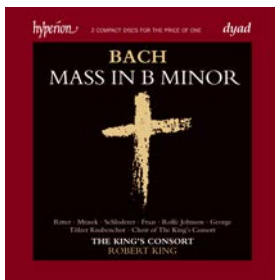
LYDIA TEUSCHER, IDA FALK WINLAND soprano

TIM MEAD countertenor, SAMUEL BODEN tenor, NEAL DAVIES bass

ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68051/2

'This is a performance where character and rich dimension emerge from within a patient and naturally projected vision of Bach's most celebrated compendium. The work infrequently speaks with such gracefulness, freedom or conviction' (*Gramophone*) Jonathan Cohen's choir of 20 can convey the inward spirituality of Et incarnatus est and the laudatory éclat of the Gloria and Et resurrexit with equal efficacy. The excellent high-voiced soloists are Lydia Teuscher and Ida Falk Winland, duetting sensuously in the Christe eleison, and Tim Mead's rapt alto in Qui sedes and Agnus Dei. Samuel Boden's lithe tenor and Neal Davies's solid bass blend ideally with their colleagues' (*The Sunday Times*)



JOHANN SEBASTIAN BACH (1685-1750)

Mass in B minor

MANUEL MRASEK, MATTHIAS RITTER treble
MAXIMILIAN FRAAS, MATTHIAS SCHLODERER boy alto
ANTHONY ROLFE JOHNSON tenor, MICHAEL GEORGE bass
TÖLZER KNABENCHOR, CHOIR OF THE KING'S CONSORT
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22051

'King has succeeded brilliantly in reclaiming the profundity and emotional commitment of traditional Bach performances. This new Mass in B minor is a magnificent achievement and a joy to hear' (*BBC Music Magazine*) 'Robert King's recording is comparable with the best ... a fine recording of a most persuasive interpretation' (*Soundscape, Australia*) 'A reading which consistently brings out the joy of Bach's inspiration, not least in the great celestial outbursts of the Sanctus or the final Dona nobis pacem' (*The Penguin Guide to Compact Discs*)



JOHANN SEBASTIAN BACH (1685-1750)

The Six Motets

Singet dem Herrn ein neues Lied, BWV225
Der Geist hilft unser Schwachheit auf, BWV226
Jesu, meine Freude, BWV227
Fürchte dich nicht, BWV228
Komm, Jesu, komm! BWV229
Lobet den Herrn, BWV230

THE SIXTEEN / HARRY CHRISTOPHERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55417

'Splendid. A wonderful achievement, one that only renews our admiration for Bach. It has been six, maybe twelve months since I heard a record that impressed me as much as this one. Don't pass it by' (*American Record Guide*)



JOHANN SEBASTIAN BACH (1685-1750)

The Clavierübung Chorales & other great chorales

BWV552; 669-690; 715-718; 720-736; 738-740

CHRISTOPHER HERRICK

Metzler organs of the Stadtkirche, Zofingen, Switzerland

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67213

'This set marks a significant addition to the Christopher Herrick Bach archive and is a further manifestation of the happy collaboration between the artist and his excellent recording team' (*Organists' Review*) 'Hugely rewarding playing of the highest order' (*The Scotsman*) 'This disc is a must' for all who love this wonderful music' (*Cathedral Music*)



JOHANN SEBASTIAN BACH (1685-1750)

The Great Fantasias, Preludes and Fugues

Fantasias and Fugues: C minor, BWV537; G minor, BWV542; Fantasias:

C minor, BWV562; G, BWV572; Preludes and Fugues: D, BWV532; F minor, BWV534; A, BWV536; G, BWV541; A minor, BWV543; B minor, BWV544; C, BWV545; C minor, BWV546; C, BWV547; E minor, BWV548 ('The Wedge'); E flat, BWV552 ('St Anne')

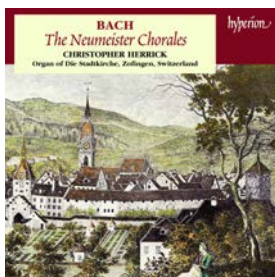
CHRISTOPHER HERRICK

Metzler organ of the Jesuitenkirche, Lucerne, Switzerland

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD22062

'Yet another yardstick release from what seems to be an unbeatable team' (*Gramophone*) 'As emotionally compelling as it is authoritative. The instrument is ideal for the repertoire and it is superbly recorded' (*The Penguin Guide to Compact Discs*) 'Herrick's musical inspiration, matched by his technique, does full justice to this pinnacle of the organ repertoire' (*BBC Music Magazine Top 1000 CDs Guide*)

GRAMOPHONE EDITOR'S CHOICE / MUSICA ECCEZIONALE!, MUSICA, ITALY



JOHANN SEBASTIAN BACH (1685-1750)

The Neumeister Chorales

36 Chorales, BWV714, 719,737, 742, 957, 1090-1120

CHRISTOPHER HERRICK

Metzler choir organ of the Stadtkirche, Zofingen, Switzerland

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67215

'Of the several versions of the Neumeister collection, this beats the lot' (*Fanfare, USA*) 'Early – yet highly innovative – Bach in attractive performances, enhanced by the beautiful sound of this Metzler organ ... this instrument is one of the most beautiful organs I have ever heard, and Herrick exploits every conceivable combination of stops to achieve a pleasing variety of colour' (*Gramophone*) 'The cleanness of tone is matched by Herrick's sober and dignified approach, in which the music is simply allowed to speak for itself. Herrick aims not to capture the moment, but to unfold the music before us clearly and logically, and does so with panache' (*BBC Music Magazine*) 'Herrick's performances are well paced, carefully conceived and imaginatively registered, the counterpoint is always clear, and chorale melodies distinctly voiced' (*International Record Review*) 'A perfect match of music, organ and player' (*Classic CD*)



JOHANN SEBASTIAN BACH (1685-1750)

Organ Cornucopia

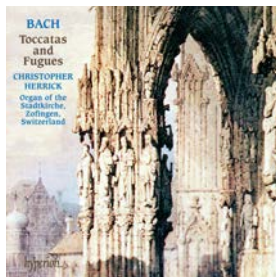
Herr Christ, der einig Gottes Sohn, BWV-Anhang 55; Fantasia in C (unfinished), BWV573; Fugue in C minor (unfinished), BWV562i; Wie schön leuchtet der Morgenstern (unfinished), BWV764; Jesu meine Freude (unfinished), BWV753; Pedal-Exercitium (unfinished), BWV598; Vater unser im Himmelreich, BWV762; Concerto in G, BWV571; Ach Gott vom Himmel, BWV741; Ach was ist doch unser Leben, BWV743; Fugue in D, BWV580; Christus der uns selig macht, BWV747; Liebster Jesu, wir sind hier, BWV754; Gelobet seist du, Jesu Christ, BWV723; Prelude in C, BWV567; Fugue in C, BWV946; O Vater allmächtiger Gott, BWV758; Kleines harmonisches Labyrinth, BWV591; Concerto in E flat, BWV597; Nun freut euch, lieben Christen gmein, BWV755; Wir glauben all einen Gott, BWV765; Trio in G minor, BWV584; Prelude and Fugue in C, BWV531

CHRISTOPHER HERRICK

Metzler organ of Pfarrkirche St Michael, Kaisten, Switzerland

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67139

'Herrick's technical mastery is stunningly apparent' (*Contemporary Review*)



JOHANN SEBASTIAN BACH (1685-1750)

Toccatas and Fugues

Toccata and Fugue in D minor, BWV565

Toccata and Fugue in F, BWV540

Toccata, Adagio & Fugue in C, BWV564

'Dorian' Toccata & Fugue in D minor, BWV538

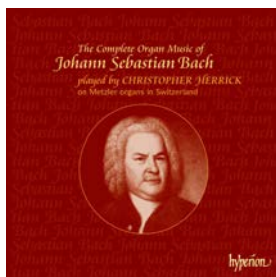
Passacaglia in C minor, BWV582

CHRISTOPHER HERRICK

Metzler organ of the Stadtkirche, Zofingen, Switzerland

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66434

'Authoritative performances, impeccable technique, brilliant recorded sound – a winner' (*Church Music Quarterly*) 'Masterly interpretations' (*Organists' Review*) 'Stupendous organ sound ... one of the three Bach CDs I will turn to over and over again for sheer enjoyment' (*Gramophone*) 'If you only have one disc of organ music in your collection this must be it' (*The Good CD Guide*)



JOHANN SEBASTIAN BACH (1685-1750)

The Complete Organ Music

Trio Sonatas; 'Great' Fantasias, Preludes and Fugues; Toccatas and Fugues; Organ Miniatures; The Italian Connection; Organ Cornucopia; Orgelbüchlein; Schübeler, Leipzig and Kimberger Chorales; Clavierübung and other 'Great' Chorales; Partitas and Canonic Variations; Neumeister Chorales; Attributions

CHRISTOPHER HERRICK organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS4412136

'Definitely a 'must have'' (*Organists' Review*)



JOHANN SEBASTIAN BACH (1685-1750)

A Bach Album

Sinfonia, after BWV29/1; Aus tiefer Not schrei ich zu dir; Aus tiefer Not schrei ich zu dir, after BWV686; Aus tiefer Not schrei ich zu dir, after BWV38/1; Aus tiefer Not schrei ich zu dir, BWV687; Aus tiefer Not schrei ich zu dir (verse 5), after BWV38/6; Allein Gott in der Höh sei Her, after BWV715a; Verschiedene Canones, BWV1087; Meine Seele erhebet den Herren, after BWV648; O Jesu Christ, meins Lebens Licht, BWV118; Wenn wir in höchsten Nöten sein, BWV432; Wenn wir in höchsten Nöten sein, after BWV641; Wenn wir in höchsten Nöten sein, Vor deinen Thron tret ich, after BWV668; Nun komm, der Heiden Heiland, after BWV659, BWV36/8, BWV660, BWV62/6, BWV661; Sei Lob und Preis mit Ehren, after BWV29/7

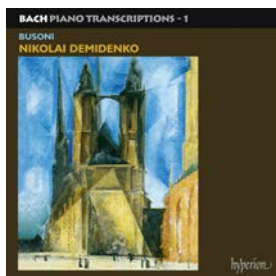
HIS MAJESTYS CONSORT OF VOICES

HIS MAJESTYS SAGBUTTS & CORNETTS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67247

'An engaging programme' (*BBC Music Magazine*)

GRAMOPHONE CRITICS' CHOICE



JOHANN SEBASTIAN BACH (1685-1750)

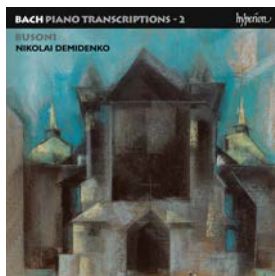
Piano Transcriptions – 1: Busoni

Toccata and Fugue in D minor, BWV565; Chorale Prelude in F minor 'Ich ruf' zu dir, Herr Jesu Christ', BWV639; Capriccio in B flat 'on the departure of a beloved brother', BWV992; Chorale Prelude in G minor 'Nun komm der heiden Heiland', BWV659; Organ Prelude and Fugue in E flat, BWV552 ('St Anne'); Chorale Prelude in G 'Nun freut euch, lieben Christen gmein', BWV734; Toccata, Adagio and Fugue in C, BWV564

NIKOLAI DEMIDENKO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66566

'Magnificently played' (*BBC Music Magazine*) 'Strikingly conveys the spiritual states which Bach evokes in these pieces' (*Classic CD*)



JOHANN SEBASTIAN BACH (1685-1750)

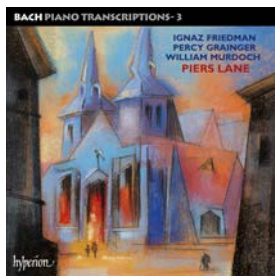
Piano Transcriptions – 2: Busoni

Fantasia, Adagio & Fugue; Chaconne from Partita in D minor
Prelude & Fugue in D major, BWV532
Prelude & Fugue in E minor, BWV533
6 Chorale Prelude transcriptions
NIKOLAI DEMIDENKO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67324

‘Enthusiastically recommended’ (*Fanfare*, USA) ‘His performances capture the smouldering long lines and Gothic grandeur inherent in Busoni’s textual transformations of the originals’ (*International Record Review*) ‘Demidenko plays them all with great panache and limitless technical command, clearly relishing the vast array of colour that Busoni’s fertile imagination encourages’ (*The Guardian*) ‘The playing throughout this enterprising recital cannot be faulted’ (*BBC Music Magazine*)

10 DE RÉPERTOIRE, FRANCE



JOHANN SEBASTIAN BACH (1685-1750)

Piano Transcriptions – 3: Grainger/Friedman/Murdoch

PERCY GRAINGER Toccata and Fugue in D minor, BWV565; Fugue in A minor, BWV865 (Well-Tempered Clavier Book 1); Fugue in E major, BWV878 (Well-Tempered Clavier Book 2); Blithe Bells; IGNACY FRIEDMAN Nun komm, der Heiden Heiland, BWV659; My heart ever faithful (Cantata No 68); Brandenburg Concerto No 3; Morning Song; Bourrée (Violin Partita, BWV1002); Sheep may safely graze (Cantata No 208); Gavotte (Violin Partita, BWV1006); Siciliano (Sonata, BWV1031); Toccata and Fugue in D minor, BWV565; WILLIAM MURDOCH Vivaldi/Bach Concerto in D minor, BWV596

PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67344

‘Could hardly be more exhilarating or enterprising... a memorable as well as enticing disc’ (*Gramophone*) ‘Lane commands the golden tone and effortless, spirited virtuosity needed to make these transcriptions come alive, and makes them sound easy to boot. A honey of a release’ (*BBC Music Magazine*)



JOHANN SEBASTIAN BACH (1685-1750)

Piano Transcriptions – 4: Feinberg

Prelude and Fugue in E minor, BWV548
Concerto in A minor (after Vivaldi), BWV593
Chorale Preludes:
BWV647, 649, 650, 653, 655, 658, 659, 662, 663, 665, 711, 720, 735
Largo from Trio Sonata No 5, BWV529

MARTIN ROSCOE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67468

‘In this recording of all Feinberg’s transcriptions, Martin Roscoe’s interpretations reflect both the sensitivity behind the undertaking and the spirit behind the music’ (*Gramophone*) ‘Martin Roscoe’s warm, lyrical playing makes this a most rewarding release’ (*Classic FM Magazine*) ‘A splendid continuation. Since the complete run of Feinbergised Bach couldn’t be accommodated on one disc, Hyperion has placed the concerto on a second – but the set is priced as a single CD. It’s an act of generosity that other labels would be wise to imitate’ (*Fanfare*, USA)



JOHANN SEBASTIAN BACH (1685-1750)

Piano Transcriptions – 5: Russian Transcriptions

CATOIRE Passacaglia in C minor, BWV582; GOEDICKE Prelude and Fugue in G major, BWV541; Prelude and Fugue in D minor, BWV539; Fugue in C minor, BWV575; KABALEVSKY Toccata and Fugue in D minor (‘Dorian’), BWV538
SILOTI Prelude in B minor from Clavierbüchlein für W F Bach, BWV855a; Prelude from Cantata No 35, BWV35; Air from Orchestral Suite No 3 in D major, BWV1068; Adagio from Sonata for violin and keyboard in F minor, BWV1018; Andante from Sonata for solo violin in A minor, BWV1003; Siciliano from Sonata for flute and keyboard in E flat major, BWV1031

HAMISH MILNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67506

‘Milne plays the more outgoing works with the sharp articulation and gestural clarity that makes his Medtner so refreshing (his left-hand profile is especially notable) – and he gives the more restrained of the Siloti bonbons (wisely scatter throughout the disc) the delicacy they need. Good sound and excellent notes. All in all, a fine continuation of a most welcome series’ (*Fanfare*, USA)



JOHANN SEBASTIAN BACH (1685-1750)

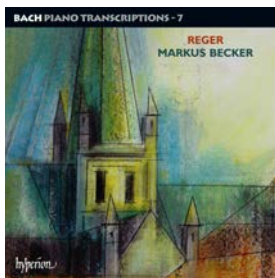
Piano Transcriptions – 6: Rummel

The complete Bach transcriptions by Walter Rummel (1887-1953)

JONATHAN PLOWRIGHT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67481/2

‘You are reminded of real technique as opposed to a more familiar, glib and colourless alternative, and it is surely no exaggeration to say that if such playing is anything to go by you are listening to one of the finest living pianists; the possessor of qualities that should no longer remain a secret. Hyperion’s sound is of demonstration quality, a crowning touch to musical and pianistic greatness. These are treasureable records’ (*Gramophone*) ‘This is a major addition to the catalogue and one of the finest piano recordings of recent years’ (*Classic FM Magazine*) ‘Rummel’s background was cosmopolitan. He died in 1953 in his late sixties, and left a few recordings but nothing that I’ve heard even begins to compare with the rapt and refined playing of Jonathan Ploowright on these remarkable CDs’ (*The Independent*) ‘Amazing too is Jonathan Ploowright’s ability to project these pieces while keeping every voice and nuance in balance. Performances of rare identification and understanding make this a very special release’ (*BBC Music Magazine*)



JOHANN SEBASTIAN BACH (1685-1750)

Piano Transcriptions – 7: Reger

The complete Bach transcriptions for solo piano by Max Reger (1873-1916)

MARKUS BECKER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67683

'Markus Becker is a heroic exponent of this obscure yet satisfying repertoire ... the core of the two discs is Reger's series of Chorale Prelude transcriptions, in which ... he finds a profound and poignant expressiveness ... a fascinating addition to Hyperion's series of Bach transcriptions' (*BBC Music Magazine*)
'A new kind of Bach sound which belongs to both piano and organ ... [BWV14] is slow and thoughtful, yet is made serenely beautiful in Becker's glowing performance ... fascinating, and I do recommend you to try this collection. It really is rewarding' (*Gramophone*) 'Marvelous, both Reger and Becker balancing the intimate moments with the public ones' (*Fantasia*, USA)



JOHANN SEBASTIAN BACH (1685-1750)

Piano Transcriptions – 8: d'Albert

The complete Bach transcriptions by Eugen d'Albert (1864-1932)

PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67709

'Lane takes no prisoners in these sonorous and exhilarating performances, conjuring up from the Steinway's richly resonant bass a cathedral's 32 foot pedal division to thrilling effect ... I guarantee you will come away awed anew by the genius of Bach and amazed by the ingenuity of d'Albert' (*Gramophone*) 'I found Lane's Prelude (Toccata) and Fugue in D minor, BWV538 unassailably alive to the possibilities that both Bach and d'Albert leave open. The rhythmic impulse never flags, the pithy contrapuntal detail keeps afloat and there is a subliminal sense of goal to keep the thing intact' (*International Record Review*) 'Masterly performances by Piers Lane ... in his ingenious hands, they become compelling piano pieces' (*The Sunday Times*) 'D'Albert's versions of the the C minor Passacaglia, and the Preludes and Fugues in C minor and A major, are extraordinary and exquisite, and Lane plays them with a ravishing finesse that belies their often monumental difficulty' (*The Guardian*)



JOHANN SEBASTIAN BACH (1685-1750)

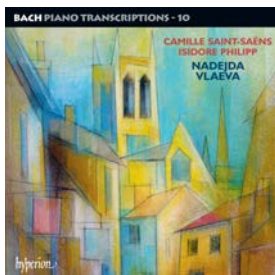
Piano Transcriptions – 9: British transcriptions

A Bach Book for Harriet Cohen: BANTOCK Wacht auf, BWV645; BAX Fantasia in G, BWV572; BERNERS In dulci júbilo, BWV729; BLISS Das alte Jahr vergangen ist, BWV614; BRIDGE Komm, süßer Tod, BWV478; GOOSSENS Andante, BWV1047; HOWELLS O Mensch, bewein' dein' Sünde gross, BWV622; IRELAND Meine Seele erhebt den Herrn, BWV648; LAMBERT Der Tag, der ist so freudenreich, BWV605; VAUGHAN WILLIAMS Ach bleib! bei uns, BWV649; WALTON Herzlich tut mich verlangen, BWV727; WHITTAKER Wir glauben all an einen Gott, BWV740; BORWICK Little Fugue in G minor, BWV578; O Lamm Gottes, unschuldig, BWV656; COHEN Be contented, O my soul, BWV155; FOSS See what his love can do, BWV85; FRYER Sarabande, BWV1012; HESS Adagio, BWV564; Jesu, joy of man's desiring, BWV147; STEVENSON Komm, süßer Tod, BWV478

JONATHAN PLOWRIGHT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67767

'Every so often a CD comes along that I simply can't stop playing. Here's one such example ... glorious interpretations by Jonathan Plowright' (*The Observer*)



JOHANN SEBASTIAN BACH (1685-1750)

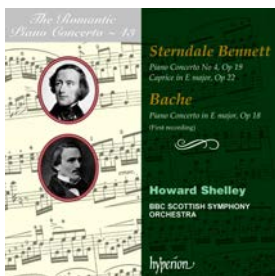
Piano Transcriptions – 10: Saint-Saëns & Philipp

CAMILLE SAINT-SAËNS Ouverture (Cantata 29); Adagio (Cantata 3); Andantino (Cantata 8); Bourrée (Partita No 1, BWV1002); Andante (Sonata No 2, BWV1003); Presto (Cantata 35); Introduction et Air (Cantata 15); Fugue & Largo (Sonata No 3, BWV1005); Récitatif et Air & Choeur (Cantata 30); Gavotte (Partita No 3, BWV1006); Air (Cantata 36); ISIDORE PHILIPP Concerto in A minor [after Vivaldi], BWV593; Concerto in D minor [after Vivaldi], BWV596

NADEJDA VLAeva piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67873

'As soon as Nadejda Vlaeva launches into her first Saint-Saëns Bach transcription, you know you're in for a treat. Sure enough, volume ten of Hyperion's Bach Transcription series provides a parade of joys for pianophiles and Bach junkies alike ... her terrific CD bodes well for the future' (*BBC Music Magazine*) 'All in all, this is a notably spontaneous-sounding recording. Vlaeva pushes all the right buttons and takes this significant Hyperion project a step closer to its apotheosis' (*International Record Review*)



FRANCIS EDWARD BACHE (1833-1858)

Bache Piano Concerto

Piano Concerto in E major, Op 18

WILLIAM STERNDAL BENNETT Piano Concerto No 4 in F minor, Op 19

Caprice in E major, Op 22

HOWARD SHELLEY piano

BBC SCOTTISH SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67595

'Neither composer could wish for a more persuasive advocate than Howard Shelley, who, in his customary role as soloist and conductor, gives us an air-spun brilliance and stylistic elegance very much his own' (*Gramophone*) 'Hyperion's Romantic Piano Concerto series is back on top form with this delightful coupling of works by two English composers ... the concerto by Francis Bache receives a much-deserved world premiere recording. If you like the concertos of Mendelssohn then you are sure to fall for these. Few pianists can match Shelley in this repertoire – sparkling, crisp articulation, graceful phrasing and heartfelt lyricism. And all this while conducting from the keyboard. How does he do it?' (*Classic FM Magazine*)



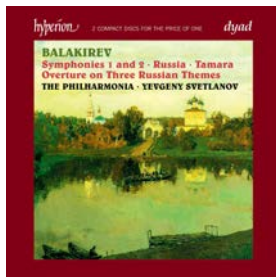
SIR EDWARD BAIRSTOW (1874-1946)

Choral Music

Jesu, the very thought of thee; Blessed city, heavenly Salem
Evening Service in D; Lord, thou hast been our refuge
If the Lord had not helped me; Let all mortal flesh keep silence
Evening Service in G; Five Poems of the Spirit; Save us, O Lord
PAUL PROVOST organ, RODERICK WILLIAMS baritone, BRITTEN SINFONIA
THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67497

'An excellent disc in regard both to the standard of performance and to the selection of Bairstow's music. And to that should be added straight away the quality of recorded sound ... the recommendation for this new issue is confirmed most decisively by the inclusion of the *Five Poems of the Spirit* ... Roderick Williams is the ideally suited soloist ... a delightful score' (*Gramophone*) Bairstow could hardly have finer advocates than David Hill's St John's Choir, beautiful in tone and balance, admirable clear in enunciation, well supported by rhythmic organ playing, and outstandingly well recorded' (*BBC Music Magazine*)



MILI BALAKIREV (1837-1910)

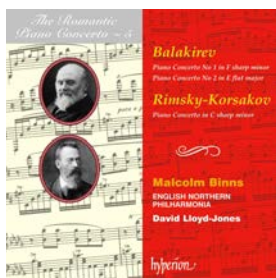
The Symphonies and Symphonic Poems

Symphony No 1 in C major
Symphony No 2 in D minor
Overture on Three Russian Themes
Tamara – Symphonic Poem
Russia – Symphonic Poem

PHILHARMONIA ORCHESTRA / YEVGENY SVETLANOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD02230

'An orchestra whose tone quality is ideally suited to the music and a conductor whose credentials are impeccable' (*The Daily Telegraph*) 'Superbly played' (*Fanfare*, USA) 'A very worthwhile record of some delightful music' (*Gramophone*) 'Technically this is one of the most exciting records I've heard for a long time and musically it is one of the most rewarding' (*CDReview*)



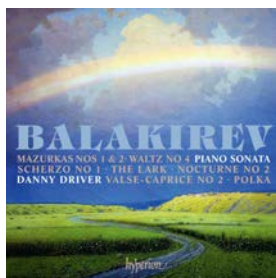
MILI BALAKIREV (1837-1910)

Piano Concertos

Piano Concerto No 1 in F sharp minor, Op 1
Piano Concerto No 2 in E flat major, Op posth
RIMSKY-KORSAKOV Piano Concerto in C sharp minor, Op 30
MALCOLM BINNS piano
ENGLISH NORTHERN PHILHARMONIA / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA6640

'These three works make an excellent programme ... all in all an admirably conceived and executed disc' (*Gramophone*) 'Binns makes a strong case for all three works, playing them superbly' (*Fanfare*, USA)



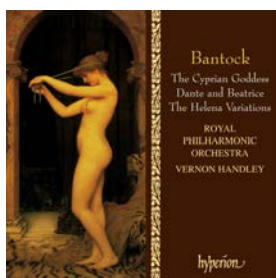
MILI BALAKIREV (1837-1910)

Music for piano

Piano Sonata in B flat minor; Mazurka No 1 in A flat major
Mazurka No 2 in C sharp minor; Nocturne No 2 in B minor
Waltz No 4 in B flat major; Scherzo No 1 in B minor; Polka in F sharp minor
GLINKA/BALAKIREV The Lark
TANEYEV/BALAKIREV Valse-Caprice No 2 in D flat major
DANNY DRIVER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67806

'Danny Driver continues his Hyperion exploration of the piano repertoire with delightful interpretations of Mili Balakirev. In particular, the piano sonata in B flat minor is a terrific, big-hearted piece, unlike anything else from its period ... impressive playing throughout ensures that your finger won't stray far from the replay button' (*The Observer*) 'Bravo to Hyperion for championing this music and to Driver for playing it with such sensitivity, polish and élan' (*The Daily Telegraph*) 'As ever, Hyperion provides recording quality and programme notes which are first class in every way' (*International Record Review*)



SIR GRANVILLE BANTOCK (1868-1946)

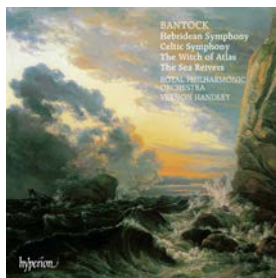
The Cyprian Goddess

The Cyprian Goddess
Helena Variations
Dante and Beatrice

ROYAL PHILHARMONIC ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66810

'Outstanding. A sumptuous wallow for all unashamed Romantics ... full marks, Hyperion—now we can all wallow once more. Worth the price for the sumptuous sound alone!' (*BBC Music Magazine*) 'Roundly recommended' (*Fanfare*, USA) 'Hyperion's third collection of orchestral works by Sir Granville Bantock, a composer who rivalled Elgar in his day, is quite simply superb' (*The Scotsman*) 'The finest large symphonic recordings of the decade. The burnished colors of Bantock's singular music—moody, quirky, haunting—glow under the direction of Vernon Handley' (*Financial Times*)



SIR GRANVILLE BANTOCK (1868-1946)

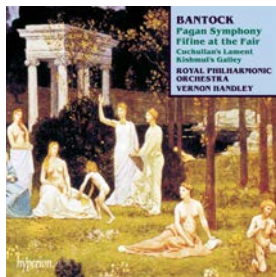
Hebridean and Celtic Symphonies

A Celtic Symphony
A Hebridean Symphony
The Sea Reivers
The Witch of Atlas

ROYAL PHILHARMONIC ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66450

'The best Bantock record I have ever heard' (*CDReview*) 'Magnificently recorded and performed. When audiences are crying out for 'melodious music' how can such music as this have been ignored for so long?' (*Gramophone*) 'Ce disque superbe ravira les mélomanes romantiques curieux' (*Répertoire*, France)
'A towering classic, as important as a landmark in the rediscovery of British music as it is a monument to the technique of orchestral recording. Music, performance, recorded sound and notes are all superb' (*International Record Review*)



SIR GRANVILLE BANTOCK (1868-1946)

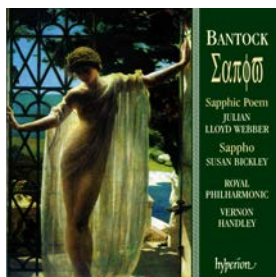
Pagan Symphony

Pagan Symphony
Fifine at the Fair
Cuchullán's Lament; Kishmul's Galley

ROYAL PHILHARMONIC ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66630

'The performances are stunning, the recordings most sumptuous' (*Gramophone*) 'Stunning recording and utterly convincing performances' (*BBC Music Magazine Top 1000 CDs Guide*)



SIR GRANVILLE BANTOCK (1868-1946)

Sappho and Sapphic Poem

Sappho: Prelude and Nine Fragments for mezzo-soprano and orchestra
Sapphic Poem for cello and orchestra

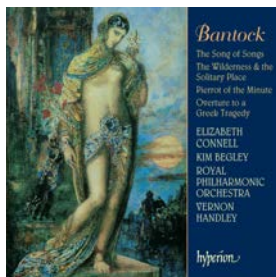
SUSAN BICKLEY mezzo-soprano, JULIAN LLOYD WEBBER cello

ROYAL PHILHARMONIC ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66899

'This really is most welcome ... an intoxicating celebration of love in all its guises ... *Sappho* held me pretty spellbound, even on first acquaintance. No praise can be too high for Susan Bickley [and] Tony Faulkner's stunningly natural engineering complements what is another triumphant addition to Hyperion's ongoing Bantock series' (*Gramophone*) 'Boy, do I like this disc. What a delight Bantock's music is – so full of vivid emotions, exotic flair, and elegant, lushly melodic writing' (*American Record Guide*)

GRAMOPHONE EDITOR'S CHOICE



SIR GRANVILLE BANTOCK (1868-1946)

The Song of Songs

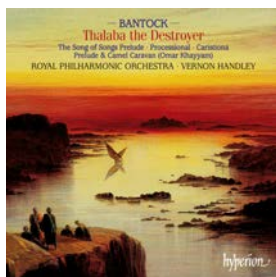
Overture to a Greek Tragedy
The Wilderness and the Solitary Place
Pierrot of the Minute
The Song of Songs (excerpts)

ELIZABETH CONNELL soprano, KIM BEGLEY tenor

ROYAL PHILHARMONIC ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67395

'Handley and his orchestra perform with absolute conviction, and it is difficult to imagine a more impassioned case being made for it. Hyperion offers superb notes by Lewis Foreman and complete texts. The rich, warm recording is an added plus, with its natural perspective and soundstage. For those who enjoy exploring the byways of Romanticism, this is highly recommended' (*Fanfare*, USA)



SIR GRANVILLE BANTOCK (1868-1946)

Thalaba the Destroyer

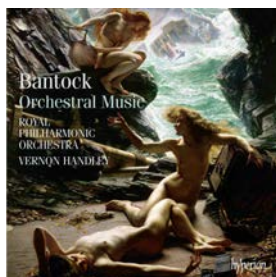
Prelude from The Song of Songs
Prelude and Camel Caravan from Omar Khayyám
Caristonia
Processional
Thalaba the Destroyer

ROYAL PHILHARMONIC ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67250

'Another exemplary addition to Handley's absorbing Bantock series ... hearty thanks to all involved in this enterprising landscape of love' (*Gramophone*) 'Heady soundscapes and chromatic opulence all make for a good wallow ... gorgeous from start to finish' (*The Guardian*) 'His orchestration is fabulously colourful, his melodies strong and memorable, and his sense of drama would make Hollywood composers envious ... stunning performances' (*Classic FM Magazine*)

10 DE RÉPERTOIRE (FRANCE)



SIR GRANVILLE BANTOCK (1868-1946)

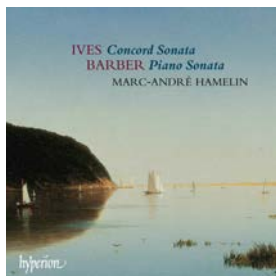
Orchestral Music

The Cyprian Goddess (Symphony No 3); Dante and Beatrice; Helena Variations; A Celtic Symphony; A Hebridean Symphony; The Sea Reivers; The Witch of Atlas; Pagan Symphony; Fine at the Fair; Cuchullain's Lament; Kishmul's Galley; Sappho; Sapphic Poem; Overture to a Greek Tragedy; The Wilderness and the Solitary Place; Pierrot of the Minute; The Song of Songs (excerpts); Thalaba the Destroyer; Prelude and Camel Caravan from Omar Khayyâm; Caristonia; Processional

ROYAL PHILHARMONIC ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44281/6

'Bantock's prodigious output as a composer ... rested in the long grass for decades until Vernon Handley's Hyperion recordings revealed the many qualities of Bantock's orchestral music. At its best, in works such as *A Hebridean Symphony* and *The Cyprian Goddess*, there's a richness of sound that recalls the tone poems of Strauss blended with shades of Wagner' (*Classic FM Magazine*)



SAMUEL BARBER (1910-1981)

Piano Sonata

Piano Sonata, Op 26

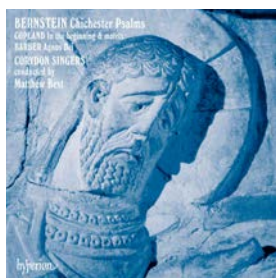
CHARLES IVES Piano Sonata No 2 ('Concord, Mass., 1840-1860')

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA662469

'Hamelin's virtuosity has to be heard to be believed' (*Classic FM Magazine*) 'Marc-André Hamelin, a pianist of phenomenal virtuosity and insight, never misses a trick. Pierre-Laurant Aimard's Warner account was perceptive enough, but Hamelin characterises the four movements with even greater imagination and encompasses the 42-minute span and unconventional trajectory with complete control' (*The Daily Telegraph*) 'Hamelin's performance of the 'Concord' Sonata is in the truest sense transcendental, his facility allowing him a cool poetry and lyricism inaccessible to other, more strenuously employed pianists ... Hyperion's sound is immaculate and Hamelin's disc is a valuable addition to his unique, tirelessly evolving discography' (*Gramophone*)

BBC RADIO 3 'BUILDING A LIBRARY' 1ST CHOICE



SAMUEL BARBER (1910-1981)

Agnus Dei

Agnus Dei (from Adagio for Strings)

BERNSTEIN Chichester Psalms

COPLAND In the Beginning; Three motets

CORYDON SINGERS / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66219

'An imaginative and enterprising programme, extremely well sung and recorded' (*Gramophone*)

'An exquisite disc. Indispensable' (*Acoustic Sounds Catalog, USA*)



SAMUEL BARBER (1910-1981)

Songs

Mémoires passagères, Op 27; Hermit Songs, Op 29; Three Songs, Op 10; The Daisies, Op 2/1; With rue my heart is laden, Op 2/2; Bessie Bobtail, Op 2/3; Sure on this shining night, Op 13/3; Nocturne, Op 13/4; There's nae lark; The Beggar's Song; In the dark pinewood; Dover Beach, Op 3

GERALD FINLEY baritone, JULIUS DRAKE piano

with THE ARONOWITZ ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67528

'Performances of this calibre emphasise Barber's stature in the mainstream of 20th-century song composers ... Finley and Drake are impeccable ... another outstanding Hyperion release' (*Gramophone*) 'Gerald Finley is golden in tone, persuasive in phrasing, and unfailingly responsive to the sound and sense of the words ... a very satisfying recital' (*BBC Music Magazine*)

GRAMOPHONE AWARD WINNER / BBC MUSIC MAGAZINE CHOICE



WOLDEMAR BARGIEL (1828-1897)

Octet

Octet in C minor, Op 15a

MENDELSSOHN Octet in E flat major, Op 20

DIVERTIMENTI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55043

'A fascinating piece which makes me curious about Bargiel's other music' (*The Tablet*) 'The recorded sound is brilliant. This is a disc that I wouldn't be without' (*American Record Guide*) 'Divertimenti give a brilliant, highly committed performance' (*Gramophone*) 'Divertimenti does a first-rate job, abetted by Hyperion's atmospheric, transparent recording' (*Fanfare, USA*)



BÉLA BARTÓK (1881-1945)

Viola Concerto

Viola Concerto, Sz120 (completed by Serly)

MIKLÓS RÓZSA (1907-1995) Viola Concerto, Op 37

TIBOR SERLY (1901-1978) Rhapsody for viola and orchestra

LAWRENCE POWER viola

BERGEN PHILHARMONIC ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67687

'Everything comes across with maximum impact – Power's agility at speed, his warm 'walnut' tone, and the innate musicality of his phrasing. Andrew Litton is in total command of every aspect of the score, inspiring his Bergen players to a performance that's dramatic, incisive and atmospheric. The Bartók concerto is presented in Serly's familiar completion and again, there's an urgency about the playing that is offset by a profoundly poetic response to the work's many lyrical episodes ... sound that is both transparent and full-bodied' (*Gramophone*) 'The viola soars into wide-ranging beauty in Lawrence Power's expert hands ... Power really makes his viola throb in Bartók's dark-hued unfinished concerto' (*The Times*)



BÉLA BARTÓK (1881-1945)

Sonata, Contrasts, Rhapsodies, Folk Dances

Sonata for solo violin, Sz117

Contrasts for violin, clarinet and piano, Sz111

Rumanian Folk Dances for violin and piano, Sz56

Rhapsody No 1 for violin and piano, Sz86

Rhapsody No 2 for violin and piano, Sz89

KRYSIA OSOSTOWICZ violin

SUSAN TOMES piano, MICHAEL COLLINS clarinet

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55149

'Go out and buy a copy' (*Classic CD*) 'Enthralling programme ... a riveting account of Bartók's Sonata ... very intensity, commanding technique and perfect intonation' (*The Strad*) 'An outstandingly successful and enjoyable issue' (*Gramophone*) 'A distinguished and well recorded issue' (*The Penguin Guide to Compact Discs*)



BÉLA BARTÓK (1881-1945)

44 Duos for two violins

44 Duos for two violins, Sz98

ANDRÁS KISS, FERENC BALOGH violin

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55267

'These players seem as naturally sympathetic to the Bartók idiom as anyone; certainly, they lavish much more care upon the less demanding items, whilst the more sophisticated pieces are imbued with verve and energy' (*Gramophone*)



BÉLA BARTÓK (1881-1945)

Sonata for two pianos and percussion & other music

Piano Sonata, Sz80; Three Hungarian Folksongs from the Csik District, Sz35a

Sonatina, Sz55; Three Rondos on Slovak folk tunes, Sz84; Etudes, Sz72 Op 18

Sonata for two pianos and percussion, Sz110

CÉDRIC TIBERGHIE piano

with FRANÇOIS-FRÉDÉRIC GUY piano

COLIN CURRIE, SAM WALTON percussion

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68153

'An admirable performance of the Sonata for two pianos and percussion, where Tiberghien is both goaded and kept in check by fellow pianist François-Frédéric Guy, with sensitive support from the percussionists Colin Currie and Sam Walton. Superb sound sees to it that every kicking syncopation and drum tap is clearly focused' (*Gramophone*) 'Expressive and sharp-witted performances' (*The Guardian*) Tiberghien and François-Frédéric Guy are each masters of both refinement and power' (*MusicWeb International*)



BÉLA BARTÓK (1881-1945)

Mikrokosmos 5 & other piano music

Romanian Folk Dances, Sz56; Fourteen Bagatelles, Sz38 Op 6

Eight Improvisations on Hungarian peasant songs, Sz74 Op 20

Allegro barbaro, Sz49; Mikrokosmos, Sz107 Book 5

CÉDRIC TIBERGHIE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68133

'Much to be recommended' (*Gramophone*) 'Cédric Tiberghien's first CD for Hyperion of Bartók's piano music was brilliant from start to finish ... the 47 tracks of this new one are of the same standard ... intimate and poetic, this is pianism which delicately suggests rather than making statements. A lovely hour and a quarter' (*BBC Music Magazine*) Tiberghien catches the essence of each piece instantly, and brings to all of them a sense of freshness and discovery, as well as the ability to combine expressive freedom with rhythmic precision in a remarkable way' (*The Guardian*) 'This second disc of Bartók's piano music from Tiberghien redoubles the grace intensity and inventiveness of his April release' (*The Sunday Times*) 'Travail d'orfèvre' (*Diapason*, France) 'Beautifully recorded ... beautifully played' (*MusicWeb International*)



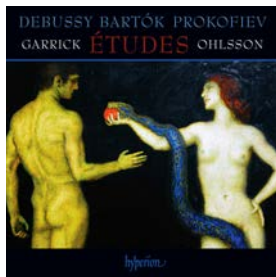
BÉLA BARTÓK (1881-1945)

Mikrokosmos 6 & other piano music

Suite, Sz62 Op 14; Out of doors, Sz81
Fifteen Hungarian peasant songs, Sz71
Three Burlesques, Sz47 Op 8c
Mikrokosmos, Sz107 Book 6
CÉDRIC TIBERGHIE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68123

'French pianist Cédric Tiberghien has an expressive way with Bartók. Even in music that often uses the piano as a percussive instrument, his attack is never angular or dry; instead, it's warm, personal and spacious, with a flux to the rhythms that sounds totally organic' (*The Guardian*) 'Tiberghien mixes fiery flair with charm and poetry in his readings of the final volume, and his beautifully coloured playing is equally compelling in the rest of the programme' (*The Sunday Times*) 'Tiberghien is clearly a committed Bartók player, whose fresh ideas are remarkably consistent with the letter and spirit of the Hungarian master. I look forward to hearing more from him' (*Gramophone*)



BÉLA BARTÓK (1881-1945)

Études

Études, Sz72 Op 18
DEBUSSY Études, L143
PROKOFIEV Études, Op 2
GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68080

'It's the slighter sets by Prokofiev and Bartók ... that show off Garrick Ohlsson's playing most convincingly' (*The Guardian*) 'Garrick Ohlsson is riding high, and he is positively equestrian in this studious release ... everything here is fascinating and performed with masterly musicianship ... and method' (*Classical Source*) 'Garrick Ohlsson possède un jeu d'une lisibilité remarquable ... il nous offre une belle leçon de piano et une prenante peinture de caractères' (*Diapason*, France)



SIR ARNOLD BAX (1883-1953)

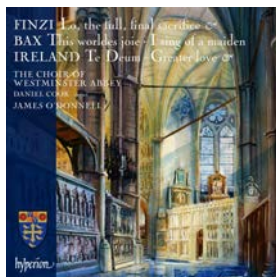
Nonet & other chamber music

Harp Quintet; Oboe Quintet; Clarinet Sonata; Nonet for flute, oboe, clarinet, harp, double bass and string quartet; Elegiac Trio for flute, viola and harp
THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68007

'Performances of exemplary quality' (*The Penguin Guide to Compact Discs*) 'Lovers of Bax's lushly romantic, turbulently Celtic symphonies and tone poems will find much that is alluring in this selection ... moments of sweeping rhapsody abound throughout the disc. Seriously smitten Baxians will be thrilled by this new CD' (*Classic CD*) 'How marvellous it is after all these years to be able to welcome a truly first-rate modern recording of Bax's Nonet. What a bewitching creation it is ... this treasurable Hyperion release will certainly figure in my 'Critics' Choice' list at the end of the year ... for me the chamber music record of the year ... music-making of exquisite poise and remarkable perception' (*Gramophone*) 'This collection serves Bax admirably and contains some real discoveries' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE / CRITICS' CHOICE



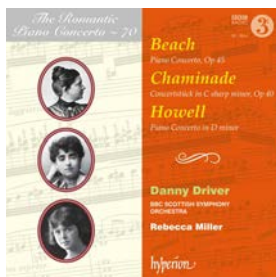
SIR ARNOLD BAX (1883-1953)

Choral Music

I sing of a maiden that is makeless; This world's joye
GERALD FINZI My lovely one, Op 27 No 1; God is gone up, Op 27 No 2;
Welcome sweet and sacred feast, Op 27 No 3; Let us now praise famous men,
Op 35; Lo, the full, final sacrifice, Op 26; Magnificat, Op 36
JOHN IRELAND Greater love hath no man; Ex ore innocentium; Te Deum in F
WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68167

'This world's joye' is a chromatic piece and its complexity must make it ferociously difficult to sing. Indeed I can only wonder at the sheer technique of these singers ... the singing is splendid' (*MusicWeb International*) 'A superb achievement ... the choral singing is of the highest standard' (*Choir & Organ*) 'The boy choristers ... grasp their moment with a confident display of crystalline tonal quality, an informed awareness of textual meaning, and the ability to vary dynamics convincingly' (*BBC Music Magazine*)



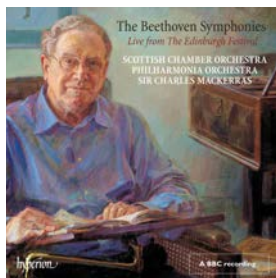
AMY BEACH (1867-1944)

Piano Concerto

Piano Concerto in C sharp minor, Op 45
DOROTHY HOWELL (1898-1982) Piano Concerto in D minor
CÉCILE CHAMINADE (1857-1944) Concertstück in C sharp minor, Op 40
DANNY DRIVER piano
BBC SCOTTISH SYMPHONY ORCHESTRA / REBECCA MILLER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68130

'The Amy Beach Concerto ... is a big, virtuoso vehicle demanding great endurance and a bravura technique ... Driver surmounts these demands with real artistry and, in the lovely slow movement, immense sensitivity' (*Gramophone*) 'Danny Driver plays with clarity and steel, absolutely unsentimental but flecked through with empathy' (*The Guardian*) 'The pulse races in Danny Driver's wholehearted playing, strongly supported by Rebecca Miller and the BBC Scottish Symphony Orchestra' (*Financial Times*) 'No praise is too high for the achievement of Danny Driver' (*Classical Source*) 'The BBC Scottish Symphony Orchestra under Rebecca Miller makes a telling contribution' (*BBC Music Magazine*)



LUDWIG VAN BEETHOVEN (1770-1827)

The Beethoven Symphonies

Recorded live at the 2006 Edinburgh Festival

Symphony No 1 in C major, Op 21; Symphony No 2 in D major, Op 36
Symphony No 3 in E flat major 'Eroica', Op 55; Symphony No 4 in B flat major, Op 60; Symphony No 5 in C minor, Op 67; Symphony No 6 in F major 'Pastoral', Op 68; Symphony No 7 in A major, Op 92; Symphony No 8 in F major, Op 93; Symphony No 9 in D minor 'Choral', Op 125

SCOTTISH CHAMBER ORCHESTRA (1-8), PHILHARMONIA ORCHESTRA (9)
SIR CHARLES MACKERRAS

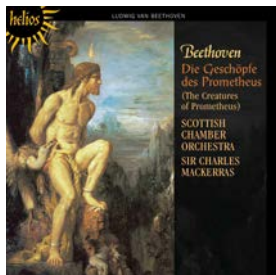
» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44301/5

'Beethoven conducting and playing doesn't come much better than this' (*Gramophone*)

'As uncompromising and live-in Beethoven as anyone could hope to hear' (*Classic FM Magazine*)

'A standard by which to evaluate both past and future performances' (*Fanfare*, USA)

THE TIMES / THE SUNDAY TIMES CLASSICAL CD OF THE YEAR



LUDWIG VAN BEETHOVEN (1770-1827)

The Creatures of Prometheus

Die Geschöpfe des Prometheus, Op 43

SCOTTISH CHAMBER ORCHESTRA / SIR CHARLES MACKERRAS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55196

'Full of music which is not only immensely attractive but also highly original ... a splendid disc, strongly recommended' (*CDReview*) 'Highly recommended' (*The Penguin Guide to Compact Discs*) 'A dashing performance of unreasonably neglected music ... superb' (*Classic CD*)



LUDWIG VAN BEETHOVEN (1770-1827)

Septet & Sextet

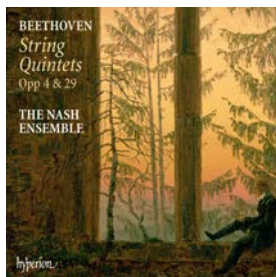
Septet in E flat major for clarinet, bassoon, horn, violin, viola, cello and double bass, Op 20

Sextet in E flat major for two horns, two violins, viola and cello, Op 81b

THE GAUDIER ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55189

'Glorious' (BBC) 'I'm delighted to be able to hail this ... as first rate on all counts. The recording itself cannot be over-praised for its vivid clarity and truth' (*Gramophone*) 'Gorgeous performances' (*Fanfare*, USA)



LUDWIG VAN BEETHOVEN (1770-1827)

String Quintets

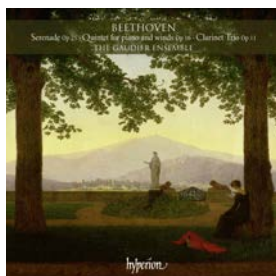
String Quintet in E flat major, Op 4

String Quintet in C major, Op 29

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67693

'Flawless, superbly disciplined performances of Beethoven's two string quintets ... this new disc from Hyperion has to be warmly welcomed for its first-rate sound and immaculate performances' (*Gramophone*) 'I can't envisage a more satisfying account of these works' (*BBC Music Magazine*) 'A work of conspicuous originality, power and wit, as The Nash Ensemble demonstrate in their eloquent, sprightly performance ... The Nash also give a lively account of an even greater rarity, the early E flat Quintet ... something genuinely worthwhile' (*The Sunday Times*) 'The rich-toned violas of Lawrence Power and Philip Dukes lend an almost orchestral sonority to the superb playing of The Nash Ensemble, beautifully caught by producer Andrew Keener' (*Classic FM Magazine*)



LUDWIG VAN BEETHOVEN (1770-1827)

Serenade, Quintet & Trio

Trio in B flat major for clarinet, cello and piano, Op 11

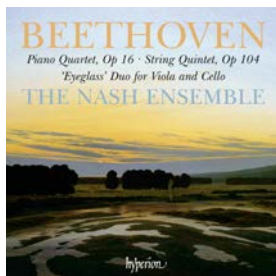
Quintet in E flat major for piano, oboe, clarinet, bassoon and horn, Op 16

Serenade in D major for flute, violin and viola, Op 25

THE GAUDIER ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67526

'The performances are of superlative quality: sophisticated 'conversations' between musicians of rare insight deserving wider circulation' (*The Sunday Times*)



LUDWIG VAN BEETHOVEN (1770-1827)

Piano Quartet & String Quintet

String Quintet in C minor, Op 104

Piano Quartet in E flat major, Op 16

'Eyeglass' Duo in E flat major for viola and cello, WoO32

THE NASH ENSEMBLE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67745

'The Nash musicians play everything so delightfully, with such perfect control and subtle shadings ... the String Quintet offers the best music: as for playing, the crown's won by Lawrence Power and Paul Watkins in the Duo' (*The Times*)



LUDWIG VAN BEETHOVEN (1770-1827)

The Complete String Trios

String Trio in E flat major, Op 3; Serenade in D major, Op 8

String Trio in G major, Op 9 No 1; String Trio in D major, Op 9 No 2

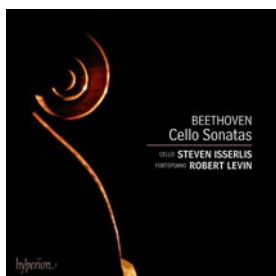
String Trio in C minor, Op 9 No 3

LEOPOLD STRING TRIO

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDD22069

'This repertoire has been recorded by some world-famous artists in the past, but no performances have given me as much pleasure as these. A real treat' (*BBC Music Magazine*) 'The most sensitive reportage that these works have enjoyed since the advent of digital recording' (*The Independent*) 'One of the best and most beautiful ensembles to emerge blinking into the sunlight from London's conservatoires in recent years' (*The Evening Standard*) 'A remarkably gifted young ensemble who bring classical elegance to these glorious works' (*Classic CD*) 'Here is the finest string ensemble in Britain' (*The Daily Mail*) 'An outstanding pair of discs' (*The Daily Telegraph*)

GRAMOPHONE CRITICS' CHOICE



LUDWIG VAN BEETHOVEN (1770-1827)

Cello Sonatas

Cello Sonata in F major, Op 5 No 1; Cello Sonata in G minor, Op 5 No 2

Cello Sonata in A major, Op 69; Cello Sonata in C major, Op 102 No 1

Cello Sonata in D major, Op 102 No 2; Variations in G major on 'See the conqu'ring hero comes' from Handel's Judas Maccabaeus, WoO45; Variations in F major on 'Ein Mädchen oder Weibchen' from Mozart's Die Zauberflöte, Op 66; Variations in E flat major on 'Bei Männern, welche Liebe fühlen' from Mozart's Die Zauberflöte, WoO46; Horn Sonata in F major, Op 17

STEVEN ISSERLIS cello, ROBERT LEVIN fortepiano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67981/2

'The music drama deserves the duo's strong emotions ... Levin supplies his own muscular music-making ... there's hushed delicacy too, just as there is in Isserlis's cello when Beethoven chooses to relax' (*The Times*) 'Beethoven's five cello sonatas ... sum up a dazzling career. In the hands of Steven Isserlis ... they jump off the musical history page with an irresistible energy' (*The Independent on Sunday*)



LUDWIG VAN BEETHOVEN (1770-1827)

Cello Sonatas – 1

Cello Sonata in F major, Op 5 No 1; Cello Sonata in G minor, Op 5 No 2

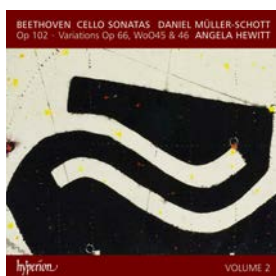
Cello Sonata in A major, Op 69

DANIEL MÜLLER-SCHOTT cello, ANGELA HEWITT piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67633

'The dynamic duo find overwhelming intensity in this music, in a performance packed with detail and emotional gravitas' (*Classic FM Magazine*) 'Daniel Müller-Schott and Angela Hewitt give Beethoven's first three cello sonatas a nimble and colourful outing' (*Gramophone*) 'The success of this duo partnership is very evident in this first volume of Daniel Müller-Schott and Angela Hewitt's Beethoven cycle. They respond with imagination and flexibility to Beethoven's mercurial changes of mood, one moment tender and reflective, then bold and dynamic ... a first class release' (*BBC Music Magazine*) 'Müller-Schott's playing is strong and vibrant ... Hewitt brings her characteristic digital dexterity and sparkling articulation to bear ... the performances certainly make one look forward to their second disc' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



LUDWIG VAN BEETHOVEN (1770-1827)

Cello Sonatas – 2

Cello Sonata in C major, Op 102 No 1; Cello Sonata in D major, Op 102 No 2

Variations in G major on 'See the conqu'ring hero comes' from Handel's Judas Maccabaeus, WoO45; Variations in F major on 'Ein Mädchen oder Weibchen' from Mozart's Die Zauberflöte, Op 66; Variations in E flat major on 'Bei Männern, welche Liebe fühlen' from Mozart's Die Zauberflöte, WoO46

DANIEL MÜLLER-SCHOTT cello, ANGELA HEWITT piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67755

'Once again Müller-Schott and Hewitt deliver strong and committed performances characterised by great attention to detail and wonderful musical interaction' (*BBC Music Magazine*) 'Powerfully eloquent ... with Müller-Schott demonstrating a breathtaking control of subtle changes in tone and dynamic level' (*Gramophone*) 'Müller-Schott brings a steely intensity to his high passages and an effective growling colour to those down below, while Hewitt deploys her Bachian expertise to advantage, yet conveys Beethoven's counterpoint as pianistically spikier and more rebarbative' (*International Record Review*)



LUDWIG VAN BEETHOVEN (1770-1827)

Trio in E flat major

Trio in E flat major, Op 38

RICHARD STRAUSS (1864-1949) Duet-Concertino, TrV293

MIKHAIL GLINKA (1804-1857) Trio pathétique in D minor

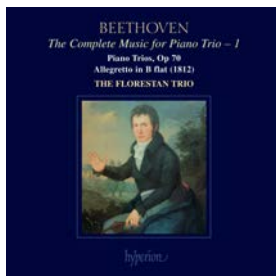
LAURENCE PERKINS bassoon

SARAH WATTS clarinet, MARTIN ROSCOE piano

ROYAL SCOTTISH NATIONAL ORCHESTRA / SIAN EDWARDS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68263

Available Friday 27 July 2018



LUDWIG VAN BEETHOVEN (1770-1827)

The Complete Music for Piano Trio – 1

Piano Trio in D major, Op 70 No 1 ('Ghost')

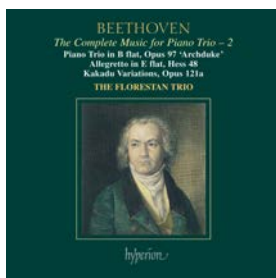
Piano Trio in E flat major, Op 70 No 2

Allegretto in B flat major, WoO39

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67327

'This is playing of quite extraordinary sensitivity and depth. I can hardly wait until the next volume' (*The Independent*) 'However many times you have these works in your collection, this is an essential purchase' (*The Yorkshire Post*) 'Hugely enjoyable' (*The Sunday Times*) 'A recording that immediately, from the first impetuous bars of Op 70 No 1, feels just right' (*Gramophone*)



LUDWIG VAN BEETHOVEN (1770-1827)

The Complete Music for Piano Trio – 2

Piano Trio in B flat major, Op 97 ('Archduke')

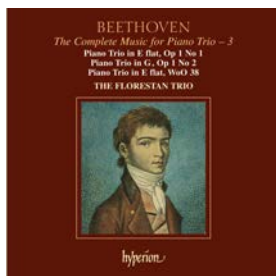
Allegretto in E flat major, Hess 48

Variations on 'Ich bin der Schneider Kakadu', Op 121a

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67369

'The playing of The Florestan Trio is memorable for its lyrical tenderness, its luminous sonorities and its rhythmic buoyancy' (*BBC Music Magazine*) 'With beautifully balanced recorded sound, it's a CD for repeated listening' (*Gramophone*) 'The second issue in The Florestan Trio's projected recordings of all Beethoven's music for piano trio is one of this lively and sensitive ensemble's best. The players do justice both to the sweetness and spaciousness and to the quirky humour of the great Archduke Trio, which receives a richly satisfying performance' (*The Sunday Times*)



LUDWIG VAN BEETHOVEN (1770-1827)

The Complete Music for Piano Trio – 3

Piano Trio in E flat major, Op 1 No 1; Piano Trio in G major, Op 1 No 2

Piano Trio in E flat major, WoO38

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67393

'The Florestan Trio seems determined to extract every last ounce of energy, wit and spirit from these early works ... the principal vehicle for conveying the music's brightness is Susan Tomes's finger-work, wonderfully precise and rhythmic' (*Gramophone*) 'Everything about this release is distinguished: superb engineering that puts the performers squarely in the room; virtuosic execution, with precision prevailing, even in the most rapidly executed runs; careful attention to balances, detail, and dynamics; and, perhaps most important, tempos that invariably hit the right emotional and aesthetic bull's eye' (*Fanfare*, USA) 'This is the third volume of The Florestans' four-CD set of the complete piano trios; like its predecessors, it's a winner ... sample the irresistible elan of the allegro first movements and dazzling presto finales, and be won over' (*The Sunday Times*)



LUDWIG VAN BEETHOVEN (1770-1827)

The Complete Music for Piano Trio – 4

Piano Trio in C minor, Op 1 No 3

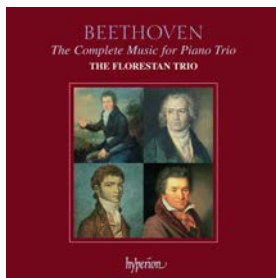
Variations in E flat major, Op 44

Trio in B flat major, Op 11

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67466

'This completes The Florestan Trio's Beethoven series. I've been impressed throughout by their thoughtfulness, the way each passage is presented to maximum effect. There's an overall Florestan style too – avoiding heaviness, keeping the textures light and airy, and giving every phrase an individual life and character' (*Gramophone*) 'With The Florestan Trio's fourth and last Hyperion CD of Beethoven's complete piano trios you enter the Elysian Fields almost straight away ... this Hyperion series has already been so rapturously received that the pleasures of this last disc come as no surprise. Even so, the performances' freshness can still amaze' (*The Times*) 'A most welcome completion of a superb cycle' (*International Record Review*) 'Every bit as impressive as its predecessors' (*BBC Music Magazine*)



LUDWIG VAN BEETHOVEN (1770-1827)

The Complete Music for Piano Trio

Piano Trio in D major, Op 70 No 1 ('Ghost')

Piano Trio in E flat major, Op 70 No 2; Allegretto in B flat major, WoO39

Piano Trio in B flat major, Op 97 ('Archduke'); Allegretto in E flat major, Hess 48

Variations on 'Ich bin der Schneider Kakadu', Op 121a

Piano Trio in E flat major, Op 1 No 1; Piano Trio in G major, Op 1 No 2

Piano Trio in E flat major, WoO38; Piano Trio in C minor, Op 1 No 3

Variations in E flat major, Op 44; Trio in B flat major, Op 11

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44471/4



LUDWIG VAN BEETHOVEN (1770-1827)

Moonlight Sonata & other piano music

Piano Sonata in C sharp minor 'Moonlight', Op 27 No 2

Piano Sonata in G major, Op 14 No 2

Seven Bagatelles, Op 33

32 Variations on an original theme in C minor, WoO80

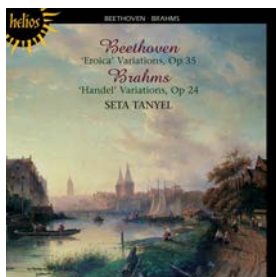
Andante in C major, WoO211; Presto in C minor, WoO52

Allegretto in C major, WoO56; Allegretto in C minor, WoO53

PAVEL KOLESNIKOV piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68237

Available Friday 31 August 2018



LUDWIG VAN BEETHOVEN (1770-1827)

Eroica Variations

15 Variations and a Fugue on an Original Theme – 'Eroica' Variations, Op 35

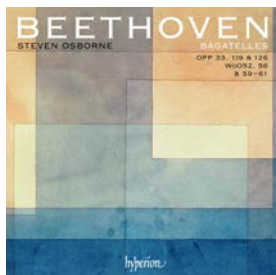
JOHANNES BRAHMS Variations and Fugue on a theme by G F Handel, Op 24

SETA TANYEL piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55201

'Ce programme vient nous rappeler le vrai talent de cette Arménienne ... les Variations Haendel sont, et l'on pèse ces mots, tout simplement les plus belles qu'il ait été donné d'entendre: d'un ton, d'une maîtrise, d'un style fabuleux, d'un stupéfiant équilibre entre tension et tendresse, elles sont la perfection d'un bout à l'autre, bouleversantes jusqu'à la gigantesque Fugue qui n'a jamais été chantée à ce point' (*Diapason*, France)

DIAPASON D'OR



LUDWIG VAN BEETHOVEN (1770-1827)

Bagatelles

Seven Bagatelles, Op 33; Eleven Bagatelles, Op 119; Six Bagatelles, Op 126

Allegretto quasi andante in G minor, WoO61a; Bagatelle in C major, WoO56

Bagatelle in C minor, WoO52; Bagatelle in B flat major, WoO60

Allegretto in B minor, WoO61; Klavierstück in A minor 'Für Elise', WoO59

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67879

'It's part of Osborne's personal excursion to seek the individual potency of each Bagatelle ... the more you listen (aided by a plausibly lifelike recording), the clearer it'll become that Osborne has delved deep to extract so much from cameos that pack emotional enormity within small spaces' (*Gramophone*) 'Beautifully poised and unfailingly intelligent ... the crystal clarity of Osborne's exquisitely polished pianism is an unalloyed joy to the ear' (*International Record Review*) 'Steven Osborne plays with pearly, silky insouciance' (*The Daily Telegraph*) 'Pure joy ... Steven Osborne ... plays with razor-sharp attack and articulation' (*Pianist Magazine*)



LUDWIG VAN BEETHOVEN (1770-1827)

Piano Sonatas, Opp 90, 101 & 106

Piano Sonata in E minor, Op 90

Piano Sonata in A major, Op 101

Piano Sonata in B flat major 'Hammerklavier', Op 106

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68073

'Beethoven's polyphony is finely realised, each chord vying with its successor for beauty of voicing in a flow that is seamless and serene ... raw, dangerous, profound – this is a true marriage of daring and conviction. It says much for his readings of Opp 90 and 101 that they are in no way overshadowed by the mighty Hammerklavier' (*Gramophone*) 'I can't imagine that anyone will want to listen to anything for some time after this colossal Hammerklavier' (*BBC Music Magazine*) 'This is Steven Osborne's 25th recording for Hyperion and what a marker it is ... his accounts of these three late-period Beethoven sonatas are hugely personal but are never about him' (*The Guardian*)

GRAMOPHONE CRITICS' CHOICE



LUDWIG VAN BEETHOVEN (1770-1827)

Piano Sonatas, Opp 13, 27/2, 56 & 79

Piano Sonata in C sharp minor 'Moonlight', Op 27 No 2

Piano Sonata in C minor 'Pathétique', Op 13

Piano Sonata in G major, Op 79; Piano Sonata in C major 'Waldstein', Op 53

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67662

'Performances of exceptional quality ... and real stature ... this is an outstanding disc' (*International Record Review*) 'Instantly recommends itself as an important addition to the catalogue ... makes one marvel at the way Osborne's own personality seems able to ally itself with the composer's' (*The Daily Telegraph*) 'The Moonlight, Op 27 No 2 ... receives a particularly satisfying performance, from the first movement's magically limpid, unhurried mysteries, through the allegretto's sprightly curtsies, to the finale, so deservedly marked presto agitato. It's in this movement that Osborne really hits the heights. He drives the notes forward, stirring excitement without succumbing to the melodramatic ... the Pathétique and Waldstein sonatas receive equally refreshing and sensitive accounts. And all are recorded with Hyperion's usual finesse' (*The Times*)



LUDWIG VAN BEETHOVEN (1770-1827)

Piano Sonatas, Opp 10/3, 7 & 57

Piano Sonata in E flat major, Op 7

Piano Sonata in D major, Op 10 No 3

Piano Sonata in F minor 'Appassionata', Op 57

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67518

'Angela Hewitt's first instalment in a projected Beethoven sonata cycle offers intelligent, stylish and often illuminating interpretations ... fusing poetry and passion, Hewitt lets her long hair down and her fingers run wild' (*Gramophone*) 'Clarity, elegance, intelligence, a belief in letting the composer speak: the winner of the *Gramophone* Artist of the Year award parades her qualities in the first of a new Beethoven series that balances the unfamiliar Appassionata with the connoisseur's Op 10 No 3 and neglected Op 7. There's not a dead note anywhere. The largos find her piercing the depths; she's equally impressive at quicksilver turns and tumbling cascades' (*The Times*)

GRAMOPHONE EDITOR'S CHOICE



LUDWIG VAN BEETHOVEN (1770-1827)

Piano Sonatas, Opp 2/3, 13 & 28

Piano Sonata in C major, Op 2 No 3

Piano Sonata in C minor 'Pathétique', Op 13

Piano Sonata in D major 'Pastoral', Op 28

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67605

'Angela Hewitt is on characteristic top form in three of Beethoven's iconic sonatas ... the extremes of dynamic range are deftly realised, and she's fearless at articulating with a brittle touch where necessary' (*Classic FM Magazine*) 'I love Hewitt's conversational give and take between the droning left-hand ostinato and the main theme at the Rondo finale's outset ... in addition to Hyperion's superb sound, Hewitt, as usual, provides her own penetrating, vividly articulate annotations' (*Gramophone*) 'There's no shortage of imaginative touches in Hewitt's performances of the Pastoral sonata' (*BBC Music Magazine*) 'Throughout, Hewitt maintains her trademark clean tone. Colours are beautifully controlled, forms coherently shaped' (*The Sunday Times*)



LUDWIG VAN BEETHOVEN (1770-1827)

Piano Sonatas, Opp 10/2, 26, 27/2 & 90

Piano Sonata in A flat major, Op 26

Piano Sonata in F major, Op 10 No 2

Piano Sonata in E minor, Op 90

Piano Sonata in C sharp minor 'Moonlight', Op 27 No 2

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67797

'This time the spotlight is on the Moonlight, and Hewitt's performance is totally riveting ... she creates a beautifully veiled and hypnotic sound' (*BBC Music Magazine*)



LUDWIG VAN BEETHOVEN (1770-1827)

Piano Sonatas, Opp 22, 31/3 & 101

Piano Sonata in B flat major, Op 22

Piano Sonata in E flat major, Op 31 No 3

Piano Sonata in A major, Op 101

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67974

'Humour, clarity, nuance and razor-sharp contrasts of dynamics characterize Hewitt's playing of the quirky Op 31 No 3 ... this is one of my favourite recordings of this sonata ... Hewitt's performance is grandly conceived and it takes us through the many shifts of moods with a masterful projection of the spirit and the letter of the music. Nothing is rushed and every note speaks naturally. Hewitt's own booklet notes and Hyperion's superlative sound could not be bettered. I recommend this recording without reservation' (*International Record Review*) 'Exquisite in taste is the slow movement of Op 22, a beautifully paced Adagio, in the hands of Angela Hewitt' (*Gramophone*)



LUDWIG VAN BEETHOVEN (1770-1827)

Piano Sonatas, Opp 2/2, 10/1, 78 & 110

Piano Sonata in A major, Op 2 No 2
Piano Sonata in C minor, Op 10 No 1
Piano Sonata in F sharp major, Op 78
Piano Sonata in A flat major, Op 110

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68086

'Here is a stimulatingly well-contrasted programme. Each sonata benefits from Angela Hewitt's beautifully clean-cut pianistic command, in which every score marking is placed within a precisely articulated interpretative overview' (*BBC Music Magazine*) 'For the Apollonian virtues of grace and clarity, though, she is an ideal guide ... Hewitt's intellectual grip never wavers' (*Financial Times*) 'Interpretations characterised by intelligent virtuosity and cultivated artistry' (*Gramophone*)



LUDWIG VAN BEETHOVEN (1770-1827)

Piano Sonatas, Opp 14/1, 31/1, 49 & 81a

Piano Sonata in E major, Op 14 No 1; Piano Sonata in G minor, Op 49 No 1
Piano Sonata in G major, Op 49 No 2; Piano Sonata in G major, Op 31 No 1
Piano Sonata in E flat major 'Les adieux', Op 81a

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68131

'Angela Hewitt's latest Beethoven recording comes with her customary intelligence and scrupulous attention to detail' (*BBC Music Magazine*) 'There is much thoughtful and nuanced playing to savour in all five works here' (*The Observer*) 'Hewitt delivers throughout and her detailed and helpful sleeve notes demonstrate her superb attention to the details of every moment of each of these five works, and the formidable intelligence with which she tackles them' (*Classic FM*) '[Hewitt's] playing has all the qualities one associates with her renowned Bach: crisp, clean articulation, sparing use of the pedals as if she is reimagining the music on the instruments Beethoven played ... all pure delight' (*The Sunday Times*)



LUDWIG VAN BEETHOVEN (1770-1827)

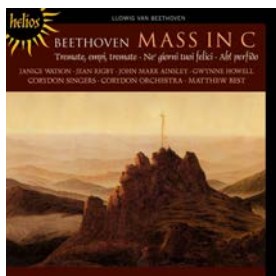
Piano Sonatas, Opp 27/1, 31/2, 79 & 109

Piano Sonata in D minor 'Tempest', Op 31 No 2
Piano Sonata in E flat major 'Quasi una fantasia', Op 27 No 1
Piano Sonata in G major, Op 79; Piano Sonata in E major, Op 109

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68199

'As we would expect from Angela Hewitt, there's much thoughtful and deeply-felt playing here. Hewitt is particularly successful in Beethoven's slow movements: the lyrically sustained Adagio of the Tempest Sonata Op 31 No 2, the gently lilting Andante of the little G major Op 79, and the profound serenity of the concluding variations in the Sonata Op 109' (*BBC Music Magazine*)



LUDWIG VAN BEETHOVEN (1770-1827)

Mass in C major

Mass in C major, Op 86
Ah! perfido, Op 65
Ne' giorni tuoi felici, WoO93
Tremate, empi, tremate, Op 116

JANICE WATSON soprano, JEAN RIGBY mezzo-soprano
JOHN MARK AINSLEY tenor, GWYNNE HOWELL bass
CORYDON SINGERS, CORYDON ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55263

'A fascinating CD' (*The Recorder*)



LUDWIG VAN BEETHOVEN (1770-1827)

Early Cantatas

Cantata on the death of Emperor Joseph II, WoO87
Cantata on the accession of Emperor Leopold II, WoO88
Opferlied, Op 121b
Meeresstille und Glückliche Fahrt, Op 112

JUDITH HOWARTH, JANICE WATSON soprano, JEAN RIGBY mezzo-soprano
JOHN MARK AINSLEY tenor, JOSÉ VAN DAM bass
CORYDON SINGERS, CORYDON ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55479

'A revelatory issue' (*Gramophone*) 'There are some lovely performances here, especially from Corydon Singers themselves ... this is a fascinating disc' (*BBC Record Review*) 'This issue matches its venturesome contents with well-balanced sound and fine performances' (*Hi-Fi News*)

PENGUIN GUIDE ROSETTE / GRAMOPHONE EDITOR'S CHOICE



LUDWIG VAN BEETHOVEN (1770-1827)

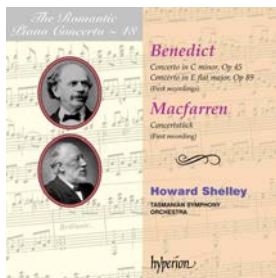
Songs

An die Hoffnung, Op 94; Maigesang (Mailed), Op 52 No 4; Adelaide, Op 46; Der Liebende, WoO139; Klage, WoO113; Neue Liebe, neues Leben, Op 75 No 2; Sechs Lieder von Gellert, Op 48; Aus Goethes Faust, Op 75 No 3; Wonne der Wehmut, Op 83 No 1; Sehnsucht, Op 83 No 2; Das Liedchen von der Ruhe, Op 52 No 3; An die Geliebte, WoO140; An die ferne Geliebte, Op 98

STEPHAN GENZ baritone, ROGER VIGNOLES piano
» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67055

'A voice of warm, velvety beauty. A disc to have one reassessing Beethoven as song-writer' (*The Guardian*)
'Stephen Genz has one of the most beautiful voices around today, used with such authority and imagination that I have found myself playing his Beethoven recital over and over again. I have never heard these songs sung more beautifully. An instant classic' (*Gramophone*) 'Strongly recommended' (*Hi-Fi News*)

GRAMOPHONE AWARD WINNER
PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK



JULIUS BENEDICT (1804-1885)

Piano Concertos

Piano Concerto in C minor, Op 45
Piano Concerto in E flat major, Op 89
WALTER MACFARREN Concertstück in E minor

HOWARD SHELLEY piano
TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67720

'Planophiles and collectors of rarities will gravitate to this beautifully performed disc. It's a tour-de-force of pianism-plus-directing from Howard Shelley' (*Classic FM Magazine*) 'Howard Shelley, conducting from the keyboard, produces blistering accounts of the solo parts, and his Tasmanians play their hearts out. The recorded sound is fine, too. Recommended with every enthusiasm: 70 minutes of unalloyed pleasure' (*International Record Review*) 'Both works contain arrestingly characterful and lovely things. Benedict's aim is to dazzle his listeners with dashing brilliance ... Shelley is a beguiling player ... fresh, fluent, lucid, suave and never tempted to oversell' (*The Sunday Times*)



PAUL BEN-HAÏM (1897-1984)

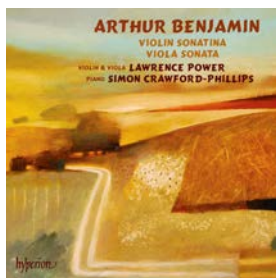
Sonata for solo violin

Sonata in G for solo violin, Op 44
Berceuse staradite; Improvisation and Dance, Op 30
ERNEST BLOCH Baal Shem Suite; Suite hébraïque; Suites 1 & 2 for solo violin
HAGAI SHAHAM violin, with ARNON EREZ piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67571

'Ben-Haim's two pieces for violin and piano present contrasting faces of romanticism, the Berceuse staradite, a rich melodious outpouring, and the Improvisation and Dance, a flamboyant showpiece. Those drawn in any way to these composers should find Shaham's advocacy convincing. Strongly recommended, however, to all kinds of listeners' (*Fanfare, USA*) 'A fine release of worthwhile and relatively neglected repertoire' (*International Record Review*) 'Shaham's fiddle weeps with an expressive rich, dark tone' (*Classic FM Magazine*)

BBC MUSIC MAGAZINE CHOICE



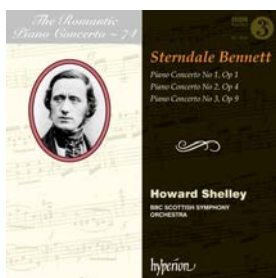
ARTHUR BENJAMIN (1893-1960)

Violin Sonatina & Viola Sonata

Violin Sonatina; Three Pieces for violin and piano
A tune and variations for little people; Le tombeau de Ravel 'Valse-caprices'
Viola Sonata; From San Domingo; Jamaican Rumba (arr. William Primrose)

LAWRENCE POWER viola/violin, SIMON CRAWFORD-PHILLIPS piano
» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67569

'This recording widens our horizons, revealing the thoughtful, technically brilliant and cosmopolitan musician that Benjamin's friends and students in London, Canada and his native Australia always knew him to be ... whether playing his viola or violin, Lawrence Power is in total sympathy with Benjamin's shifting moods, and Simon Crawford-Phillips proves a lithe and responsive piano partner' (*BBC Music Magazine*) 'Lawrence Power, our leading viola player, comes to [Benjamin's] defence by recording Benjamin's work premired by previous greats, Lionel Tertis and William Primrose. He switches to the violin for the formidably difficult Sonatina and the delightfully quixotic Three Pieces for violin and piano, before he and Simon Crawford-Phillips settle the argument with the profound Viola Sonata of 1942' (*The Observer*)



SIR WILLIAM STERNDALDE BENNETT (1816-1875)

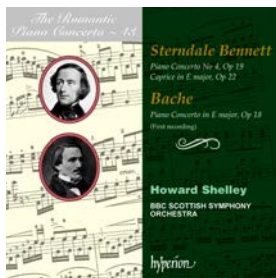
Piano Concertos Nos 1-3

Piano Concerto No 1 in D minor, Op 1
Piano Concerto No 2 in E flat major, Op 4
Piano Concerto No 3 in C minor, Op 9

HOWARD SHELLEY piano
BBC SCOTTISH SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68178

'Howard Shelley is his usual reliable self, making light of technical difficulties, and breathing life into neglected corners of the repertoire ... it isn't hard to understand why Schumann welcomed Bennett with open arms' (*BBC Music Magazine*) 'Truth be told, I approached this release with muted enthusiasm, believing the music to be of sturdy but slender charm. I'm delighted to stand corrected. This generously packed, beautifully recorded disc is - like so many in Hyperion's Romantic Piano Concerto series - simply revelatory' (*Gramophone*)



SIR WILLIAM STERNDALE BENNETT (1816-1875)

Piano Concerto No 4

Piano Concerto No 4 in F minor, Op 19; Caprice in E major, Op 22

FRANCIS EDWARD BACHE Piano Concerto in E major, Op 18

HOWARD SHELLEY piano

BBC SCOTTISH SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67595

'The Concerto (arguably the best of Bennett's extant concertos) has substantial strengths ... it is wonderfully interpreted in this reading, which – with Howard Shelley conducting from the keyboard – has a superb 'one-ness' of conception and realisation ... Shelley and the BBC Scottish Symphony Orchestra give quite enthralling and deeply impressive performances throughout this disc, and the recording is magnificent' (*International Record Review*) 'Hyperion's Romantic Piano Concerto series, a wealth of novelties and delights, has reached its 43rd issue ... neither composer could wish for a more persuasive advocate than Howard Shelley, who, in his customary role as soloist and conductor, gives us an air-spun brilliance and stylistic elegance very much his own ... admirably presented and recorded' (*Gramophone*)



HECTOR BERLIOZ (1803-1869)

Harold in Italy & other orchestral works

Harold en Italie, Op 16; La captive 'Orientale', Op 12

MARTINI/BERLIOZ Plaisir d'amour

WEBER/BERLIOZ Aufforderung zum Tanz, J260 Op 65

WEBER Andante und Rondo ungarese

LAWRENCE POWER viola

BERGEN PHILHARMONIC ORCHESTRA / ANDREW MANZE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68193

'Power's mellow tone makes for a poetic reading as the Byronic brooder, his echo of the opening theme as delicate as gossamer ... Hyperion doesn't place the viola too far into the spotlight. Berlioz would have approved' (*Gramophone*) 'Altogether it's an exciting, intriguing reading, not least because of Lawrence Power's notably lyrical, eloquent playing; you really feel this is an individual voice' (*BBC Music Magazine*)



HECTOR BERLIOZ (1803-1869)

The Childhood of Christ

L'Enfance du Christ – Trilogie sacrée, Op 25

JOHN ALER Récitant, JEAN RIGBY La Vierge Marie, GERALD FINLEY Joseph,

ALASTAIR MILES Hérode, PETER EVANS Centurion, GWYNNE HOWELL Père

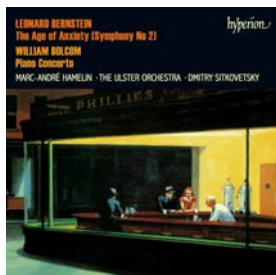
de Famille, ROBERT POULTON Polydorus, CORYDON SINGERS, ST PAUL'S

CATHEDRAL CHORISTERS, CORYDON ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22067

'No previous recording has moved me like this one – magical – heavenly' (*The Independent*) 'This new recording of Berlioz's appealing work well stands comparison with its much-praised predecessors ... a new wonder of a score on each hearing, and rarely more impressive than here ... sonically it is a real gem, a superbly focused, natural and musical balance in which everything feels right' (*Gramophone*) 'The recording is surely the best available' (*BBC Music Magazine*)

BBC CD REVIEW 'BUILDING A LIBRARY' FIRST CHOICE



LEONARD BERNSTEIN (1918-1990)

'The Age of Anxiety' (Symphony No 2)

'The Age of Anxiety' (Symphony No 2) for piano and orchestra (1948)

WILLIAM BOLCOM Concerto for Piano and Large Orchestra (1976)

MARC-ANDRÉ HAMELIN piano

ULSTER ORCHESTRA / DMITRY SITKOVETSKY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67170

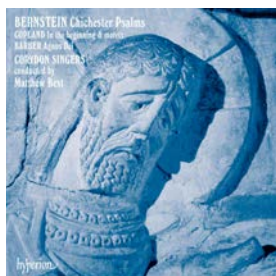
'Sparkling, electrically charged recordings' (*Fanfare*, USA) 'Hamelin is on typically sparkling form' (*Gramophone*) 'Hamelin is faultlessly fluent' (*Classic FM Magazine*) 'Hamelin is outstanding' (*Penguin Guide to Compact Discs*) 'Hamelin is superb' (*The Yorkshire Post*)

GRAMOPHONE CRITICS' CHOICE

GRAMOPHONE EDITOR'S CHOICE

GRAMOPHONE RECORDING OF THE MONTH

10 DE RÉPERTOIRE, FRANCE



LEONARD BERNSTEIN (1918-1990)

Chichester Psalms

Chichester Psalms

BARBER Agnus Dei (from Adagio for Strings)

COPLAND In the Beginning; Three motets

DOMINIC MARTELLI treble

RACHEL MASTERS harp

GARY KETTEL percussion

THOMAS TROTTER organ

CORYDON SINGERS / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66219

'An imaginative and enterprising programme, extremely well sung and recorded' (*Gramophone*)

'An exquisite disc. Indispensable' (*Acoustic Sounds Catalog*, USA)



FRANZ BERWALD (1796-1868)

Symphonies and Overtures

Symphony in A major (fragment)
 Sinfonie sérieuse (Symphony No 1 in G minor)
 Sinfonie capricieuse (Symphony No 2 in D major)
 Sinfonie singulière (Symphony No 3 in C major)
 Symphony No 4 in E flat major (Sinfonie naïve)
 Overtures to *Estrella de Soria* and *The Queen of Golconda*
 SWEDISH RADIO SYMPHONY ORCHESTRA / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22043

'Two sensational CDs ... he's the first great Scandinavian symphonist, though we had to wait until this century to appreciate the fact ... a sort of cross between Mendelssohn and Sibelius. A winner' (*Time Out*, New York)



FRANZ BERWALD (1796-1868)

Chamber music

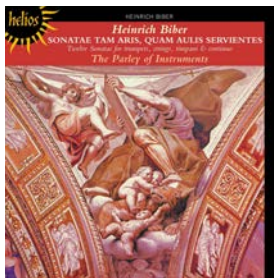
Quartet in E flat major for piano and wind; Piano Trio No 2 in F minor
 Grand Septet in B flat major; Piano Quintet No 1 in C minor
 Duo in D major; Piano Trio No 4 in C major

SUSAN TOMES piano, THE GAUDIER ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22053

'Delightful performances on which it would be difficult to improve, and excellent recordings too' (*The Penguin Guide to Compact Discs*) 'It is all hugely enjoyable and well recorded, with very present and finely detailed sound. Recommended with enthusiasm' (*Gramophone*) 'This is very fine chamber music playing indeed. Delightful music played in exactly the right spirit' (*Classic CD*) 'It is difficult to conceive of better performances than these; each of the players ... combines to the highest degree a virtuoso command of his or her instrument, a complete involvement in the score at hand, and perfect blending in ensemble. Any serious collector who has not yet encountered this music should search for this disc ASAP' (*Fantare*, USA)

GRAMOPHONE EDITOR'S CHOICE



HEINRICH BIBER (1644-1704)

Sonatae tam aris, quam aulis servientes

12 Sonatas for trumpets, strings, timpani and continuo

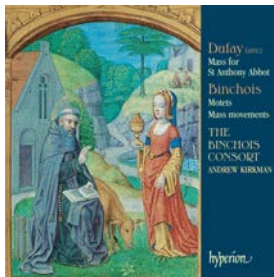
Sonata I in C; Sonata II in D; Sonata III in G minor
 Sonata IV in C; Sonata V in E minor; Sonata VI in F; Sonata VII in C
 Sonata VIII in G; Sonata IX in B flat; Sonata X in G minor
 Sonata XI in A; Sonata XII in C

THE PARLEY OF INSTRUMENTS / ROY GOODMAN, PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55041

'Fascinating and appealing, up to the usual standard of this label' (*Hi-Fi News*)
 'Certainly worthy of reissue; midprice doesn't indicate second-best' (*Early Music Review*)

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK



GILLES BINCHOIS (c1400-1460)

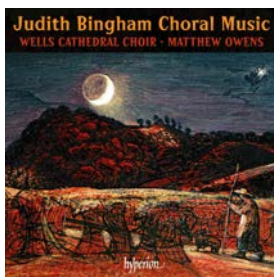
Motets & Mass movements

BINCHOIS Domitor Hectoris; Kyrie; Sanctus; Agnus Dei; Nove cantum melodie
 DUFAY (attr.) Mass for St Anthony Abbot
 ANONYMOUS Orabat Dei famulus

THE BINCHOIS CONSORT / ANDREW KIRKMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67474

'Exquisite, intricate music, and The Binchois Consort are ideal interpreters of its subtleties – and they're even more persuasive in the motets and Mass movements by their namesake' (*The Independent*) 'These singers are superbly experienced in this kind of repertoire' (*BBC Music Magazine*) 'Music of spellbinding beauty, and Kirkman's team deliver it superbly' (*The Times*) 'Kirkman has an unfailing touch in matters of tempo, rhythm and vocal balance. The all-male voices are svelte, polished and immaculately in tune. The Consort's beautifully burnished tone is well served by the sympathetic acoustic of All Saints Church, Tooting, faithfully captured by Hyperion's engineers. Add to these an unusually expansive and informative set of booklet essays by Philip Weller and the whole package is irresistible' (*International Record Review*)



JUDITH BINGHAM (b1952)

Choral Music

Wells Service; Harvest; Missa brevis 'Awake my soul'; The Shepherd; Ave verum corpus; Jesum quaeritis Nazarenum; Corpus Christi Carol; Christmas Past; Epiphany; Edington Service; God be in my head; Our faith is a light
 JONATHAN VAUGHN organ

WELLS CATHEDRAL CHOIR / MATTHEW OWENS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67909

'The setting of Cantate Domino memorably commingles an anxious, questing quality with glimpses of certitude and placidity, a balance sensitively struck in this assured Wells Cathedral Choir performance ... the Hyperion recording is atmospheric and expertly balanced. Recommended' (*BBC Music Magazine*) 'This excellent disc from Wells Cathedral Choir looks back over 15 years of Bingham's choral works ... there's a frankness to the Wells choral sound that suits music that has nothing precious or twee about it ... this collection is the most representative yet of the composer's functional, liturgical works' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



JUDITH BINGHAM (b1952)

Mass

Mass

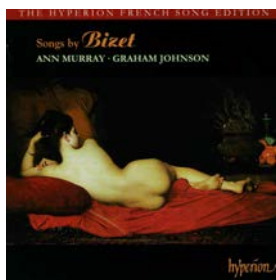
VAUGHAN WILLIAMS Mass in G minor; Te Deum in G; O vos omnes
Valiant-for-Truth; A vision of aeroplanes

ROBERT QUINNEY organ

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67503

'As is only to be expected from its past record, The Choir of Westminster Cathedral brings tonal richness and a superb musicality to its performances of these works. The solos sound as confident from the trebles as from the men, and one can almost smell the incense from the atmospheric recording' (*The Daily Telegraph*) 'A glorious celebration of music written with the acoustics of Westminster Cathedral in mind' (*Classic FM Magazine*) 'Hyperion has been making recordings in Westminster Cathedral almost since the day the company first came into being, and, as ever, the sound on this latest disc is gorgeous, full of depth, and with an ideal balance between, choir, organ and atmosphere' (*International Record Review*)



GEORGES BIZET (1838-1875)

Songs

Ouvre ton cœur; Vieille chanson; Adieux de l'hôtesse arabe
Chanson d'avril; Feuilles d'album (1866); Douce mer; La coccinelle
Ma vie a son secret; Pastorale; L'abandonnée; La chanson de la rose
Pastel; Berceuse (Sur un vieil air); Absence; Tarentelle

ANN MURRAY mezzo-soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD66706

'A most attractive addition to the song library, finely recorded and invaluably well documented' (*Gramophone*) 'Merci, madame Muray, d'avoir interprété ces purs joyaux avec un rare talent de comédienne, déclamant la douleur, éveillant les sortilèges, chuchotant les secrets' (*Télérama*, France) 'I could rhapsodize about every one of these songs; they all enchant. Immensely enjoyable – a CD that will make repeated visits to my player' (*Fanfare*, USA)



HOWARD BLAKE (b1938)

Clarinet Concerto

LUTOSŁAWSKI Dance preludes

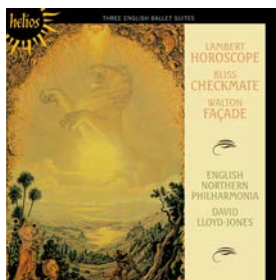
SEIBER Concertino for clarinet and string orchestra

DAME THEA KING clarinet

ENGLISH CHAMBER ORCHESTRA / ANDREW LITTON, HOWARD BLAKE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD66215

'Three fine performances, well captured by Hyperion' (*International Record Review*) 'Miss King delivers the goods, technically and musically, making an easy, open creamy sound' (*Fanfare*, USA)



SIR ARTHUR BLISS (1891-1978)

Checkmate

Checkmate

LAMBERT Horoscope

WALTON Façade

ENGLISH NORTHERN PHILHARMONIA / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5099

'A joy to welcome ... all in all a disc not to be missed' (*Gramophone*) 'The music of all three is essentially English, splendidly dramatic and filled with wonderful tunes' (*BBC Music Magazine*) 'The music for Horoscope is sheer delight' (*The Penguin Guide to Compact Discs*) 'Strongly recommended' (*Fanfare*, USA)

PENGUIN GUIDE ROSETTE



SIR ARTHUR BLISS (1891-1978)

Lie strewn the white flocks

Pastoral 'Lie strewn the white flocks'

BRITTEN Choral Dances from Gloriana

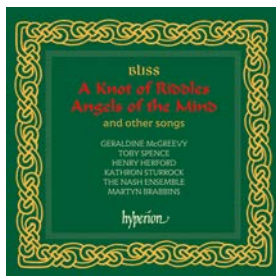
HOLST Choral Hymns from the Rig Veda – Group 3

SHIRLEY MINTY mezzo-soprano, JUDITH PEARCE flute

HOLST SINGERS AND ORCHESTRA / HILARY DAVAN WETTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5050

'I loved this record ... and the programme itself is a delight ... this attractive English collection is a specially welcome addition to the CD catalogue' (*Gramophone*) 'A delightful coupling of rare British choral works' (*BBC Record Review*) 'With glowing sound and very attractive works for coupling, this is an outstanding bargain issue' (*The Penguin Guide to Compact Discs*)



SIR ARTHUR BLISS (1891-1978)

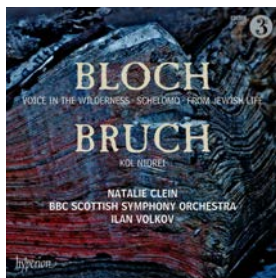
A Knot of Riddles, Angels of the Mind and other songs

A Knot of Riddles; Three Romantic Songs; Four Songs; Seven American Poems; Two American Poems; Three Songs; Fair is my love; In praise of his Daphnis; The Tramps; When I was one-and-twenty; Two Nursery Rhymes; Elegiac Sonnet; Angels of the Mind; The Tempest Incidental Music; The Ballads of the Four Seasons; The fallow deer at the lonely house; Rich or Poor; A Child's Prayer; Three Jolly Gentlemen; The Hammers; Simplex; 'Tis time I think by Wenlock town; At the Window; Auvergnat

GERALDINE MCGREEVY soprano, TOBY SPENCE tenor
HENRY HERFORD baritone, KATHRON STURROCK piano
THE NASH ENSEMBLE / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67188/9

'Geraldine McGreevy sings them simply, purely and very movingly' (*Gramophone*)



ERNEST BLOCH (1880-1959)

Schelomo & Voice in the Wilderness

Schelomo; Voice in the Wilderness
From Jewish Life (arr. Christopher Palmer)
MAX BRUCH Kol Nidrei, Op 47

NATALIE CLEIN cello
BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67910

'Clein encompasses all the work's varied character and demands while retaining an air of polish in her playing ... the Bruch, too, receives a lovely performance, with Clein bringing out the different colour of each of the cello's strings and the orchestra effecting most beautifully the transition from sombre to heavenly' (*Gramophone*) 'Natalie Clein gives an exaggerated performance pursuing the music's linearity and playing from the heart while conjuring some appropriate dark tone from her instrument ... the music takes wing to both beguile and thrill ... throughout, the recording is as vivid as the music ... an outstanding release' (*International Record Review*)



ERNEST BLOCH (1880-1959)

Piano Quintets

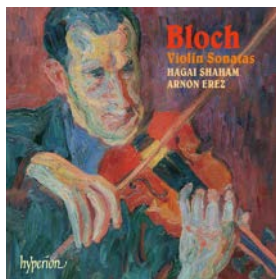
Piano Quintet No 1; Piano Quintet No 2
Night; Paysages (Landscapes); Two Pieces

GOLDNER STRING QUARTET, PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67638

'This new beautifully balanced recording in which Piers Lane partners the Australia-based Goldner Quartet has the edge in almost every respect' (*BBC Music Magazine*) 'A fabulous CD this ... the blending of voices between Piers Lane and the Goldners simply could not be bettered ... the music is truly wonderful, the playing entirely sympathetic and the sound perfectly balanced' (*Gramophone*) 'Piers Lane (a sensitive chamber music player whose concerto-soloist confidence and personality is a boon) and the Goldner String Quartet (a group of real distinction) give superb performances, deeply committed, vividly declaring without sacrificing good balance, attention to detail and a wide dynamic range, qualities brought forth by the excellent recording' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



ERNEST BLOCH (1880-1959)

Violin Sonatas

Violin Sonata No 1; Violin Sonata No 2 'Poème mystique'
Mélodie; Nuit exotique; Abodah

HAGAI SHAHAM violin, ARNON EREZ piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67439

'Played with lean intensity and dead-centre intonation reminiscent of the young Heifetz, these neglected works come fizzing off the page to mesmerising effect' (*Classic FM Magazine*) 'Mix Bartók, Debussy and a dash of Lisztian bravado and you'll get something very close to Bloch's folksong-inflected, post-Romantic sound-world. Intoxicating performances guaranteed to set the pulse racing' (*BBC Music Magazine*) 'In both works, Shahan meets Bloch's extreme technical demands without flinching; and his timbral control is dazzling throughout (his ability to spin silk at the top of his register is especially astonishing). Pianist Arnon Erez seconds him admirably, whether the score demands that he engage in intricate give-and-take with the violinist or that he slip off into a different world entirely' (*International Record Review*) 'If there is any justice, this fine new recording will win these undervalued works new friends' (*BBC Radio 3 CD Review*)



ERNEST BLOCH (1880-1959)

Baal Shem Suite

Baal Shem Suite; Suite hébraïque; Suites 1 & 2 for solo violin
PAUL BEN-HAIM Berceuse staradite; Improvisation and Dance, Op 30
Sonata in G for solo violin, Op 44

HAGAI SHAHAM violin
with ARNON EREZ piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67571

'A totally convincing performance of Bloch's well-known *Baal Shem* ... the overall impact is all the more powerful for the sure sense of pacing both artists demonstrate through the recital' (*BBC Music Magazine*) 'An excellent performance. Shahan projects the ecstasy of the climaxes marvellously, underpinned by evocative fanfares from Arnon Erez's piano ... a fine release of worthwhile and relatively neglected repertoire' (*International Record Review*) 'The recording is excellent throughout' (*The Strad*)

BBC MUSIC MAGAZINE CHOICE



ERNEST BLOCH (1880-1959)

Suites for solo cello

Suite for solo cello No 1; Suite for solo cello No 2; Suite for solo cello No 3
 LUIGI DALLAPICCOLA (1904-1975) Ciaccona, Intermezzo e Adagio
 GYÖRGY LIGETI (1923-2006) Sonata for solo cello

NATALIE CLEIN cello

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68155

'This lovely disc reveals the cello as a kind of private sketch pad, or journal, capturing big emotions on a small scale, with a poetic concentration in sharp contrast to the larger, more furious musical gestures of the post-war moment' (*Gramophone*) 'Clein's performance is exemplary, bringing requisite warmth and tenderness' (*BBC Music Magazine*) 'Clein is full of conviction in all of it, with fearless attack and haunting quiet passages' (*The Guardian*) 'Meticulous and carefully cultivated performances, captured with an intimacy of recorded sound that matches the private interior world Clein is hearing' (*The Strad*)

GRAMOPHONE EDITOR'S CHOICE / DIAPASON D'OR



JOHN BLOW (1649-1708)

Fairest Work of happy Nature

No more the dear, lovely, nymph's no more; The self-banish'd; Lovely Selina, innocent and free; Prelude in G; O turn not those fine eyes away; Morlake Ground; Fairest work of happy Nature; Suites Nos 1, 3; Flavia grown old; Ground in G minor; Oh! that mine eyes would melt into a flood; Verse in G minor; O mighty God, who sit'st on high; Ground in C; Sabina has a thousand charms; Of all the torments; No, Lesbia, you ask in vain (Queen's Epicedium)

JOHN MARK AINSLEY tenor, TIMOTHY ROBERTS spinet, harpsichord, chamber organ, PAULA CHATEAUNEUF theorbo, baroque guitar

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66646

'Full of interest, rich in its varied pleasures and in the high standard of recording and performance' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



JOHN BLOW (1649-1708)

Anthems

God spake sometime in visions; How doth the city sit solitary
 The Lord is my shepherd; God is our hope and strength
 I beheld, and lo! a great multitude: Turn thee unto me, O Lord
 Blessed is the man that hath not walked; Lift up your heads, O ye gates
 O Lord, I have sinned; O give thanks unto the Lord, for he is gracious
 O Lord, thou hast searched me out and known me; Cry aloud and spare not
 Lord, who shall dwell in thy tabernacle?; I said in the cutting off of my days
 ROBIN BLAZE countertenor, JOSEPH CORNWELL tenor, STEPHEN VARCOE,
 STEPHEN ALDER bass, WINCHESTER CATHEDRAL CHOIR
 THE PARLEY OF INSTRUMENTS / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22055

'Well worth exploring' (*BBC Music Magazine*) 'Winchester Cathedral Choir is singing wonderfully well these days' (*Gramophone*) 'Performances that are not likely to be bettered' (*Fanfare*, USA)



JOHN BLOW (1649-1708)

Ode to Saint Cecilia

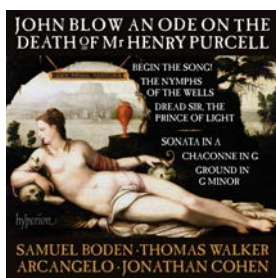
The glorious day is come (1691)

DRAGHI From harmony, from heav'nly harmony (1687)

SUZIE LE BLANC soprano, JOSEPH CORNWELL tenor, MICHAEL CHANCE
 countertenor, JOZIC KOC bass, RICHARD WISTREICH bass
 THE PLAYFORD CONSORT, THE PARLEY OF INSTRUMENTS /
 PETER HOLMAN, RICHARD WISTREICH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55257

'As ever, the disc is a revelation ... once heard this infectious music is not easily forgotten, which is a tribute to the enthusiasm and conviction of the performances' (*Classic CD*)



JOHN BLOW (1649-1708)

An Ode on the Death of Mr Henry Purcell

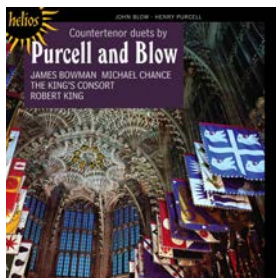
An Ode on the Death of Mr Henry Purcell; Begin the Song!

The Nymphs of the wells; Dread Sir, the Prince of Light
 Chaconne a 4 in G major; Ground in G minor; Sonata in A major

SAMUEL BODEN, THOMAS WALKER tenors
 ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68149

'For many, getting to know these pieces will be persuasion enough, but the performances complete the seduction with their expert playing and singing, vigorous but tastefully realised sense of style ... with a recording that is wonderfully clear and alive, everything seems to be going right for Jonathan Cohen at present' (*Gramophone*) 'In Samuel Boden and Thomas Walker, director Jonathan Cohen has harnessed a quintessentially English sound whose lyricism fits the vocal writing like a glove ... throughout, the instrumental contribution is a joy, Cohen's direction a model of stylish empathy and suavely-negotiated gear changes' (*BBC Music Magazine*) 'There is so much to enjoy in this superb collection' (*The Guardian*)



JOHN BLOW (1649-1708)

An Ode on the Death of Mr Henry Purcell

An Ode on the Death of Mr Henry Purcell; Ah, heav'n! What is't I hear?
PURCELL Sound the trumpet; In vain the Am'rous Flute; Sing, sing ye druids;
The Queen's Epicedium; O solitude, my sweetest choice!; No, resistance is but
vain; Hark how the songsters; An elegy upon the death of Queen Mary
JAMES BOWMAN, MICHAEL CHANCE countertenors
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55447

'A sparkling collection which shows both the composer and these fine artists in inspirational form. The performances are joyous, witty and ravishing in their Purcellian melancholy' (*The Penguin Guide to Compact Discs*) 'A disc no baroque music anglophile will wish to be without, for it is a vocal tour de force' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



JOHN BLOW (1649-1708)

I was glad

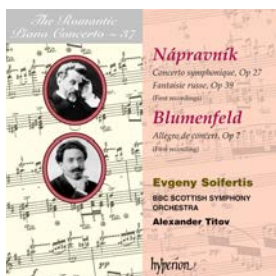
I was glad when they said unto me
BOYCE Lord, thou hast been our refuge
HANDEL 'Utrecht' Te Deum & Jubilate

ST PAUL'S CATHEDRAL CHOIR

THE PARLEY OF INSTRUMENTS / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55359

'A very fine demonstration of the English choral tradition at its best' (*Classic CD*) 'Warmly recommended' (*BBC Music Magazine*) 'Highly recommendable for an excellent programme beautifully performed' (*Organists' Review*) 'A disc well worthy of its subject' (*Gramophone*) 'Invigorating and uplifting, this is a disc to raise the lowest and most jaded of spirits' (*Fanfare*, USA)



FELIX BLUMENFELD (1863-1931)

Allegro de concert

Allegro de concert in A major, Op 7

EDUARD NAPRAVNÍK Concerto symphonique in A minor, Op 27

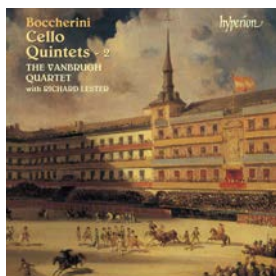
Fantaisie russe in B minor, Op 39

EVGENY SOIFERTIS piano

BBC SCOTTISH SYMPHONY ORCHESTRA / ALEXANDER TITOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDAG7511

'Nápravník's Concerto symphonique throws just about everything into the melting pot, from Verdi's Requiem to Tchaikovsky. The Fantaisie opens arrestingly with a massive rendition of The Volga Boatmen, and if Blumenfeld's Allegro proves slightly less individual, in performances as fiery and impassioned as these, it makes an indelible impact' (*Classic FM Magazine*) 'Both composers are fortunate in having as their champion here such a charming and polished virtuoso as Evgeny Siefertis, whose gift for combining an almost childlike simplicity with scintillating bravura is perfectly suited to the music at hand' (*Piano*) 'Siefertis throws it all off in great style and musical intelligence' (*BBC Music Magazine*)



LUIGI BOCCHERINI (1743-1805)

Cello Quintets

Quintet No 46 in C major, G310

Quintet No 85 in C major, G349

Quintet No 86 in B minor, G350

Quintet No 89 in D major, G353

THE VANBRUGH QUARTET with RICHARD LESTER cello

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDAG7383

'Beautifully recorded, stylishly played and overflowing with memorable ideas, this is a sheer delight and a must for all fans of 18th-century Classicism' (*Classic FM Magazine*) 'Charming and delectable' (*Gramophone*)

BBC RADIO 3, DISC OF THE WEEK



LUIGI BOCCHERINI (1743-1805)

Cello Sonatas

Sonata in C major, G17; Sonata in E flat major, G10

Sonata in C minor, G2; Sonata in A major, G4

Sonata in B flat major, G565

RICHARD LESTER cello

DAVID WATKIN cello, CHI-CHI NWANOKU double bass

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55219

'There is a touch of the impetuous about Richard Lester's playing of these sonatas which seems to me to capture very happily their character' (*Gramophone*) 'A charming record' (*Fanfare*, USA)



LUIGI BOCCHERINI (1743-1805)

Six Quintets for flute and strings, Op 19

Quintet No 1 in E flat major, G425; Quintet No 2 in G minor, G426

Quintet No 3 in C major, G427; Quintet No 4 in D major, G428

Quintet No 5 in B flat major, G429; Quintet No 6 in D major 'Las Parejas', G430

AUSER MUSICI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67646

'These are delightful works played with a persuasively affectionate period-instrument style, with a felicitous lead from the nimble and gently expressive flautist, Carlo Ipata. Hyperion do the players proud in their debut recording; we shall surely hear more of them' (*Gramophone*) 'Listening to these six quintets, one is immediately captivated by a charm and invention that, while of a different nature, easily equals that of Haydn or Mozart ... the playing is exceptional ... an auspicious debut for Auser Musici on Hyperion' (*International Record Review*) 'I was pleasantly surprised with this disc. The music is typical Boccherini, charming and with a certain amount of energy ... but the performances by Auser Musici flow beautifully. They have both inner energy and a smile' (*Fanfare*, USA)



LUIGI BOCCHERINI (1743-1805)

Stabat mater

Stabat mater (1800 version), Op 61

d'ASTORGA Stabat mater

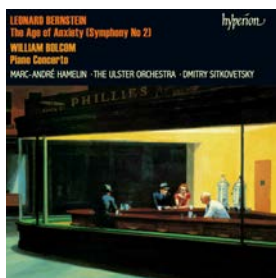
SUSAN GRITTON, SARAH FOX soprano, SUSAN BICKLEY mezzo-soprano

PAUL AGNEW tenor, PETER HARVEY bass

CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55287

'Heart-melting ... full of grace and beauty' (*BBC Music Magazine*) 'Another well-deserved hit for this splendid team' (*Classic CD*) 'A disc of heartfelt music fervently performed' (*BBC Music Magazine*) 'In both works, the solo voices, strings and organ continuo and the 18-voice chorus in the d'Astorga, present this well-conceived programme in a highly attractive and stylistic manner under the expert direction of Robert King, while the recorded sound is wonderfully transparent ... it would be difficult to imagine more satisfactory interpretations than these' (*Gramophone Early Music*)



WILLIAM BOLCOM (b1938)

Concerto for Piano and Large Orchestra

Concerto for Piano and Large Orchestra (1976)

BERNSTEIN 'The Age of Anxiety' (Symphony No 2) for piano and orchestra

MARC-ANDRÉ HAMELIN piano

ULSTER ORCHESTRA / DMITRY SITKOVETSKY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67170

'Sparkling, electrically charged recordings' (*Fanfare*, USA) 'Hamelin is on typically sparkling form' (*Gramophone*) 'I like this record a great deal' (*Hi-Fi News*) 'Hamelin is faultlessly fluent' (*Classic FM Magazine*) 'Hamelin is outstanding' (*Penguin Guide to Compact Discs*) 'Hamelin is superb' (*The Yorkshire Post*)

GRAMOPHONE CRITICS' CHOICE / 10 DE RÉPERTOIRE, FRANCE

GRAMOPHONE EDITOR'S CHOICE / RECORDING OF THE MONTH



ALEXANDER BORODIN (1833-1887)

Piano Quintet & String Quartet No 2

Piano Quintet in C minor

Cello Sonata in B minor

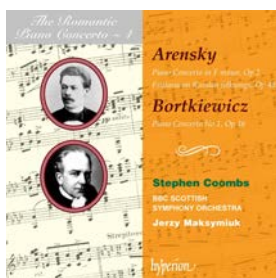
String Quartet No 2 in D major

PIERS LANE piano

GOLDNER STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68166

'A winning lyrical touch, well-projected energy and an instinctive feel for the musical language' (*Gramophone*) 'The Piano Quintet (1862), with its very Russian five-bar opening theme, is engaging and skilfully crafted ... and Piers Lane and the excellent Goldners make the most of it, as they do of the attractively tuneful second quartet' (*The Sunday Times*) 'The quartet's playing is consistently fine' (*BBC Music Magazine*) '[A] finely crafted quartet, elegantly played here by the Goldners' (*The Observer*)



SERGEI BORTKIEWICZ (1877-1952)

Piano Concerto

Piano Concerto No 1 in B flat major, Op 16

ARENKY Piano Concerto in F minor, Op 2

Fantasia on Russian folksongs, Op 48

STEPHEN COOMBS piano

BBC SCOTTISH SYMPHONY ORCHESTRA / JERZY MAKSYMUK

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66624

'A couple of piano concertos that have been waiting in the wings for the committed advocacy they deserve and have finally received' (*Fanfare*, USA) 'A model issue from a source which has become a byword for the best in enterprise' (*Gramophone*) 'Coombs is an artist of great sensitivity and effortless virtuosity, and he makes the best possible case for both' (*The Penguin Guide to Compact Discs*) 'Coombs's unimpeachable musicianship and authority carry all before it' (*Piano International*)



SERGEI BORTKIEWICZ (1877-1952)

Symphonies 1 & 2

Symphony No 1 in D major 'From my Homeland', Op 52

Symphony No 2 in E flat major, Op 55

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67338

'Dazzlingly orchestrated with wall-to-wall gorgeous tunes, sumptuously recorded ... lovers of rich, red-blooded, melancholy Russian music should seek it out. A real barnstormer' (*The Glasgow Herald*) 'A handsome effort from Martyn Brabbins, the BBC Scottish Symphony on top form, and their first-rate Hyperion team achieving full-bodied results in Glasgow's City Hall' (*BBC Music Magazine*) 'The music is sincere, well made, instantly communicative. I enjoyed making its acquaintance, and I don't doubt you will' (*International Record Review*) 'Most enthusiastically recommended' (*The Yorkshire Post*)



SERGEI BORTKIEWICZ (1877-1952)

Piano Sonata No 2 & other works

Piano Sonata No 2 in C sharp minor, Op 60

Preludes, Op 66; Fantasiestücke, Op 61; Lyrica nova, Op 59

Three Mazurkas, Op 64; España, Op 63 No 4; Jugoslavische Suite, Op 58

NADEJDA VLAEVA piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68118

'Vlaeva plays all this with commanding authority. She can sing, she can charm, she can thunder, and she has a wonderfully innate rubato that suits Bortkiewicz's idiom to perfection' (*Gramophone*) 'The five stars are for both the repertoire and the gentle persuasive way Vlaeva plays this sadly way-too-little-known late-Romantic Russian ... more Bortkiewicz, Hyperion - we can't get enough!' (*Pianist*) 'The playing is absolutely first class, not only in terms of technique, and Vlaeva consummately brings great power to the table when called for, while still ready to produce the most delicate pianissimo when needed' (*MusicWeb International*) 'Au-delà de l'hommage appuyé, un souffle virtuose anime l'ensemble sous les doigts solides et convaincants de Nadejda Vlaeva. De très jolies découvertes' (*Diapason, France*)



SERGEI BORTKIEWICZ (1877-1952)

Solo Piano Music

Lamentations and Consolations, Op 17; Ballade in C sharp minor, Op 42

Aus Andersens Märchen 'Ein musikalisches Bilderbuch', Op 30

Ten Preludes, Op 33; Élégie in C sharp major, Op 46; Quatre Morceaux, Op 3

Quatre Morceaux, Op 65; Sonata in B major, Op 9

STEPHEN COOMBS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22054

'The hand of a master melodist and tone painter is manifest throughout this beguiling recital. A recital to delight the connoisseur of forgotten late 19th-century romantic piano music' (*Classic CD*) 'Une irrésistible joliesse pianistique qui ruisselle ici sous les doigts de Stephen Coombs' (*Diapason, France*) 'Abundance of melodic appeal and inventiveness. Bortkiewicz seems incapable of writing unattractive music so one is able to derive pleasure from the pieces here' (*Gramophone*) 'Stephen Coombs produces suave performances ... artfully phrased and scrupulously colored. Warmly recommended' (*Fanfare, USA*)



RUTLAND BOUGHTON (1878-1960)

Aylesbury Games & Concertos

Three Folk Dances

Aylesbury Games

Concerto in D major for flute and strings

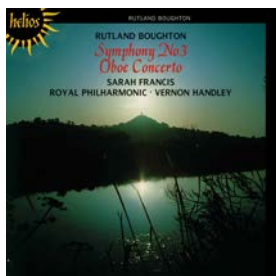
Concerto for String Orchestra

EMILY BEYNON flute

NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67185

'Emily Beynon gives a dazzling account of the Flute Concerto ... this is a lovely, loveable CD, and no one who likes a good tune should be without it' (*Fanfare, USA*) 'A welcome release. Beynon is enchanting in the Flute Concerto, while the Aylesbury Games Suite and Concerto for String Orchestra are lovely repertoire revivals' (*Classic FM Magazine*) 'Vibrant performances' (*The Daily Telegraph*) 'I urge you to hear the disc' (*Fanfare, USA*)



RUTLAND BOUGHTON (1878-1960)

Symphony No 3 & Oboe Concerto No 1

Symphony No 3 in B minor

Concerto for oboe and strings No 1 in C

SARAH FRANCIS oboe

ROYAL PHILHARMONIC ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55019

'Sumptuous' (*Hi-Fi News*) 'Once again our gratitude to Hyperion, and to Vernon Handley, for recording a hidden treasure' (*Gramophone*)



RUTLAND BOUGHTON (1878-1960)

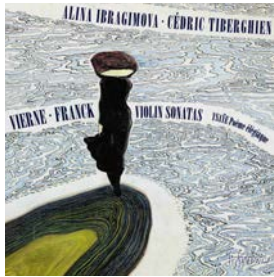
The Immortal Hour

A complete recording of the record-breaking opera (1922/3)

ANNE DAWSON Etain, MALDWIN DAVIES Midir
DAVID WILSON-JOHNSON Eochaidh, ROGER BRYSON An Old Bard
PATRICIA TAYLOR Maive, RODERICK KENNEDY Dalua
THE GEOFFREY MITCHELL CHOIR
ENGLISH CHAMBER ORCHESTRA / ALAN G MELVILLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22040

'This delightful opera is not to be missed' (*The Penguin Guide to Compact Discs*) 'Vividly atmospheric. Quite exceptional on all counts ... I was quite bowled over [by] this delightful opera' (*Gramophone*) 'This superb complete recording was a salutary shock: the opera is a kind of masterpiece, bleak, passionate and inspired ... enthusiastically recommended' (*BBC Music Magazine Top 1000 CDs Guide*) 'Not to be missed' (*Classic CD*)



LILI BOULANGER (1893-1918)

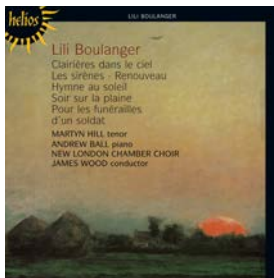
Nocturne

Nocturne for violin and piano
FRANCK Violin Sonata in A major
VIERNE Violin Sonata in G minor, Op 23
YSAÏE Poème élégiaque, Op 12

ALINA IBRAGIMOVA violin
CÉDRIC TIBERGHIEH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68204

Available Friday 1 March 2019



LILI BOULANGER (1893-1918)

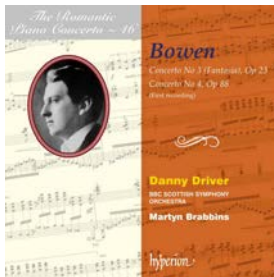
Clairières dans le ciel

Clairières dans le ciel (Song Cycle)
Les sirènes; Renouveau
Soir sur la plaine
Hymne au soleil
Pour les funérailles d'un soldat

MARTYN HILL tenor, ANDREW BALL piano
NEW LONDON CHAMBER CHOIR / JAMES WOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55153

'Truly one of the great French song cycles of the first quarter of this century' (*Fanfare*, USA)
'Utterly seductive music with depth, sensitively performed. Highly recommended' (*Classic CD*)
'Indispensable' (*CDReview*) 'Le belle chaleur de timbre de Martyn Hill rehausse la sensualité de ces pages. Un miracle de beauté' (*Diapason*, France)



YORK BOWEN (1884-1961)

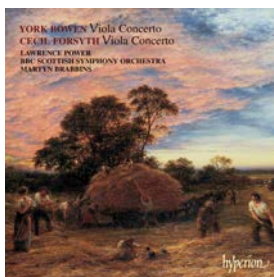
Piano Concertos

Piano Concerto No 3 in G minor (Fantasia), Op 23
Piano Concerto No 4 in A minor, Op 88

DANNY DRIVER piano
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67659

'Soloist Danny Driver emerges as the virtuoso hero of the hour' (*Classic FM Magazine*) 'The Third Concerto, with its surging climaxes and soaring themes, offers 17 minutes of instant gratification ... [Fourth Concerto] the writing veers between magical impressionism and passionate bravura outbursts couched in Straussian orchestral textures. Thrilling stuff. Driver, again, is firmly in the spotlight. This is his first recording for Hyperion. I look forward to many more' (*Gramophone*) 'Danny Driver's pianism is fully and eagerly up to Bowen's considerable demands' (*BBC Music Magazine*) '[Danny Driver's] got the style for Bowen's music, a mix of introspective lyricism and energetic, theatrical extroversion with plenty of color ... the BBC Scottish SO plays with its usual unruffled beauty' (*Fanfare*, USA)



YORK BOWEN (1884-1961)

Viola Concerto

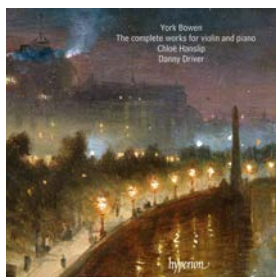
Viola Concerto in C minor, Op 25
CECIL FORSYTH (1870-1941) Viola Concerto in G minor

LAWRENCE POWER viola
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67546

'This new performance is beyond criticism ... the recording is wonderfully ripe and glowing to match. A fascinating coupling: hearty congratulations to all' (*Gramophone*) 'Power blows clean out of the water any preconceptions of the viola being some kind of lumbering violin. His effortless technical dexterity and clean-focused sound throughout the range (this upper notes are simply glorious) are also straight out of the Primrose copy-book. Even in a world overflowing with string players who can seemingly play anything at the drop of a hat, Power has that extra charismatic dimension which has the listener hanging on to his every note' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



YORK BOWEN (1884-1961)

The complete works for violin and piano

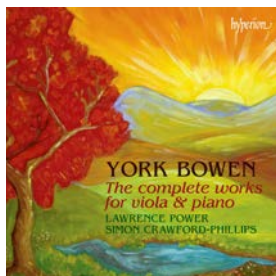
Violin Sonata in B minor, Op 7; Violin Sonata in E minor, Op 112
Suite in D minor, Op 28; Allegretto, Op 105; Melody for the G string, Op 47
Phantasie in E minor, Op 34; Song; Bolero; Melody; Albumleaf
Romance in D flat major; Serenade; Valse harmonique

CHLOË HANSLIP violin, DANNY DRIVER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67991/2

'There's a wholly infectious conviction, spontaneity and panache about these superbly accomplished performances that lend them special distinction. Chloë Hanslip plays with the most enviably sweet and subtly variegated tone throughout and she forms an outstandingly compelling partnership with Danny Driver, whose irreproachably eager and stylish pianism is a joy to encounter' (*Gramophone*) 'An outstanding new contribution to Hyperion's ongoing Bowen series' (*The Daily Telegraph*) 'One idiomatic opportunity after another is seized on by Chloë Hanslip with panache, poise, and laser-like accuracy' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



YORK BOWEN (1884-1961)

The complete works for viola and piano

Viola Sonata No 1 in C minor, Op 18; Viola Sonata No 2 in F major, Op 22
Melody for the G string, Op 47; Allegro de concert; Rhapsody in G minor
Romance in D flat major; Romance in A major; Phantasia in F major, Op 54
Fantasia for four violas, Op 41 No 1; Melody for the C string, Op 51 No 2
BEETHOVEN/BOWEN 'Moonlight' Sonata 1st Movement

LAWRENCE POWER viola, SIMON CRAWFORD-PHILLIPS piano
with JAMES BOYD, PHILIP DUKES, SCOTT DICKINSON violas

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67651/2

'All the pieces show Bowen's love of the instrument's capacity to unfold long-limbed, rhapsodic melodies ... Lawrence Power's richly expressive moulding of them is a rare treat in itself' (*The Guardian*) 'Lawrence's fabulous combination of tonal seductiveness and technical wizardry works wonders in the bold expressive outlines of the two sonatas. Yet it is the heart-warming, stand-alone pieces (many recorded here for the first time) ... that make this release truly indispensable. Another Hyperion winner' (*Classic FM Magazine*)



YORK BOWEN (1884-1961)

The Piano Sonatas

Piano Sonatas: No 1 in B minor, Op 6; No 2 in C sharp minor, Op 9
No 3 in D minor, Op 12; No 5 in F minor, Op 72
No 6 in B flat minor, Op 160; Short Sonata in C sharp minor, Op 35 No 1
DANNY DRIVER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67751/2

'No better example of Hyperion's founding principles could be imagined than this disc of three premiere recordings contributing to the first survey of the complete sonatas by an unjustly neglected composer ... Danny Driver is the ideal advocate for this glorious music, playing with razor-sharp articulation and a rich, organ-like sonority ... Driver is an artist who is able to transcend the sterile surrounds of the studio and give 'real' performances, an early Award nominee for next year' (*Gramophone*) 'This fine sonata survey from Danny Driver ... all are demanding, rewarding scores that Driver despatches with captivating virtuosity' (*Classic FM Magazine*)

GRAMOPHONE EDITOR'S CHOICE



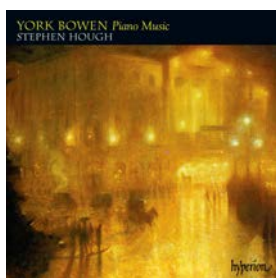
YORK BOWEN (1884-1961)

Miniature Suite

Miniature Suite in C major, Op 14
BENJAMIN DALE Piano Sonata in D minor; Night Fancies; Prunella
DANNY DRIVER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67827

'His performance ranges from thundering rhetoric to a whispering poetic delicacy ... a pianist of such magical warmth and finesse ... Hyperion's sound and presentation are as immaculate as ever ... this issue is as moving as it is superlative' (*Gramophone*) 'Danny Driver's stylish and immaculate playing makes an outstanding case for some technically demanding music. One for English music aficionados' (*BBC Music Magazine*)



YORK BOWEN (1884-1961)

Piano Music

Thirteen Preludes from 24 Preludes in all major and minor keys, Op 102
Ballade No 2, Op 87; Sonata No 5 in F minor, Op 72; Berceuse, Op 83
Toccata, Op 155; Moto perpetuo, from Op 39; Romance No 1, Op 35 No 2
Romance No 2, Op 45

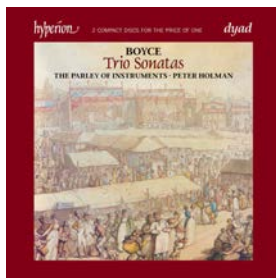
STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66838

'This disc came as quite a revelation ... this eloquent new collection suggests that a radical reappraisal of Bowen's compositional achievement is long overdue ... it is well-nigh impossible to imagine a more sensitive or imperious advocate for Bowen's art than Stephen Hough who responds with his customary effortless technical mastery, rapt affection and intrepid panache' (*Gramophone*)

PENGUIN GUIDE ROSETTE / DIAPASON D'OR

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



WILLIAM BOYCE (1711-1779)

Trio Sonatas

Trio Sonatas: No 1 in A minor; No 2 in F major; No 3 in A major; No 4 in G minor; No 5 in D major; No 6 in B flat major; No 7 in D minor; No 8 in E flat major; No 9 in C major; No 10 in E minor; No 11 in C minor; No 12 in G major; No 13 in A minor; No 14 in F major; No 15 in D major

THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22063

'The works, large and small, have an air of sweet reasonableness. The fugues are warmly greeted but never aggressively attacked; the string tone in the slow movements is very appealing, sweet and well blended. The two solo violins carry on an urbane and charming dialogue, their voices twining in and out of each other like those of a long-married couple who can anticipate what the other will say. In the final Gigue everyone lets their hair down for an end-of-concerto romp. Attractive music performed with skill' (*BBC Music Magazine*)
'Yet another treasurable document of England's musical heritage' (*Gramophone*)



WILLIAM BOYCE (1711-1779)

Lord, thou hast been our refuge

Lord, thou hast been our refuge

BLOW I was glad when they said unto me

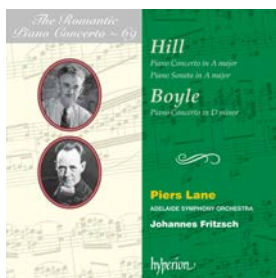
HANDEL 'Utrecht' Te Deum & Jubilate

ST PAUL'S CATHEDRAL CHOIR

THE PARLEY OF INSTRUMENTS / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55359

'A very fine demonstration of the English choral tradition at its best' (*Classic CD*) 'Warmly recommended' (*BBC Music Magazine*) 'Highly recommendable for an excellent programme beautifully performed' (*Organists' Review*) 'A disc well worthy of its subject' (*Gramophone*) 'Invigorating and uplifting, this is a disc to raise the lowest and most jaded of spirits' (*Fanfare, USA*)



GEORGE FREDERICK BOYLE (1886-1948)

Piano Concerto

Piano Concerto in D minor

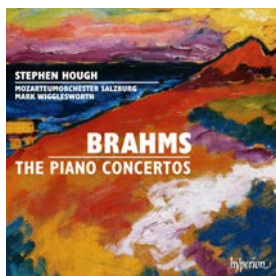
ALFRED HILL (1869-1960) Piano Concerto in A major; Piano Sonata in A major

PIERS LANE piano

ADELAIDE SYMPHONY ORCHESTRA / JOHANNES FRITZSCH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68135

'One cannot imagine a more persuasive, artful advocate of the music of his two compatriots than Piers Lane who, frankly, is worth hearing in whatever he plays' (*Gramophone*) 'Lane and friends make a great case for these Australian Romantic concertos' (*BBC Music Magazine*) 'Hyperion continue their exploration of the Romantic piano concerto with an intriguing disc of Australian examples. Piers Lane making a convincing case for his countrymen's music' (*The Guardian*) 'The Boyle concerto is the stand-out here ... a very welcome addition to the Romantic Piano Concerto series' (*MusicWeb International*) 'L'ensemble laisse une impression de virtuosité assez creuse, malgré toute la palette et l'éloquence de Piers Lane' (*Diapason, France*)



JOHANNES BRAHMS (1833-1897)

The Piano Concertos

Piano Concerto No 1 in D minor, Op 15

Piano Concerto No 2 in B flat major, Op 83

STEPHEN HOUGH piano

MOZARTUMORCHESTER SALZBURG / MARK WIGGLESWORTH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67951

'Stephen Hough has proved himself a superb Brahms player in various discs of the solo piano music, and this very satisfying double album of the two Concertos confirms and augments his reputation. Clearly working in absolute rapport with Mark Wigglesworth ... Hough brings an unusually wide range of keyboard colour to bear on Brahms's piano writing ... this admirable set richly deserves its five stars' (*BBC Music Magazine*) 'I ended up delighted by and in complete admiration of Hough's boldness. He has become a warmer player of increased range in Brahms, and unafraid to take risks ... I cannot believe Brahms would have expected anything else' (*Gramophone*) 'Hough's penetrating playing, so limpid and pensive, is still echoing in my head alongside Marcus Pougnet's beautiful cello solos' (*The Times*)



JOHANNES BRAHMS (1833-1897)

Piano Concerto No 2

Piano Concerto No 2 in B flat major, Op 83

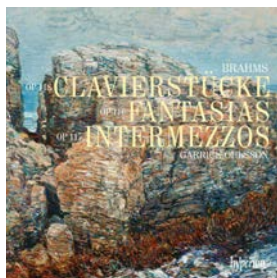
Four Piano Pieces, Op 119

MARC-ANDRÉ HAMELIN piano

DALLAS SYMPHONY ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67550

'Consummate musicianship and formidable technical control. The warmth and beauty of tone are never sacrificed even in the most thickly textured writing of the first movement. The Finale in particular is quite dazzling. Hamelin's quicksilver dexterity bringing an effervescent humour and brilliant rhythmic incisiveness to the music' (*BBC Music Magazine*) 'Hamelin makes for a brilliant soloist and fine Brahms interpreter here ... the result is one of the more successful and satisfying Brahms Second to come down the pike in quite a while ... the four Op 119 pieces that fill out the disc are a nice bonus, and played by Hamelin with the caressing tenderness of one who understands the ache of Brahms' winter regret. Strongly recommended' (*Fanfare, USA*)



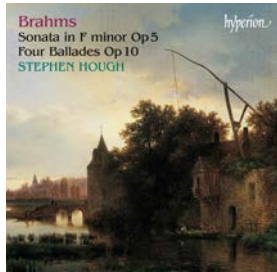
JOHANNES BRAHMS (1833-1897)

Late Piano Works

Fantasias, Op 116
Intermezzos, Op 117
Clavierstücke, Op 118
Scherzo in E flat minor, Op 4
GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66226

Available Friday 28 December 2018



JOHANNES BRAHMS (1833-1897)

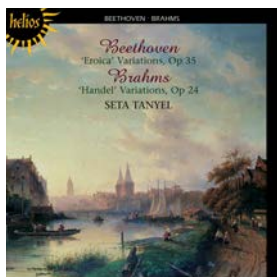
Piano Sonata No 3 & Four Ballades

Piano Sonata No 3 in F minor, Op 5; Four Ballades, Op 10

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67237

'If only Brahms had heard Hough, he would have carried on composing piano sonatas' (*Evening Standard*) 'Hough has made many fine recordings, but none better than this one' (*Classic FM Magazine*) 'Hough casts a scattered, multicoloured light as if through stained glass ... one could write a complete analytical essay on Hough's breathtakingly illuminating playing of the Second Ballade, but no words could convey the beauty he brings to the Fourth ... playing of the purest, most controlled musicality, an approach that is in itself quintessentially Brahmsian ... one is conscious of having been face to face with genius' (*Pianist Magazine*) '[Hough's] new disc must be one of the current prime choices in these pieces' (*International Record Review*) 'Stephen Hough is a great pianist, one of the finest now before the public ... these are deeply pondered, brilliantly executed, and often ravishingly beautiful performances' (*Fanfare*, USA)



JOHANNES BRAHMS (1833-1897)

Handel Variations

Variations and Fugue on a theme by G F Handel, Op 24

LUDWIG VAN BEETHOVEN

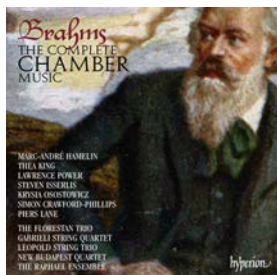
15 Variations and a Fugue on an Original Theme – 'Eroica' Variations, Op 35

SETA TANYEL piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55201

'Ce programme vient nous rappeler le vrai talent de cette Arménienne ... les Variations Haendel sont, et l'on pèse ces mots, tout simplement les plus belles qu'il ait été donné d'entendre: d'un ton, d'une maîtrise, d'un style fabuleux, d'un soufflant équilibre entre tension et tendresse, elles sont la perfection d'un bout à l'autre, bouleversantes jusqu'à la gigantesque Fugue qui n'a jamais été chantée à ce point' (*Diapason*, France)

DIAPASON D'OR



JOHANNES BRAHMS (1833-1897)

The Complete Chamber Music

MARC-ANDRÉ HAMELIN, PIERES LANE, SIMON CRAWFORD-PHILLIPS piano,

THEA KING clarinet, LAWRENCE POWER viola

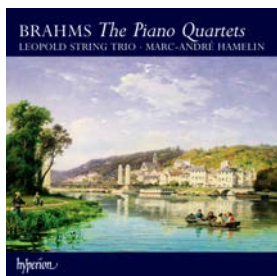
KRYSIA OSOSTOWICZ violin, STEVEN ISSERLIS, TIM HUGH cello

THE FLORESTAN TRIO, GABRIELI STRING QUARTET, LEOPOLD STRING

TRIO, NEW BUDAPEST QUARTET, THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44331/42

'Immerse yourself in this set of 12 CDs of Brahms's chamber music ... in the last 25 years, Hyperion has managed to persuade some of the finest of chamber musicians to reveal their affection for Brahms in recordings of remarkably consistent quality ... altogether life affirming music in life enhancing performances: surely one of the best buys of the year?' (*BBC Music Magazine*) 'This magnificent 12-CD collection ... Hamelin and the Leopold String Trio find the right gypsy touch in the First Piano Quartet ... The Florestan Trio is movingly intense in the piano trios ... Lawrence Power's playing of the viola accompanied by the clarinet sonatas is magical. And there's much more! A superb bargain!' (*Classic FM Magazine*)



JOHANNES BRAHMS (1833-1897)

The Piano Quartets

Piano Quartet No 1 in G minor, Op 25

Piano Quartet No 2 in A major, Op 26

Piano Quartet No 3 in C minor, Op 60

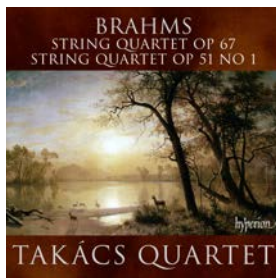
Three Intermezzos, Op 117

MARC-ANDRÉ HAMELIN piano

LEOPOLD STRING TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA6471/2

'A delight from start to finish: this is such cultivated and characterized playing, which becomes quite exultant in the finale. It's also beautifully recorded by Hyperion. Given that, this new set can take a well-earned place at the top of recommendations of these three works' (*International Record Review*) 'This is bracing, high-voltage stuff, with phrasing and razor-sharp articulation that positively command attention ... these are richly integrated, profoundly organic performances of epic scope ... this is a magnificent release by any standards' (*Piano Magazine*)



JOHANNES BRAHMS (1833-1897)

String Quartets

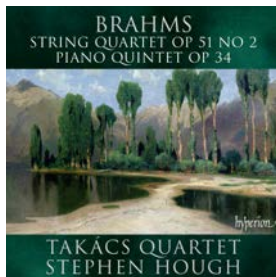
String Quartet in C minor, Op 51 No 1

String Quartet in B flat major, Op 67

TAKÁCS QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67552

'The Takács chart the music's undulating emotions with a compelling assuredness ... playing of radiant warmth and phrasal sensitivity. Andrew Keener and Simon Eadon work wonders in capturing a warm yet articulate ambience for these physically imposing and richly detailed scores. Strongly recommended' (*International Record Review*) 'Their approach is alert, texturally clear and passionate ... these are admirable performances which I recommend to any prospective buyer ... this new Takács reading weighs in at the top end of the many available versions' (*BBC Music Magazine*)



JOHANNES BRAHMS (1833-1897)

String Quartet & Piano Quintet

String Quartet in A minor, Op 51 No 2

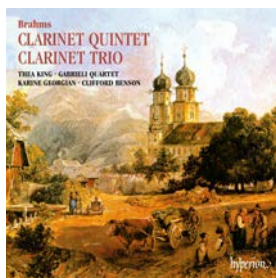
Piano Quintet in F minor, Op 34

STEPHEN HOUGH piano

TAKÁCS QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67551

'This is the finest recording of Brahms's Piano Quintet since the electrifying Eschenbach/Amadeus version ... Stephen Hough and the Takács Quartet push the music about as far as it can go ... one senses from the start that [Hough] is really fired up and the Takács follow him every inch of the way with playing of beguiling tonal sophistication and thrilling intensity ... this is an exceptional account of a truly exceptional masterpiece ... the Takács gently caress and cosset this extraordinary music with a glowing sensitivity and insight ... highly recommended' (*International Record Review*) 'This is an altogether recommendable release' (*BBC Music Magazine*)



JOHANNES BRAHMS (1833-1897)

Clarinet Quintet & Trio

Clarinet Quintet in B minor, Op 115

Clarinet Trio in A minor, Op 114

THEA KING clarinet

THE GABRIELI QUARTET

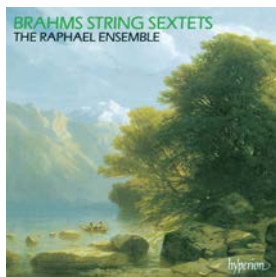
KARINE GEORGIAN cello

CLIFFORD BENSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66107

'A radiantly beautiful performance, as fine as any put on record' (*The Penguin Guide to Compact Discs*) 'Most tender, elegiac performances' (*BBC Record Review*) 'Ravishing sound' (*The Monthly Guide to Recorded Music*) 'A generous coupling. First class' (*The Artful Reporter*) 'This performance is something special' (*Classic CD*)

CLASSIC CD GOLD CHOICE



JOHANNES BRAHMS (1833-1897)

String Sextets

String Sextet No 1 in B flat major, Op 18

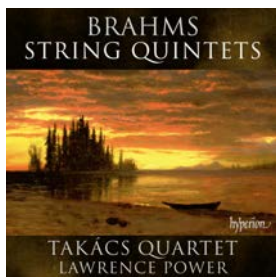
String Sextet No 2 in G major, Op 36

THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66276

'Glorious performances' (*Gramophone*) 'A treasure trove. Glorious music, gloriously played' (*Hi-Fi News*) 'These are superb performances; the recording is vivid and immediate' (*The Penguin Guide to Compact Discs*) 'Their performances can take their place beside any of the great chamber music recordings of the past, and will continue to set standards for years to come' (*Gramophone*) 'Matchless accounts of two lyrically gorgeous works full of colour and melody' (*The Lady*)

GRAMOPHONE CRITICS' CHOICE



JOHANNES BRAHMS (1833-1897)

String Quintets

String Quintet No 1 in F major, Op 88

String Quintet No 2 in G major, Op 111

TAKÁCS QUARTET

with LAWRENCE POWER viola

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67900

'Both quintets are among his most neglected works. These fine performances make a strong case for them' (*The Sunday Times*) 'Here are two works that ought to be valued alongside Brahms's Piano and Clarinet Quintets. The Second String Quintet, particularly, is one of his most admirable and lovable large-scale works. But it's also as challenging interpretatively as any of the Symphonies. So when this Quintet is performed or recorded, it's rarely with the depth of understanding it needs. Fortunately, the Takács Quartet and Lawrence Power show every indication of having given a lot of thought to both works' (*BBC Music Magazine*)



JOHANNES BRAHMS (1833-1897)

String Quintets

String Quintet No 1 in F major, Op 88

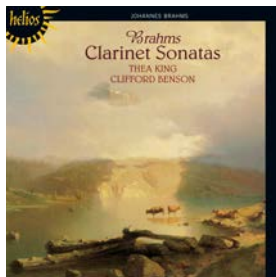
String Quintet No 2 in G major, Op 111

THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5369

'These richly scored string quintets must rank among the finest works of Brahms's maturity ... in the traditions of the best chamber music playing The Raphael Ensemble project a tremendous sense of enjoyment of the music – it certainly feels as if they are rediscovering masterworks afresh' (*Classic CD*) 'Their playing is unerringly distinguished, and Hyperion's sonics defy criticism – a glorious offering' (*BBC Music Magazine*) 'L'interprétation des Raphael est essentiellement vitale. Sa plus belle qualité: l'intensité. Ils imposent une vision symphonique des deux partitions' (*Diapason*, France)

CLASSIC CD 100 GREATEST DISCS OF THE DECADE



JOHANNES BRAHMS (1833-1897)

The Two Clarinet Sonatas

Clarinet Sonata No 1 in F minor, Op 120 No 1

Clarinet Sonata No 2 in E flat major, Op 120 No 2

THEA KING clarinet

CLIFFORD BENSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55158

'Really, I have only two words to say about this disc – "Buy it!"' (*BBC Record Review*)



JOHANNES BRAHMS (1833-1897)

The Three Violin Sonatas

Violin Sonata No 1 in G major, Op 78

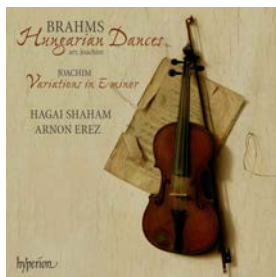
Violin Sonata No 2 in A major, Op 100

Violin Sonata No 3 in D minor, Op 108

KRYSIA OSOSTOWICZ violin, SUSAN TOMES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55087

'Krysia Osostowicz and Susan Tomes have a wonderful naturalness about their playing; it is true chamber music' (*The Times*) 'Subtle enough to suggest that for both artists these performances were a revelatory voyage of discovery' (*Gramophone*)



JOHANNES BRAHMS (1833-1897)

Hungarian Dances

Hungarian Dances, WoO1 (arr. Joachim)

JOSEPH JOACHIM (1831-1907) Variations in E minor

HAGAI SHAHAM violin

ARNON EREZ piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67663

'Virtuoso performances from the Israeli violinist Hagai Shaham that get to the heart of the style ... the playing fizzles with energy and suavity' (*Daily Telegraph*) 'Hagai Shaham and Arnon Erez complement each other perfectly here, evincing fire, fury, and sweet sadness, and they act as a brilliant showcase for Joachim's work both as an arranger and a composer' (*BBC Music Magazine*) 'On this recording, the Israeli violinist Hagai Shaham gives it all he's got, digging deep with a fabulous flair for this romantic style and relishing every juicy slide and glittering arabesque. Excellent accompaniment, too, from Erez' (*Classic FM Magazine*) 'The recording is convincingly balanced, capturing Shaham's lithe, glistening tone to a tee' (*International Record Review*)



JOHANNES BRAHMS (1833-1897)

The Complete Piano Trios

Trio in B major for piano, violin and cello, Op 8

Trio in E flat major for piano, violin and horn, Op 40

Trio in C major for piano, violin and cello, Op 87

Trio in C minor for piano, violin and cello, Op 101

Trio in A minor for piano, clarinet and cello, Op 114

THE FLORESTAN TRIO

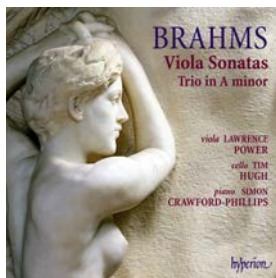
with RICHARD HOSFORD clarinet, STEPHEN STIRLING horn

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22082

'Enriching performances that make one aware of Brahms's stature first and the superb musicianship of the execrants second – which is exactly as it should be! These are very desirable recordings' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE

BBC RADIO 3 'BUILDING A LIBRARY' 1ST CHOICE



JOHANNES BRAHMS (1833-1897)

Viola Sonatas

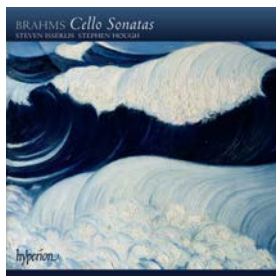
Sonata in F minor for viola and piano, Op 120 No 1
Sonata in E flat major for viola and piano, Op 120 No 2
Trio in A minor for viola, cello and piano, Op 114

LAWRENCE POWER viola

TIM HUGH cello, SIMON CRAWFORD-PHILLIPS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67584

'In Lawrence Power's hands the extensive use of the viola's upper register poses no problem; he commands a wide tonal spectrum throughout his range, and there's no sense of strain ... this is a very fine performance, of exceptional expressive range, from extreme delicacy to thrilling power' (*Gramophone*)
'Lawrence Power is such a superlative artist ... [his] playing is so full of imagination, sensitivity and gorgeously ample phrasing' (*The Guardian*)
'Lawrence Power and Simon Crawford-Phillips are a refined and imaginative duo, phrasing with a true Brahmsian breadth, yet never lingering indulgently ... consistently beautiful: pure, burnished and expressively coloured' (*Daily Telegraph*)



JOHANNES BRAHMS (1833-1897)

Cello Sonatas

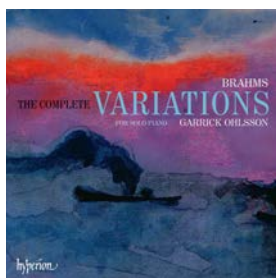
Cello Sonata No 1 in E minor, Op 38; Cello Sonata No 2 in F major, Op 99
ANTONIN DVORAK Waldesruhe, Op 68 No 5; Rondo in G minor, Op 94
JOSEF SUK Ballade in D minor, Op 3 No 1; Serenade in A major, Op 3 No 2

STEVEN ISSERLIS cello, STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67529

'[Isserlis's] current recording with Hough displaces all others: at last two musicians have taken this work and delivered a spontaneous stream of musical dialectic that makes perfect sense' (*BBC Music Magazine*)
'Deeply considered, immensely satisfying accounts. Isserlis and Hough make a formidable team and I look forward to more duo sonatas' (*Gramophone*)
'You won't find a finer or more intelligent partnership than Steven Isserlis and Stephen Hough to play these mainstays of the cello repertoire, nor perhaps a more imaginative or generous supporting programme. Brahms at its best' (*The Strad*)
'Isserlis and Hough are perfectly matched here, offering poetic, tender and generous spirited music-making' (*Classic FM Magazine*)

GRAMOPHONE EDITOR'S CHOICE



JOHANNES BRAHMS (1833-1897)

The complete variations for solo piano

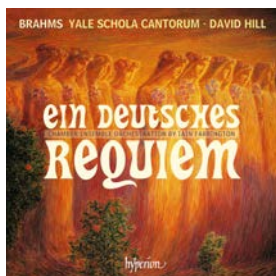
Variations on a theme by R Schumann, Op 9
Variations on an Original Theme, Op 21 No 1
Variations on a Hungarian Song, Op 21 No 2
Variations and Fugue on a theme by G F Handel, Op 24
Variations on a theme by Paganini, Op 35
Theme and Variations in D minor (from the String Sextet, Op 18)

GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67777

'This is a great Brahms recording that elevates and illuminates the music with a lightness of touch and heart that eludes many' (*Gramophone*)
'An authoritative new collection of all six Brahms essays in theme-and-variations composition ... Ohlsson's new Brahms concertus adds up to an altogether remarkable achievement' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



JOHANNES BRAHMS (1833-1897)

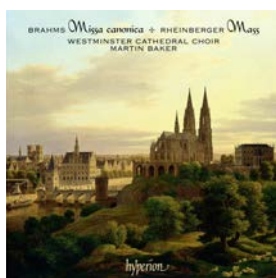
Ein deutsches Requiem

Ein deutsches Requiem, Op 45
(chamber ensemble orchestration by Iain Farrington)

YALE SCHOLA CANTORUM / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68242

Available Friday 31 August 2018



JOHANNES BRAHMS (1833-1897)

Missa canonica

Missa canonica; Es ist das Heil uns kommen her, Op 29 No 1; Schaffe in mir, Gott, Op 29 No 2; Geistliches Lied, Op 30; Ave Maria, Op 12; O Heiland, reiss die Himmel auf, Op 74 No 2; Warum ist das Licht gegeben? Op 74 No 1
JOSEPH RHEINBERGER Mass for double choir in E flat major, Op 109

MATTHEW MARTIN organ

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67559

'Baker and his choir do a fine job with these pieces. The conclusion to *Schaffe in Mir* is wonderfully exciting ... while the close to *Geistliches Lied*, a work too easily dismissed as 'just' a church anthem, is gorgeously ardent. In *Warum?* Baker does not overlook the dramatic side of the text and turns in a performance that is both technically excellent and exciting. And Rheinberger's Mass, a beautiful work with rich sonorities, has a fine musical sensitivity and flow' (*American Record Guide*)



JOHANNES BRAHMS (1833-1897)

Zigeunerlieder

Sechs Lieder und Romanzen, Op 93a; Drei Quartette, Op 64

Fünf Gesänge, Op 104; Zigeunerlieder, Op 103

Dem dunkeln Schoss der heil'ger Erde, WoO20

CHRISTOPHER GLYNN piano

CONSORTIUM / ANDREW-JOHN SMITH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7775

'Sung with sympathy and ardour by this excellent chamber choir, with apt accompaniments by Christopher Glynn (*Gramophone*) 'This is definitely a crack chamber-sized choir: the sound is perennially fresh, even youthful ... intonation, ensemble, articulation are all flawless ... I have much enjoyed Consortium's Brahms, especially for the sheer quality of the singing. They are particularly good at sustaining tone in pianissimo, and they are always rhythmically alive, which is vital in this repertoire' (*International Record Review*) 'A professional ensemble that seems to be eking out a niche for itself ... Consortium makes some very beautiful sounds' (*Fanfare*, USA)



JOHANNES BRAHMS (1833-1897)

Motets

Es ist das Heil uns kommen her, Op 29 No 1; Schaffe in mir, Gott, ein rein

Herz, Op 29 No 2; Geistliches Lied, Op 30; O bone Jesu, Op 37 No 1;

Adoramus te, Christe, Op 37 No 2; Regina caeli laetare, Op 37 No 3; Psalm 13,

Op 27; Ich aber bin elend, Op 110 No 1; Ach, arme Welt, Op 110 No 2; Wenn

wir in höchsten Nöten sein, Op 110 No 3; Warum ist das Licht gegeben?,

Op 74 No 1; O Heiland, reiss die Himmel auf, Op 74 No 2; Ave Maria, Op 12; Fest-

und Gedenksprüche, Op 109

CORYDON SINGERS / MATTHEW BEST

with JOHN SCOTT organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55346

'Ideal for the more adventurous listener who enjoys a ramble down the lesser-known by-ways of the musical repertoire' (*The Music Magazine*) 'A must for any serious collector' (*Organists' Review*)



JOHANNES BRAHMS (1833-1897)

The Complete Songs – 1

Scheiden und Meiden, Op 19/2; In der Ferne, Op 19/3; Von ewiger Liebe, Op 43/1; Seven Songs,

Op 48; O komme, holde Sommernacht, Op 58/4; Dämmrung senkte sich von oben, Op 59/1; Auf

dem See, Op 59/2; Meine Liebe ist grün, Op 63/5; Wenn um den Holunder, Op 63/6; Salome,

Op 69/8; Abendregen, Op 70/4; Therese, Op 86/1; Feldeinsamkeit, Op 86/2; Nachtwandler, Op 86/3;

Über die Heide, Op 86/4; Versunken, Op 86/5; Bei dir sind meine Gedanken, Op 95/2;

Beim Abschied, Op 95/3; Der Jäger, Op 95/4; Da unten im Tale, WoO33/6; Soll sich der Mond nicht

heller scheinen, WoO33/35; Feinsliebchen, du sollst mir nicht barfuss gehn, WoO33/12; Och Moder,

ich well en Ding hant, WoO33/33

ANGELIKA KIRCHSCHLAGER mezzo-soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ553121

'The first volume of what promises, on the evidence of this disc, to be yet another absorbing and invaluable encyclopaedia of a songmaster's life and work' (*BBC Music Magazine*) 'A very fine imagination is at play, doing things with tone, colour and dynamics that are utterly beguiling ... Immaculate' (*The Guardian*)



JOHANNES BRAHMS (1833-1897)

The Complete Songs – 2

Juchel, Op 6/4; Wie die Wolke nach der Sonne, Op 6/5; Die Müllerin, Anh III/13; Die Liebende

schreibt, Op 47/5; Wenn du nur zuweilen lächelst, Op 57/2; Es träumte mir, ich sei dir teuer, Op 57/3;

Ach, wende diesen Blick, Op 57/4; Strahlst zuweilen auch ein mildes Licht, Op 57/6; Die Schnur, die

Perl an Perle, Op 57/7; Regenlied, WoO23; Regenlied, Op 59/3; Nachklang, Op 59/4; Ophelia-Lieder,

WoO22; Klage Ach, mir fehlt', Op 69/1; Klage O Felsen, lieber Felsen', Op 69/2; Abschied, Op 69/3;

Des Liebsten Schwur, Op 69/4; Mädchenlied, Op 95/6; Mädchenlied, Op 85/3; Mädchenlied, Op

107/5; Das Mädchen spricht, Op 107/3; Mädchenfluch, Op 69/9; Das Mädchen, Op 95/1; Guten

Abend, mein tausiger Schatz, WoO33/4; Gunhilde lebt gar stille und fromm, WoO33/7; Nur ein

Gesicht auf Erden lebt, WoO33/19; Schönster Schatz, mein Engel, WoO33/20; Soll sich der Mond

nicht heller scheinen, WoO33/35; Es wohnet ein Fiedler, WoO33/36

CHRISTINE SCHÄFER soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33122

'The second volume ... is the generous and imaginatively planned anthology that we have come to expect from these important series compiled by Graham Johnson' (*BBC Music Magazine*)



JOHANNES BRAHMS (1833-1897)

The Complete Songs – 3

Ein Sonett, Op 14/4; Ständchen, Op 14/7; Der Kuss, Op 19/1; An eine Äolsharfe, Op 19/5;

Magyarisch, Op 46/2; Die Schale der Vergessenheit, Op 46/3; Am Sonntag Morgen, Op 49/1;

An ein Veilchen, Op 49/2; Sehnsucht, Op 49/3; Wiegenlied, Op 49/4; Abenddämmerung, Op 49/5;

Mein wundes Herz verlangt, Op 59/7; Im Garten am Seegestade, Op 70/1; Lerchengesang, Op 70/2;

Serenade, Op 70/3; An den Mond, Op 71/2; In Waldeseinsamkeit, Op 85/6;

Auf dem Schiffe, Op 97/2; Es hing der Reif, Op 106/3; Ein Wanderer, Op 106/5;

Die Sonne scheint nicht mehr, WoO33/5; Wo gehst du hin, du Stolz?, WoO33/22;

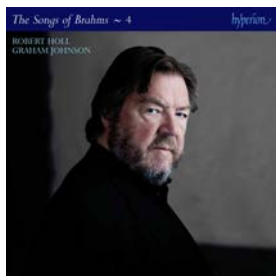
Es steht ein Lind, WoO33/41; Wach auf, mein Herzensschöne, WoO33/16;

Erlaube mir, feins Mädchen, WoO33/2; Mein Mädel hat einen Rosenmund, WoO33/25

SIMON BODE tenor, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33123

'A seductive new series masterminded and, as ever, penetratingly accompanied and annotated by Graham Johnson ... Bode sings with a fine sense of artistry and wonderment' (*BBC Music Magazine*)



JOHANNES BRAHMS (1833-1897)

The Complete Songs – 4

An die Nachtigall, Op 46/4; Schwermut, Op 58/5; Dein blaues Auge, Op 59/8; Heimweh I: Wie traulich war das Fleckchen, Op 63/7; Heimweh II: O wüsst ich doch den Weg zurück, Op 63/8; Heimweh III: Ich sah als Knabe Blumen blühen, Op 63/9; Alte Liebe, Op 72/1; Sommerliden, Op 72/2; O kühler Wald, Op 72/3; Verzagen, Op 72/4; Todessehnen, Op 86/6; Mit vierzig Jahren, Op 94/1; Steig auf, geliebter Schatten, Op 94/2; Mein Herz ist schwer, Op 94/3; Sapphische Ode, Op 94/4; Kein Haus, keine Heimat, Op 94/5; Komm bald, Op 97/5; Wie Melodien, Op 105/1; Auf dem See, Op 106/2; Maienkätzchen, Op 107/4; Vier ernste Gesänge, Op 121

ROBERT HOLL bass-baritone, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33124

'Holl's voice, reminiscent of Fischer-Dieskau's ... is rich, true and resonant. He uses it simply, without self-conscious artifice, and the result is some very beautiful singing. Johnson's accompaniment is always skilled and perceptive' (*International Record Review*) 'Holl brings a deep sense of empathetic humanity to the live, deeply felt and thoughtfully reasoned inner monologues' (*BBC Music Magazine*)



JOHANNES BRAHMS (1833-1897)

The Complete Songs – 5

Romanzen aus L Tieck's Magelone, Op 33:

Keinen hat es noch gereut; Traun! Bogen und Pfeil; Sind es Schmerzen, sind es Freuden?; Liebe kam aus fernen Landen; So willst du des Armen?; Wie soll ich die Freude?; War es dir?; Wir müssen uns trennen; Ruhe, Süßliebchen; Verzweiflung; Wie schnell verschwindet; Muss es eine Trennung geben?; Sulima; Wie froh und frisch; Treue Liebe dauert lange

CHRISTOPHER MALTMAN baritone, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33125

'The piano parts – to dub them accompaniments would be slanderous – are probably the most challenging in all Brahms's songs. Yet without effacing memories of Fassbaender, and of Fischer-Dieskau, in his various recordings with Sviatoslav Richter, Maltman and the ever-sensitive Johnson ... make a compelling, illuminating partnership. Maltman's mellow baritone, with its distinctively plangent, tenorish upper register, is always easy on the ear' (*Gramophone*)



JOHANNES BRAHMS (1833-1897)

The Complete Songs – 6

Wie rafft ich mich auf in der Nacht, Op 32/1; Nicht mehr zu dir zu gehen, Op 32/2; Ich schleich umher, Op 32/3; Der Strom, der neben mir verrauschte, Op 32/4; Wehe, so willst du mich wieder, Op 32/5; Du sprichst, dass ich mich täusche, Op 32/6; Bitteres zu sagen denkst du, Op 32/7; So stehst du, ich und meine Weide, Op 32/8; Wie bist du, meine Königin, Op 32/9; Die Kränze, Op 46/1; Botschaft, Op 47/1; Liebesglut, Op 47/2; Es liebt sich so lieblich im Lenzel, Op 71/1; Geheimnis, Op 71/3; Willst du, dass ich geh?, Op 71/4; Minnelied, Op 71/5; Unüberwindlich, Op 72/5; Sommerabend, Op 85/1; Mondenschein, Op 85/2; Der Tod, das ist die kühle Nacht, Op 96/1; Wir wandelten, wir zwei zusammen, Op 96/2; Es schauen die Blumen, Op 96/3; Meerfahrt, Op 96/4; Auf dem Kirchhofe, Op 105/4; Ständchen, Op 106/1; Meine Lieder, Op 106/4; An die Stolz, Op 107/1; Salamander, Op 107/2

IAN BOSTRIDGE tenor, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33126

'There's characteristic intelligence applied throughout, and a sense of every word having been mullied over and weighted accordingly' (*Gramophone*)



JOHANNES BRAHMS (1833-1897)

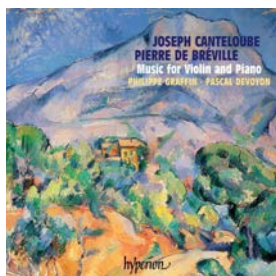
The Complete Songs – 7

Liebe und Frühling I, Op 3/2; Liebe und Frühling II, Op 3/3; Nachwirkung, Op 6/3 Vor dem Fenster, Op 14/1; Trennung, Op 14/5; Ich schell mein Horn ins Jammertal, Op 43/3 Das Lied vom Herrn von Falkenstein, Op 43/4; O liebliche Wangen, Op 47/4 In meiner Nächte Sehnen, Op 57/5; Blinde Kuh, Op 58/1; Während des Regens, Op 58/2 Serenade, Op 58/8; Eine gute, gute Nacht, Op 59/6; Frühlingstrost, Op 63/1; Erinnerung, Op 63/2 An ein Bild, Op 63/3; An die Tauben, Op 63/4; Serenade, Op 70/3; Nachtigall, Op 97/1 Verrat, Op 105/5; Maria ging aus wandern, Wo033/14; Ach Gott, wie weh tut Scheiden, Wo033/17 So wünsch ich ihr ein' gute Nacht, Wo033/18; Mir ist ein schön's braun's Maidelein, Wo033/24 Ich stand auf hohem Berge, Wo033/27; Es reit ein Herr und auch sein Knecht, Wo033/28 So will ich frisch und fröhlich sein, Wo033/32; Schöner Augen schöne Strahlen, Wo033/39

BENJAMIN APPL baritone, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33127

'What's remarkable is Appl's sheer fluency as a Lieder singer ... Hyperion's sound is immaculate' (*Gramophone*)



PIERRE DE BRÉVILLE (1861-1949)

Violin Sonata No 1

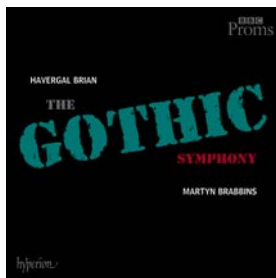
Violin Sonata No 1 in C sharp minor

JOSEPH CANTELOUBE (1879-1957) Suite: Dans la montagne

PHILIPPE GRAFFIN violin, PASCAL DEVOYON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7427

'Graffin is ideally attuned to this idiom, sensitively partnered by the busy fingers of Devoyon. This, in other words, is Hyperion at its best – two beautiful and unaccountably neglected works revived in outstanding performances, sympathetically recorded and stylishly presented' (*Gramophone*) 'Both these outstanding and serious works are fine examples of what is best about French Romanticism stretching into the modern era. Played with passion, commitment to idiom and technical fluency, as well as being excellently recorded, these little-known pieces should win wide appeal' (*BBC Music Magazine*) 'This is music that could easily pall in less sensitive and committed hands, but Philippe Graffin and Pascal Devoyon almost have one believing it's a neglected masterpiece' (*International Record Review*)



HAVERGAL BRIAN (1876-1972)

Symphony No 1 'The Gothic'

Symphony No 1 in D minor 'The Gothic'

SUSAN GRITTON soprano, CHRISTINE RICE mezzo-soprano, PETER AUTY tenor, ALASTAIR MILES bass, DAVID GOODE organ, BBC NATIONAL ORCHESTRA OF WALES, BBC CONCERT ORCHESTRA, THE BACH CHOIR, BBC NATIONAL CHORUS OF WALES, BRIGHTON FESTIVAL CHORUS, CBSO YOUTH CHORUS, CÔR CAERDYDD, ELTHAM COLLEGE BOYS' CHOIR, HUDDERSFIELD CHORAL SOCIETY, LONDON SYMPHONY CHORUS, SOUTHEND BOYS' AND GIRLS' CHOIRS / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467971/2

'This recording is the best yet ... the recorded sound succeeds phenomenally ... superb orchestral playing right across the board. All four soloists excel at seizing the moment in their few, but spectacular opportunities ... memorable listening indeed' (*BBC Music Magazine*)

INTERNATIONAL RECORD REVIEW 'OUTSTANDING' AWARD



HAVERGAL BRIAN (1876-1972)

Symphony No 3

Symphony No 3 in C sharp minor

BBC SYMPHONY ORCHESTRA / LIONEL FRIEND

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467971/2

'The performance is powerful, the recording superb' (*The New York Times*) 'A record collection of British orchestral music lacking anything by Havergal Brian would be significantly incomplete and this is the right record to fill that gap' (*Music & Musicians*) 'A good mid-price introduction to a fascinating composer' (*The Independent*)



FRANK BRIDGE (1879-1941)

Phantasy Piano Quartet & Sonatas

Phantasy Piano Quartet in F sharp minor

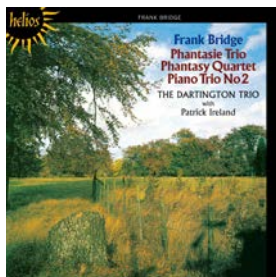
Cello Sonata; Violin Sonata; An Irish Melody 'The Londonderry Air'

Cherry Ripe; Sally in our alley; Sir Roger de Coverley

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD468003

'Watkins delivers lovely, fluent melodic lines in the Cello Sonata ... the rarity here is the Violin Sonata ... it comes across with impassioned climaxes from Marianne Thorsen and Ian Brown. There are authoritative notes from Paul Hindmarsh, and the Hyperion recorded quality is a dream' (*Gramophone*) 'A beautifully played and thoughtfully programmed disc ... this is an example of Bridge's high maturity, chromatically expanded in tonality and simultaneously dense and subtle in its motivic working. Marianne Thorsen's interpretation with Ian Brown seems to me absolutely exemplary' (*BBC Music Magazine*) 'Impressive: this is a most eloquently and beautifully controlled performance ... this is an uncommonly fine record of Bridge, superbly recorded and enhanced by Hindmarsh's authoritative notes' (*International Record Review*)



FRANK BRIDGE (1879-1941)

Piano Trios & Piano Quartet

Phantasie Trio (Piano Trio No 1) in C minor

Phantasy Piano Quartet in F sharp minor

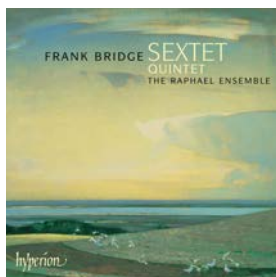
Piano Trio (No 2)

PATRICK IRELAND viola

THE DARTINGTON PIANO TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD468003

'Throughout it is melodious, harmonically rich, rhythmically and texturally alive, and deliciously textured in its scoring ... a fabulous release' (*The Birmingham Post*) 'The performances catch the subtly shifting moods ... and the recordings sound as atmospheric and sensitively balanced as when they first appeared, 13 years ago. A very worthwhile reissue' (*BBC Music Magazine*) 'Playing of exceptional eloquence and sensitivity. The Hyperion recording is altogether superb, in the demonstration bracket' (*The Penguin Guide to Compact Discs*)



FRANK BRIDGE (1879-1941)

String Sextet & String Quintet

String Quintet in E minor

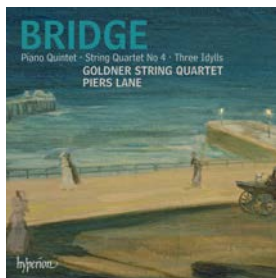
String Sextet in E flat major

Lament for two violas

THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467426

'The Raphael Ensemble plays with passion and sensitivity and is beautifully recorded' (*Fanfare*, USA) 'L'enthousiasme des Raphael, justement signataire d'une splendide gravure des deux quintettes de Brahms, ne se dément pas: les contrastes dument accentués et la beauté de leur sonorité vont au-delà des intentions de l'auteur: ils transforment l'essai talentueux d'un novice en un cru que l'on attribuerait aux meilleures années' (*Diapason*, France)



FRANK BRIDGE (1879-1941)

Piano Quintet, String Quartet 4 & Idylls

String Quartet No 4, H188; Three Idylls, H67; Piano Quintet, H49a

GOLDNER STRING QUARTET, PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67726

'This is an absolutely splendid disc, with powerful, committed performances that illuminate Bridge's mastery of chamber music' (*BBC Music Magazine*) '[Fourth Quartet] This is arguably Bridge's most rivetingly cogent and harmonically bracing statement, evincing a deftness, compassion, and unerring intellectual scope that beg comparison with the greatest 20th-century examples in the medium ... these unfailingly sympathetic, flexible and exhilaratingly assured performances (that of the Quartet, on balance, the finest to date) have been most truthfully captured by the microphones; Bridge's catalogue Paul Hindmarsh provides the scholarly annotation ... this is clearly a release to investigate, as well as a distinguished addition to the steadily growing Bridge discography' (*Gramophone*) 'Bridge's musical personality shines through in the sweeping phrases, tinged with a certain brooding quality ... the performance by Piers Lane and the Goldner Quartet is very fine, with a particularly strong sense of musical line ... this newcomer on Hyperion is especially welcome' (*International Record Review*)



FRANK BRIDGE (1879-1941)

Three Idylls

Three Idylls

ELGAR String Quartet in E minor, Op 83

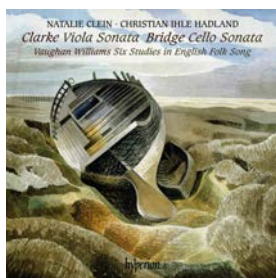
WATSON String Quartet in A minor

THE COULL QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55218

'Eloquent and sensitive performances of some of the finest British chamber works of our century' (*BBC Music Magazine*) 'Outstandingly beautiful playing ... of beguiling sensitivity and exhilaration' (*CDReview*)

BEST OF THE YEAR, BBC MUSIC MAGAZINE



FRANK BRIDGE (1879-1941)

Cello Sonata

Cello Sonata, H125

Serenade, H23; Spring Song, H104 No 2; Scherzo, H19a

REBECCA CLARKE (1886-1979) Viola Sonata

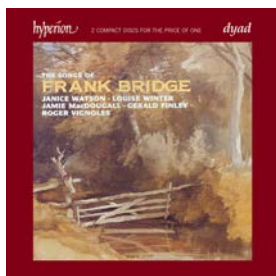
RALPH VAUGHAN WILLIAMS (1872-1958) Six Studies in English Folk Song

NATALIE CLEIN cello

CHRISTIAN IHLE HADLAND piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68253

Available Friday 28 December 2018



FRANK BRIDGE (1879-1941)

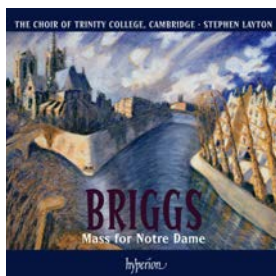
Songs

Sonnet 'When most I wink'; If I could choose; The primrose; A dirge; The Devon maid; Dawn and evening; Where'er my bitter teardrops fall; E'en as a lovely flower; Blow, blow, thou winter wind; Go not, happy day; Night lies on the silent highways; A dead violet; Cradle song; Lean close thy cheek; Fair daffodils; Adoration; So perverse; Tears, idle tears; The violets blue; Come to me in my dreams; My pent-up tears oppress my brain; Music, when soft voices die; Far, far from each other; Where is that our soul doth go?; All things that we clasp and cherish; Love is a rose; Dear, when I look into thine eyes; Isobel; O that it were so!; Strew no more red roses; Where she lies asleep; Love went a-riding; Thy hand in mine; Into her keeping; What shall I your true love tell? 'Tis but a week; Day after day; Speak to me, my love!; Dweller in my deathless dreams; Goldenhair; Journey's end

JANICE WATSON soprano, LOUISE WINTER mezzo-soprano, JAMIE MacDOUGALL tenor, GERALD FINLEY baritone, ROGER VIGNOLES piano, with ROGER CHASE viola

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22071

'Finely recorded and thoughtfully presented ... timely and valuable addition to the catalogue' (*Gramophone*)



DAVID BRIGGS (b1962)

Mass for Notre Dame

Messe pour Notre-Dame, with organ improvisations

Ubi caritas et amor; I will lift up mine eyes; The Trinity College Service

Te Deum laudamus; Toccata on Te Deum laudamus; O Lord, support us

DAVID BRIGGS organ

TRINITY COLLEGE CHOIR CAMBRIDGE / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67808

'The Choir of Trinity College, Cambridge, sing superbly under the expert direction of Stephen Layton; wonderful quiet, melting legato phrases and passionate forte sections. The composer himself, playing the Gloucester Cathedral organ, provides impeccable accompaniments and stunning improvisations. I can confidently say that this recording is one of the finest CDs of sacred choral and organ music you'll ever hear. I'm not ashamed to say I had tears in my eyes; listeners who are churchgoers and nonbelievers alike will find this disc a profoundly moving experience' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



BENJAMIN BRITTEN (1913-1976)

Piano Concerto

Piano Concerto in D major, Op 13

Diversions, Op 21; Young Apollo, Op 16

Original 1938 version of the 3rd movement of the Piano Concerto

STEVEN OSBORNE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67625

'Steven Osborne yields nothing to the great Sviatoslav Richter in the punchiness and fine-tuned filigree of his playing. No skating over the surface here, with Ilan Volkov and the BBC SSO adept at teasing out the music's symphonic subtext, as well as its piquant orchestral effects' (*Gramophone*) 'Steven Osborne and Ilan Volkov launch into the Piano Concerto's opening 'Toccata' at a headlong pace ... for all the remarkable velocity, the playing has weight and incisiveness too, and Osborne's way with the two central movements is equally sure ... there's vivid recorded sound to match' (*BBC Music Magazine*)

GRAMOPHONE AWARD WINNER



BENJAMIN BRITTEN (1913-1976)

Cello Symphony, Cello Sonata & Cello Suites

Symphony for cello and orchestra, Op 68; Sonata for cello and piano in C,

Op 65; Cello Suite No 1, Op 72; Cello Suite No 2, Op 80

Cello Suite No 3, Op 87; Tema 'Sacher'

ALBAN GERHARDT cello

with BBC SCOTTISH SYMPHONY ORCHESTRA / ANDREW MANZE

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67941/2

'Gerhardt plunges into the labyrinthine mazes of the solo suites and strikes gold. This is a real tour de force: in such late works Britten reached expressive extremities found nowhere else in his oeuvre. Gerhardt is a fearless guide, blazing a trail with utter conviction, his powerful rhythmic impetus pulling us through each intricate chamber ... last but not least his reading of Britten's Sonata with Steven Osborne is utterly thrilling. A must-have set for all Britten enthusiasts' (*BBC Music Magazine*) 'A recommendable package: performances are well judged, with clean-cut rhythms and good attention to detail' (*Gramophone*)



BENJAMIN BRITTEN (1913-1976)

Concerto Movement

Movement for clarinet and orchestra, orch. Colin Matthews

ARNOLD Clarinet Concerto No 1, Op 20; Clarinet Concerto No 2, Op 115;

Scherzetto for clarinet and orchestra, arr. Palmer

ELIZABETH MACONCHY (1907-1994) Concertino No 1; Concertino No 2

DAME THEA KING clarinet

ENGLISH CHAMBER ORCHESTRA / BARRY WORDSWORTH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55060

'An exceptionally attractive disc, beautifully recorded and superbly performed' (*Gramophone*) 'One of Thea King's most inspired recordings' (*The Guardian*) 'Indispensable for all lovers of the clarinet as well as collectors of British music' (*Fanfare*, USA)



BENJAMIN BRITTEN (1913-1976)

Violin Concerto, Double Concerto & Lachrymae

Violin Concerto, Op 15

Double Concerto in B minor; Lachrymae, Op 48a

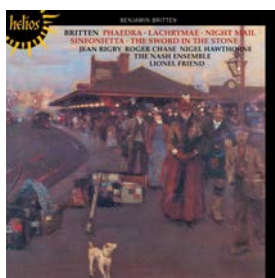
ANTHONY MARWOOD violin, LAWRENCE POWER viola

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67801

'[Violin Concerto] A lithe, spiky, rhythmical performance, bristling with satire in the Shostakovich style ... every phrase is highly charged ... [Double Concerto] Marwood and his viola colleague Lawrence Power prove to be the most outgoing soloists on disc so far ... there is an extra spontaneity here that helps give this youthful music a welcome lift. With the rich-toned Power returning to give an eloquent performance of *Lachrymae*, this disc offers a trio of highly characterful performances' (*Gramophone*) 'This is a highly distinguished recording, very intelligently planned and exceptionally well executed ... performances which it would be difficult to imagine could be improved on' (*International Record Review*)

INTERNATIONAL RECORD REVIEW 'OUTSTANDING' AWARD



BENJAMIN BRITTEN (1913-1976)

Phaedra

Phaedra, Op 93; Lachrymae, Op 48a; The Sword in the Stone

Sinfonietta, Op 1; Movement for Wind Sextet; Night Mail (End sequence)

JEAN RIGBY mezzo-soprano, ROGER CHASE viola

NIGEL HAWTHORNE narrator

THE NASH ENSEMBLE / LIONEL FRIEND

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55225

'This consistently enjoyable and stimulating disc' (*Classic CD*) 'A chronologically wide-ranging Britten programme performed with unerring sensitivity and much quiet insight. With first-rate sound and balance throughout, this is an excellent anthology' (*Gramophone*) 'A fascinating disc in which the straight line from early to late Britten is highly visible' (*Fanfare*, USA) 'A fascinating collection of neglected Britten, excellent playing from The Nash Ensemble and first-rate recording' (*The Penguin Guide to Compact Discs*)



BENJAMIN BRITTEN (1913-1976)

String Quartets Nos 1, 2 & 3

String Quartet No 1 in D major, Op 25

String Quartet No 2 in C major, Op 36

String Quartet No 3, Op 94

TAKÁCS QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68004

'This beautifully recorded set couples raw intensity with subtle refinement ... this release is highly recommended' (*BBC Music Magazine*) 'An invigorating recording from one of the world's most distinguished ensembles ... it will be hard-pushed to match the playing of the Takács Quartet on this splendid album' (*International Record Review*) 'The players attack each quartet with their customary passion, panache and individuality, bringing aching phrasings and tantalising flickers of gypsy fire' (*The Times*)

GRAMOPHONE EDITOR'S CHOICE



BENJAMIN BRITTEN (1913-1976)

Music for Oboe and Music for Piano

Phantasy Quartet, Op 2; Two Insect Pieces

Temporal Variations

Six Metamorphoses after Ovid, Op 49

Holiday Diary, Op 5

Five Waltzes

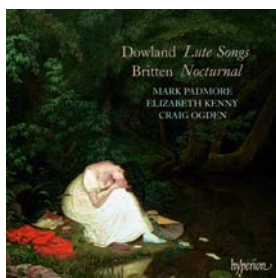
Nocturnal Piece (Notturmo)

SARAH FRANCIS oboe, MICHAEL DUSSEK piano, THE DELMÉ QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55154

'I can highly recommend this CD for the wonderful mixture of Britten's chamber works and the all-round excellent playing' (*The Musician*) 'One of the most magical discs of Britten yet made' (*Fanfare*, USA)

'Michael Dussek s'y montre remarquable. Sarah Francis qui dispose d'une gamme dramatique et expressive exceptionnelle' (*Répertoire*, France)



BENJAMIN BRITTEN (1913-1976)

Nocturnal after John Dowland

Nocturnal after John Dowland, Op 70

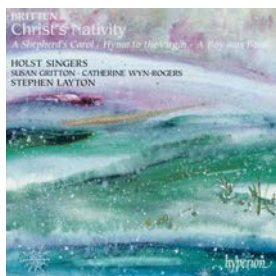
DOWLAND Lute Songs

CRAIG OGDEN guitar

with ELIZABETH KENNY lute, MARK PADMORE tenor

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67648

'Britten's dreamy guitar solo *Nocturnal* after John Dowland is ... exquisitely played by Craig Ogden' (*Classic FM Magazine*) 'Since Emma Kirkby's first recording in the late-1970s, we have known what to expect from Dowland's lute songs. Some fine discs have followed, but not until Mark Padmore and Elizabeth Kenny's new release has there been one as radical in its potential impact on our understanding of the music. With tonal purity intact, voice and lute add subtle decoration, rhythmic fluidity, drama and rich poetic sensibility to these songs, using Craig Ogden's expressive performance of Britten's *Nocturnal* as their foil' (*The Independent on Sunday*)



BENJAMIN BRITTEN (1913-1976)

Christ's Nativity

A Shepherd's Carol; A Hymn to the Virgin

Christ's Nativity (1931); A Boy was Born, Op 3

Te Deum and Jubilate in C

SUSAN GRITTON soprano, CATHERINE WYN-ROGERS mezzo-soprano

ST PAUL'S CATHEDRAL CHORISTERS

HOLST SINGERS / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66825

'Remarquable! Les Holst Singers se révèlent être de remarquables interprètes de leur cher répertoire national. Cette anthologie atteste du niveau vocal et musical de ce chœur (et donc de leur chef Stephen Layton)' (*Diapason*, France) 'Their commitment to what they are singing rings out with every note. A Boy was Born is imbued with more ravishing feeling than I would have thought possible' (*Organists' Review*)



BENJAMIN BRITTEN (1913-1976)

Choral Dances from Gloriana

Choral Dances from Gloriana

BLISS Pastoral 'Lie strewn the white flocks'

HOLST Choral Hymns from the Rig Veda – Group 3

MARTYN HILL tenor, THELMA OWEN harp

HOLST SINGERS / HILARY DAVAN WETTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55050

'I loved this record ... and the programme itself is a delight ... this attractive English collection is a specially welcome addition to the CD catalogue' (*Gramophone*) 'A delightful coupling of rare British choral works' (*BBC Record Review*) 'With glowing sound and very attractive works for coupling, this is an outstanding bargain issue' (*The Penguin Guide to Compact Discs*)



BENJAMIN BRITTEN (1913-1976)

The Five Canticles

My beloved is mine, Op 40; Abraham and Isaac, Op 51; Still falls the Rain, Op 55; The Journey of the Magi, Op 86; The Death of St Narcissus, Op 89
PURCELL/BRITTEN Let the dreadful engines; In the black dismal dungeon of despair; Evening hymn

ANTHONY ROLFE JOHNSON tenor

MICHAEL CHANCE countertenor, ALAN OPIE baritone

ROGER VIGNOLES piano, SIONED WILLIAMS harp

MICHAEL THOMPSON horn

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55244

'A superlative Hyperion disc' (*The Daily Telegraph*) 'Rolfe Johnson is in superb voice ... this disc is an outstanding example of his artistry' (*Gramophone*) 'Un superbe disque d'approfondissement de la musique de Britten' (*Écouter, Voir, France*)



BENJAMIN BRITTEN (1913-1976)

A Boy was Born

A Boy was Born, Op 3; Rejoice in the Lamb, Op 30

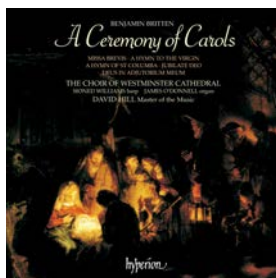
A Wedding Anthem (Amo Ergo Sum), Op 46; Festival Te Deum, Op 32

THOMAS TROTTER organ, WESTMINSTER CATHEDRAL CHORISTERS

CORYDON SINGERS / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55307

'Excellent in every aspect. The presence is breathtaking, the singing of both soloists and choir are superb, and the accompaniment by the organist, Thomas Trotter, contributes so much ... Britten would have loved it. I did' (*Gramophone*) 'This beautifully made record deserves the widest circulation. The sound these choirs make is of great beauty, and is captured in a flawless recording full of atmosphere and warmth' (*The Monthly Guide to Recorded Music*)



BENJAMIN BRITTEN (1913-1976)

A Ceremony of Carols

A Ceremony of Carols, Op 28; Missa Brevis, Op 63; A Hymn to the Virgin

A Hymn of St Columba; Jubilate Deo in E flat; Deus in adjutorium

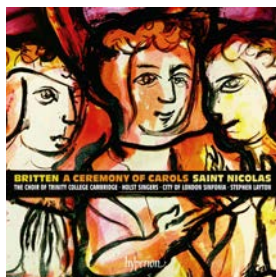
JAMES O'DONNELL organ, SIONED WILLIAMS harp

WESTMINSTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66220

'Not to be missed' (*Gramophone*) 'The ensemble is superb, the solo work amazingly mature, and the range of tonal colouring a delight. This is an outstanding collection, beautifully and atmospherically recorded' (*The Penguin Guide to Compact Discs*)

GRAMOPHONE CRITICS' CHOICE



BENJAMIN BRITTEN (1913-1976)

A Ceremony of Carols & Saint Nicolas

A Ceremony of Carols, Op 28

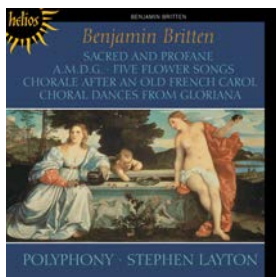
Saint Nicolas, Op 42

ALLAN CLAYTON tenor, SALLY PRYCE harp

HOLST SINGERS, TEMPLE CHURCH CHORISTERS, CITY OF LONDON SINFONIA, TRINITY COLLEGE CHOIR CAMBRIDGE / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67946

'It is good to be able to offer an enthusiastic welcome to this sparkling release of two of his 1940s 'classic' scores ... Allan Clayton makes the role of Nicolas entirely his own. What a glorious voice! ... the hearty sailors, Pickled Boys and St Trinian's-like piano duettists are all on top form. This is a beautiful and deeply affecting recording' (*Gramophone*) 'A welcome recording of this well-loved work' (*BBC Music Magazine*) 'Stephen Layton directs an interpretation of subtlety and dramatic thrust' (*The Daily Telegraph*) 'Ceremony of Carols is pretty much unalloyed inspiration and delight ... brilliantly accompanied by Sally Pryce, who delivers a spellbinding performance of the beautiful Interlude' (*International Record Review*)



BENJAMIN BRITTEN (1913-1976)

Sacred and Profane & other choral works

Sacred and Profane, Op 91; Five Flower Songs, Op 47

A Hymn to the Virgin; Choral dances from Gloriana; A.M.D.G.

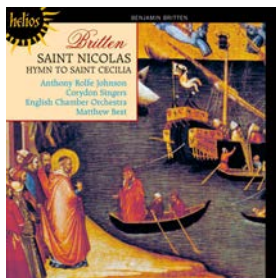
Chorale after an old French Carol

POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55438

'Musically impeccable, carefully wound and tuned, superbly balanced – a magnificent display of sheer beauty of choral sound' (*American Record Guide*) 'Nothing will dissuade me from the conclusion that Polyphony under Stephen Layton is the best chamber choir in the country' (*The Evening Standard*) 'The programme is delightful and the choir excellent ... this has to be one of the strongest winners of the choral award in recent years' (*Gramophone*) 'Polyphony's brand of singing, clean as a whistle, rhythmically wonderfully alive, impeccably tuned and voiced, polished yet always fervent, is justly renowned, and on this disc it serves Britten's a capella choral music extremely well' (*BBC Music Magazine*)

GRAMOPHONE AWARD WINNER / DIAPASON D'OR



BENJAMIN BRITTEN (1913-1976)

Saint Nicolas & Saint Cecilia

Saint Nicolas, Op 42

Hymn to Saint Cecilia, Op 27

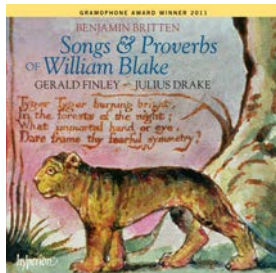
ANTHONY ROLFE JOHNSON tenor

CORYDON SINGERS, ENGLISH CHAMBER ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55378

'A very fine recording' (*Gramophone*)

'A fresh and atmospheric account of Britten's colourful cantata' (*The Penguin Guide to Compact Discs*)



BENJAMIN BRITTEN (1913-1976)

Songs & Proverbs of William Blake

Songs and Proverbs of William Blake, Op 74

Tit for Tat; Um Mitternacht; Evening; Morning; Night; A Poison Tree

ANON/BRITTEN Lemady; She's like the swallow; I wonder as I wander; The

Crocodile; Greensleeves; The Deaf Woman's Courtship; Bird Scarer's Song;

DIBDIN/BRITTEN Tom Bowling; OWEN/BRITTEN David of the White Rock

GERALD FINLEY baritone, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67778

'Finley as ever acquits himself as a fine singer, a conscientious artist and a thoroughly reliable musician ... Julius Drake is the superb pianist' (*Gramophone*) 'Finley sings them all with such an unwaveringly beautiful tone and attention to every syllable, and pianist Julian Drake is so wonderfully attuned to the baritone's inflections' (*The Guardian*) 'Finley's watchwords are directness and clarity ... Drake is his admirable partner in this outstanding enterprise' (*The Sunday Times*)

GRAMOPHONE AWARD WINNER



BENJAMIN BRITTEN (1913-1976)

The Red Cockatoo and other songs

A Hymn on Divine Music; Hymn to God the Father; Lord! I have sinned;

Evening; Morning; Night; Fish in the unruddled lakes; Night covers up the rigid

land; To lie flat on the back; The Red Cockatoo; A Poison Tree; When you're

feeling like expressing your affection; Not even summer yet; Wild with passion;

If thou wilt ease thine heart; Cradle Song for Eleanor; Birthday Song for Erwin;

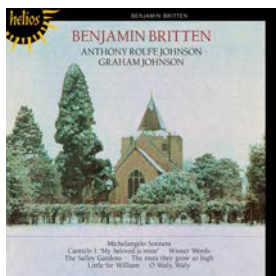
Um Mitternacht; The Holy Sonnets of John Donne, Op 35

IAN BOSTRIDGE tenor, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66823

'Bostridge is in the royal line of Britten's tenor interpreters ... heard here in a veritable cornucopia of, by and large, unfamiliar, and even unknown songs ... all performed with full understanding and innate beauty ... shattering account of the Donne Sonnets ... this richly satisfying issue' (*Gramophone*)

PENGUIN GUIDE ROSETTE / GRAMOPHONE EDITOR'S CHOICE



BENJAMIN BRITTEN (1913-1976)

Winter Words & Michelangelo Sonnets

Winter Words, Op 52

Seven Sonnets of Michelangelo, Op 22

Canticle 1 'My beloved is mine', Op 40

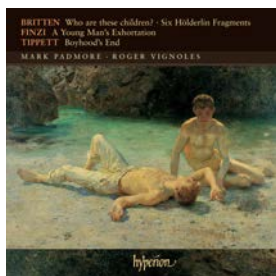
Folksong arrangements: O Waly, Waly; Little Sir William

Down by the Salley Gardens; The trees they grow so high

ANTHONY ROLFE JOHNSON tenor, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55067

'Wonderful performances of two of Britten's finest song cycles, consistently beautiful in vocal quality, and almost miraculous in their integration of clear expressive diction. Deserves a place in every collection' (*BBC Music Magazine*) 'English vocal intelligence at its best, accompanied with utmost orchestral colouring by Graham Johnson' (*The Independent on Sunday*) 'Strongly recommended' (*Fanfare*, USA)



BENJAMIN BRITTEN (1913-1976)

Who are these children?

Who are these children?, Op 84; Sechs Hölderlin-Fragmente; Um Mitternacht

GERALD FINZI A Young Man's Exhortation, Op 14

MICHAEL TIPPETT Boyhood's End

MARK PADMORE tenor

ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67459

'This is a remarkable debut recital by one of the most intelligent, musical and thoughtful British singers before the public today. It's not easy listening, but Padmore and Vignoles demonstrate song's unique power to shake, stir and move. The recorded balance is ideal, but no company is more experienced in the art-song repertoire than Hyperion. Another jewel in an already superlative crown' (*International Record Review*) 'Mark Padmore and Roger Vignoles perform all these songs with great understanding and sensitivity' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



BENJAMIN BRITTEN (1913-1976)

Purcell Realizations

Forty realizations from Orpheus Britannicus and Harmonia Sacra

FELICITY LOTT, SUSAN GRITTON soprano, SARAH WALKER mezzo-soprano, JAMES BOWMAN countertenor, JOHN MARK AINSLEY, IAN BOSTRIDGE, ANTHONY ROLFE JOHNSON tenor, RICHARD JACKSON, SIMON KEENLYSIDE baritone, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22058

'Altogether a marvellous treat – another Hyperion triumph' (*Classic CD*) 'Two irresistible discs – typically painstakingly produced and documented – and would deserve four stars if only they were there to give' (*The Times*) 'It is more or less axiomatic now that anything Graham Johnson turns his hand to will be perfectly realised, and here it proves once again to be the case. That he is accompanying eight of the finest voices in the young and middle generations of British singers can only have helped. Hyperion supplies full texts and a recorded sound of complete fidelity. These are, moreover, well filled discs' (*Fanfare*, USA)

DIAPASON D'OR



BENJAMIN BRITTEN (1913-1976)

The Folksong Arrangements

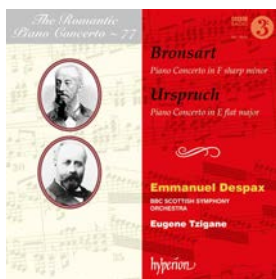
51 songs from England, Scotland, Wales, Ireland, France

LORNA ANDERSON soprano, REGINA NATHAN soprano, JAMIE MacDOUGALL tenor, MALCOLM MARTINEAU piano, BRYN LEWIS harp, CRAIG OGDEN guitar

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22042

'Delivered faultlessly. The Plough Boy whistles jauntily, the bluebells ring in *The Ash Grove*, the Miller of Dee sings at his workplace. Exquisite' (*The Leeds Guide*) 'This is a superb collection' (*Fanfare*, USA)

10 DE RÉPERTOIRE, FRANCE



HANS BRONSART VON SCHELLENDORF (1830-1913)

Piano Concerto

Piano Concerto in F sharp minor, Op 10

ANTON URSPRUCH (1850-1907) Piano Concerto in E flat major, Op 9

EMMANUEL DESPAX piano

BBC SCOTTISH SYMPHONY ORCHESTRA / EUGENE TZIGANE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68229

Available Friday 28 September 2018



MAX BRUCH (1838-1920)

Kol Nidrei

Kol Nidrei, Op 47

ERNEST BLOCH Schelomo; Voice in the Wilderness

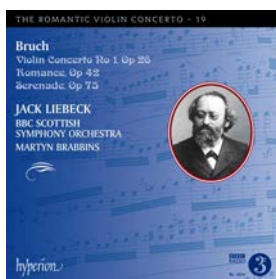
From Jewish Life (arr. Christopher Palmer)

NATALIE CLEIN cello

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA687910

'The Bruch, too, receives a lovely performance, with Klein bringing out the different colour of each of the cello's strings and the orchestra effecting most beautifully the transition from sombre to heavenly' (*Gramophone*) 'Natalie Klein is the cello protagonist in all four works, her range of tonal colour, her animation and her discreet soulfulness proving to be ideal qualities ... the relationship between cello and orchestra is closely knit, Ilan Volkov conducting the BBC SSO with just the impetus and sensibility that this music requires' (*The Daily Telegraph*) 'The other knockout is Bruch's *Kol Nidrei* ... beautifully done, it brings the disc to a reflective close. Highly recommended' (*The Guardian*)



MAX BRUCH (1838-1920)

Violin Concerto No 1, Romance & Serenade

Violin Concerto No 1 in G minor, Op 26

Serenade in A minor, Op 75

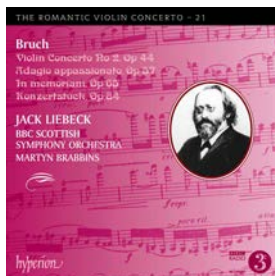
Romance in A minor, Op 42

JACK LIEBECK violin

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68060

'Jack Liebeck, a justly celebrated musician, offers gloriously clear-toned and intelligent renditions – revealed by an exquisitely balanced recording quality that admirably teases out the individual orchestral colours' (*The Strad*) 'Jack Liebeck certainly has the technique and temperament and the recording is of Hyperion's usual clear and wide-ranging quality' (*BBC Music Magazine*) 'What Liebeck seems to be saying is that Bruch needs no additional sweeteners. His playing is unpretentious and strikingly introspective' (*Gramophone*) 'Jack Liebeck's tone is richly hued but at the same time supple and capable of finely shaded nuances of timbre' (*The Telegraph*)



MAX BRUCH (1838-1920)

Violin Concerto No 2, Konzertstück & In memoriam

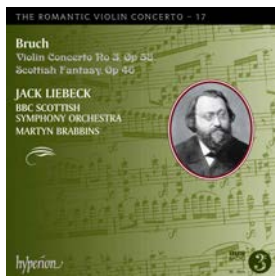
Violin Concerto No 2 in D minor, Op 44; Konzertstück in F sharp minor, Op 84
In memoriam in C sharp minor, Op 65; Adagio appassionato in F minor, Op 57

JACK LIEBECK violin

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68055

'Jack Liebeck's playing is virtually flawless in its technical ease, scintillating articulateness and purity of tone' (*Gramophone*) 'Liebeck combines a beguiling silvery sound with tantalising interpretative restraint, free of heart-on-the-sleeve rhetoric' (*BBC Music Magazine*) 'Jack Liebeck's fine-grained playing gets exemplary support from Martyn Brabbins and the BBC Scottish Symphony Orchestra' (*The Guardian*) 'Liebeck plays very well, and what emerges is that Bruch should not be described as a one hit wonder. The *In memoriam* is a particularly powerful piece' (Classic FM) 'Performances are delivered with great consistency, technical accuracy and well-balanced orchestral playing' (*The Strad*) 'The aerial virtuosity of Liebeck's part testifies to Bruch's having written to suit Sarasate's natural capacity' (*Audiophile Audition*, USA)



MAX BRUCH (1838-1920)

Violin Concerto No 3 & Scottish Fantasy

Violin Concerto No 3 in D minor, Op 58

Scottish Fantasy in E flat major, Op 46

JACK LIEBECK violin

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68050

'Jack Liebeck projects the combined rhetoric and supplication of the main theme with assurance, finding due tenderness in the ruminative melody that follows. The BBC Scottish Symphony is heard to advantage in the bracing initial and central tutti, Martyn Brabbins ensuring a close coordination with the soloist in this awedly symphonic conception ... Liebeck conjuring some exquisite arabesques, not least in the melting coda, while the finale contrasts the robust vigour of its folk-like main theme with more elegant ideas in a rondo whose underlying momentum holds good through to a coda in which virtuosity is deployed to decisive formal ends ... those looking for an impressive new version of the Third Violin Concerto cannot go far wrong with Liebeck' (*International Record Review*)



MAX BRUCH (1838-1920)

Piano Quintet & other works

Piano Quintet in G minor

String Quartet No 1 in C minor, Op 9

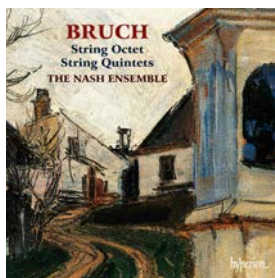
Swedish Dances for violin and piano, Op 63

DENE OLDING violin, PIERS LANE piano

GOLDNER STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68120

'A spirited performance here by Piers Lane and the Goldners' (*The Observer*) 'The quartet's gifted leader Dene Olding joins forces with Piers Lane in a rousing performance of the violin-and-piano Swedish Dances ... Lane and the Goldners give [the Piano Quintet] their all and the engineering is both truthful and well-balanced' (*BBC Music Magazine*)



MAX BRUCH (1838-1920)

String Quintets & Octet

String Quintet in E flat major, Op posth.

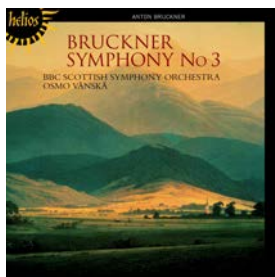
String Quintet in A minor, Op posth.

String Octet in B flat major, Op posth.

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68168

'This is a superb account. The Nash Ensemble have a natural feeling for the music's ebb and flow, and while they're not afraid of big gestures and the bite of horsehair and rosin, they play beautifully as an ensemble, with the players responding to each other, and a real feeling of intimacy' (*Gramophone*) 'The always rewarding Nash Ensemble add warmth and grace to the sprightly String Quintet in E flat major and bring verve and attack to its edgier A minor companion, but it is in the magnificent String Octet that the players finally allow the sun to truly shine. Recommended' (*The Observer*) 'Les Nash s'y coulent avec le brio et l'élégance mendelssohnienne qui sient à ce style délicieusement suranné. Très séduisant' (*Diapason*, France)



ANTON BRUCKNER (1824-1896)

Symphony No 3

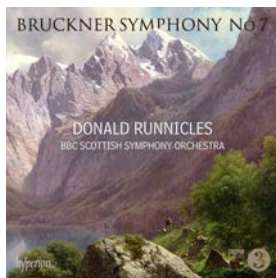
Symphony No 3 in D minor 'Wagner Symphony'

(1877 version, edited by Leopold Nowak, with 1876 Adagio)

BBC SCOTTISH SYMPHONY ORCHESTRA / OSMO VÄNSKÄ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55474

'Indispensable to the serious Brucknerite, and for more than a few who hear it, it is going to be the version of choice' (*Schwann Inside*) 'Beautiful playing' (*Hi-Fi News*) 'Vänskä conducts Bruckner with power and understanding and draws rich and finely nuanced playing' (*Gramophone*) 'A searing, electrically charged performance. Quite simply, it is stunning ... one of the most exciting Bruckner performances on disc – and certainly the best Third I have ever heard. This [CD] is one that you simply have to have. Recommended with all the breath in my lungs' (*Fanfare*, USA) 'Superbly recorded ... this is an account to recommend' (*International Record Review*)



ANTON BRUCKNER (1824-1896)

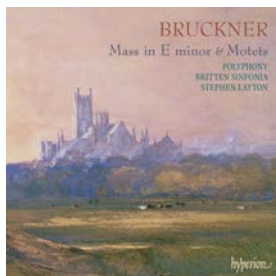
Symphony No 7

Symphony No 7 in E major

BBC SCOTTISH SYMPHONY ORCHESTRA / DONALD RUNNICLES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67916

'Thoughtful, radiant and eminently musical: the modesty as well as the humanity of Bruckner's vision is faithfully realised' (*Gramophone*) 'Donald Runnicles' debut recording for Hyperion is a very impressive achievement. He has established a strong rapport with the BBC Scottish Symphony Orchestra, inspiring them to deliver playing of great refinement ... Hyperion's recording is eminently satisfying: it encompasses a wide dynamic range while enabling inner details to come through the texture ... highly recommended' (*BBC Music Magazine*) 'This Bruckner Seventh can stand comparison with the best' (*Financial Times*) 'This resplendent account of the Seventh ... Runnicles keeps the whole sublime first movement at a steady, subtly flexible two in a bar; and, in the finale, he takes the chorale second subject at the same pace at the frisky opening theme, with consequent benefit to the music's structure' (*The Sunday Times*)



ANTON BRUCKNER (1824-1896)

Mass in E minor

Mass in E minor; Ave Maria; Locus iste; Christus factus est
Vexilla regis; Os iusti; Virga Jesse floruit; Pange lingua

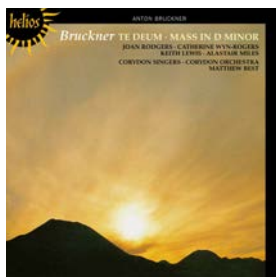
POLYPHONY / STEPHEN LAYTON
with BRITTEN SINFONIA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67629

'Peace and goodwill would be the order of the day if Father Christmas could hand out to all and sundry copies of Polyphony's recording of the Bruckner's Mass in E minor. No disc I've heard this year comes near it for sheer beauty' (*Gramophone*) 'The approach ... is revelatory, rich in contrasts, fervent outbursts and symphonic tension ... an outstanding release' (*Classic FM Magazine*) 'Polyphony trumps all others for beauty of tone' (*BBC Music Magazine*) 'Maestro Layton's performances inspire the soul even as they break the heart with their intense beauty' (*American Record Guide*)

GRAMOPHONE EDITOR'S CHOICE

DAILY TELEGRAPH CLASSICAL CD OF THE YEAR



ANTON BRUCKNER (1824-1896)

Mass in D minor & Te Deum

Mass in D minor; Te Deum

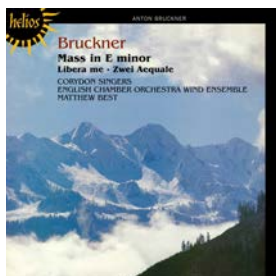
JOAN RODGERS soprano, CATHERINE WYN-ROGERS mezzo-soprano
KEITH LEWIS tenor, ALASTAIR MILES bass, JAMES O'DONNELL organ
CORYDON SINGERS, CORYDON ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55356

'A glowing culmination to another outstanding Hyperion project' (*The Independent*) 'New standards of excellence ... stunning' (*Gramophone*) 'Highest honours must go to the outstanding 140-voice chorus who sing with earth-shattering conviction, utmost clarity of diction and enviable precision of ensemble and intonation ... the combined strengths of this Hyperion version guarantee prime recommendation' (*BBC Music Magazine Top 1000 CDs Guide*) 'This splendid recording shows both of these monumental scores to best advantage. I wouldn't hesitate to acquire this excellent disc ... first-rate' (*International Record Review*)

HI-FI NEWS RECORD OF THE MONTH

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



ANTON BRUCKNER (1824-1896)

Mass in E minor

Mass in E minor

Libera me; Zwei Aequale

CORYDON SINGERS

ENGLISH CHAMBER ORCHESTRA WIND ENSEMBLE / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55377

'One of the most beautiful recordings of a choral masterpiece I have ever heard' (*The Sunday Times*) 'Wonderfully atmospheric. I warmly recommend this. Best of the Month' (*Hi-Fi News*)



ANTON BRUCKNER (1824-1896)

Mass in F minor

Mass in F minor

Psalm 150

JULIET BOOTH soprano, JEAN RIGBY contralto

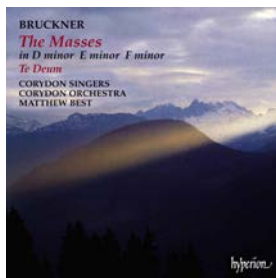
JOHN MARK AINSLEY tenor, GWYNNE HOWELL bass

CORYDON SINGERS, CORYDON ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55332

'Quite magnificent ... hoping for a better all-round performance than this is probably an impossible dream!' (*Gramophone*) 'Hyperion clearly have another hit on their hands with this splendid release' (*CDReview*) 'An impeccable performance ... a CD of rare depth and conviction' (*The Good CD Guide*)

GRAMOPHONE CRITICS' CHOICE



ANTON BRUCKNER (1824-1896)

The Three Masses

Mass No 1 in D minor; Mass No 2 in E minor; Mass No 3 in F minor
Te Deum; Aequalis No 1; Libera me; Aequalis No 2; Psalm 150

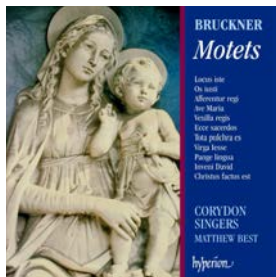
JULIET BOOTH, JOAN RODGERS soprano, JEAN RIGBY mezzo-soprano
CATHERINE WYN-ROGERS contralto, JOHN MARK AINSLEY,
KEITH LEWIS tenor, GWYNNE HOWELL, ALASTAIR MILES bass
CORYDON ORCHESTRA

ENGLISH CHAMBER ORCHESTRA WIND ENSEMBLE

CORYDON SINGERS / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44071/3

'For any listeners who missed out these individual issues the first time out, this compendium will fill an important gap. Under-performed and highly worthy music is awarded knowing performances' (*The American Organist*)



ANTON BRUCKNER (1824-1896)

Motets

Afferentur regi; Ave Maria; Christus factus est; Inveni David
Locus iste; Os iusti; Ecce sacerdos; Tota pulchra es; Pange lingua
Vexilla regis; Virga lesse

CORYDON SINGERS, PHILIP SALMON tenor, THOMAS TROTTER organ
BRASS ENSEMBLE / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66062

'A superb record. Exploring these pieces is a moving experience when the performances are as superlative as these. Very strongly recommended. Record of the Month' (*The Monthly Guide to Recorded Music*)



ANTON BRUCKNER (1824-1896)

Requiem

Requiem in D minor
Psalm 112 'Lobet den Herrn'
Psalm 114 (116) 'Liebe, liebe erfüllt mich'

JOAN RODGERS soprano, CATHERINE DENLEY contralto

MALDWYN DAVIES tenor, MICHAEL GEORGE bass

CORYDON SINGERS, ENGLISH CHAMBER ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66245

'Magnificently performed and excellently recorded. Recommended to more than Bruckner devotees' (*Music & Musicians*)



ANTON BRUCKNER (1824-1896)

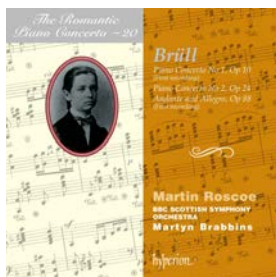
String Quintet

String Quintet in F major
Intermezzo in D minor
RICHARD STRAUSS Prelude to Capriccio, Op 85

THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55372

'This is quite glorious ... one senses right from the opening of Bruckner's Quintet – surely one of the finest quintets ever written, for any combination – an intensity that matches its ambitious structure ... it's obvious from the first bars of the achingly beautiful Prelude ... that this is going to be an exceptional performance' (*CDReview*) 'Strongly recommended' (*Hi-Fi News*) 'Easily takes first place within the exiguous competition' (*Fanfare*, USA) 'Un registro soberbio' (*CD Compact*, Spain)



IGNAZ BRÜLL (1846-1907)

Piano Concertos

Piano Concerto No 1 in F major, Op 10

Piano Concerto No 2 in C major, Op 24

Andante and Allegro, Op 88

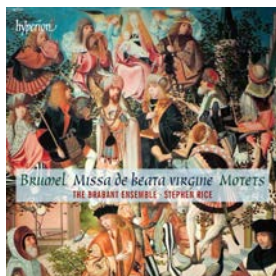
MARTIN ROSCOE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67069

'The most enjoyable and successful pair of revivals since Stephen Hough's award-winning resurrection of Sauer's No 1 and Scharwenka's 4th. Life-enhancing minor masterpieces in superb sound and dashing, committed performances' (*Classic CD*) 'All of the music on this disc is absolutely delightful' (*Fanfare*, USA) 'This is a welcome discovery or recovery for lovers of Romantic music' (*Contemporary Review*)

GRAMOPHONE CRITICS' CHOICE



ANTOINE BRUMEL (c1460-1512/13)

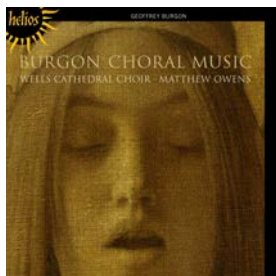
Missa de beata virgine & motets

Missa de beata virgine; Nato canunt omnia; Beata es, Maria
Lauda Sion saluatorem; Ave caelorum domina

THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68065

'This is a remarkable disc, firstly because of the rarity of the repertoire it contains, and secondly because of the extraordinary vigour of much of the singing. When I first listened to *Nato canunt omnia*, I was quite taken aback both by the speed and by the brassness of the sound—the 'milked' false relation at the final cadence is to die for—but further acquaintance not only makes the vigour seem normal but essential. Stephen Rice gives quite brilliant analyses of the pieces recorded in his very substantial booklet notes ... the *Missa de beata virgine* offers, on account of its length, many sonic possibilities, and the Brabants are able to use both their sharp-edged upper voices and their sense of line to tremendous effect' (*International Record Review*)
'The Brabants have never ventured this early before but on this showing I hope very much that they will do so again' (*Gramophone*)



GEOFFREY BURGON (1941-2010)

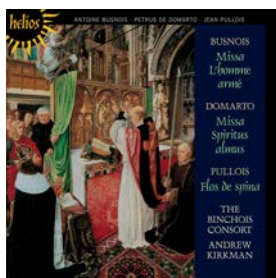
Choral Music

At the round earth's imagined corners; The Assumption; Short Mass
Of flowers and emeralds sheen; Magnificat; Nunc dimittis (1979 & 1997
versions); The First World; The Corpus Christi Carol; The song of the
creatures; Death be not proud; Come let us pity not the dead; Te Deum

WELLS CATHEDRAL CHOIR / MATTHEW OWENS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55421

'The national soundtrack for the past three decades ... [Burgon] shows what can be done with some simple ideas and a top-flight cathedral choir' (*The Independent*) 'The music is gratefully written for voices, expertly performed, and warmly recorded' (*BBC Music Magazine*) 'Geoffrey Burgon ... has found a niche in contemporary English choral music because he wants to communicate, to write music that people want to hear ... this immensely appealing music is superbly sung by the Wells Cathedral Choir who prove to have excellent soloists. The vivid direction by Matthew Owens is greatly aided by David Bednall's creative organ contribution and Hyperion's first-class recording in the cathedral. A disc well worth seeking out' (*Gramophone*)



ANTOINE BUSNOIS (c1430-1492)

Missa L'homme armé

Missa L'homme armé; Anima mea liquefacta est; Gaude celestis domina
PETRUS DE DOMARTO Missa Spiritus almus
JEAN PULLOIS Flos de spina

THE BINCHOIS CONSORT / ANDREW KIRKMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55288

'It would be difficult to imagine a better introduction to [Busnois's] sacred music ... the performance is absolutely outstanding, as are those throughout the disc, perfectly tuned and finding the singers responding to every nuance of this marvellous work' (*Goldberg*) 'This is musicianship of a very high order, transcending specialisms' (*Gramophone*) 'Richly eloquent, superbly sung performances' (*The Independent*) 'An important and rewarding release' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



FERRUCCIO BUSONI (1866-1924)

Piano Concerto

Concerto in C major, Op 39

MARC-ANDRÉ HAMELIN piano

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA / SIR MARK ELDER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67143

'Busoni makes ridiculous demands on pianists, but in Marc-André Hamelin's hands, it all sounds perfectly reasonable. It isn't: it's noble, hilarious, impressive and gloriously over the top' (*BBC Music Magazine*) 'The biggest blockbuster of them all. Mark Elder and the CBSO support Hamelin to the hilt and the result does full justice to one of the mightiest epics of the piano repertoire' (*The Times*) 'As piano concertos go, they certainly don't get bigger than this; and as recordings go, they don't come any better' (*The Scotsman*) 'Like no other performance that I've heard it proves what a richly enjoyable piece it is' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE

CLASSIC CD 100 GREATEST DISCS OF THE DECADE



FERRUCCIO BUSONI (1866-1924)

Violin Concerto

Violin Concerto in D major, Op 35a

BEETHOVEN/BUSONI Benedictus (from Missa solemnis, Op 123)

RICHARD STRAUSS Violin Concerto in D minor, Op 8

TANJA BECKER-BENDER violin

BBC SCOTTISH SYMPHONY ORCHESTRA / GARRY WALKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68044

'Busoni's Violin Concerto is an early work ... beautifully crafted, full of lyricism and appealing melodies. True, the ideas perhaps lack the distinctive memorability of those in the Second Sonata or the great Piano Concerto of a few years later ... but the Violin Concerto is nevertheless a work that leaves one the better for having heard it, especially in such a splendidly rendered performance as this from Tanja Becker-Bender' (*Gramophone*) 'Becker-Bender's account of the Busoni possesses a conviction which ought to win this piece new friends ... no-one wanting these concertos is likely to be disappointed' (*International Record Review*)



FERRUCCIO BUSONI (1866-1924)

Late Piano Music

Six Sonatas; Elegies, BV249; Nuit de Noël, BV251; Fantasia after J S Bach, BV253; Canonic Variations and Fugue, BV240; Giga, bolero e variazione (Book 3 of An die Jugend, BV254); Indianisches Entelied; Indianisches Tagebuch Book 1, BV267; Three Albumleaves, BV289; Toccata; Preludio, Fantasia, Ciaccona, BV287; Prologo, BV279; Nine Variations on a Chopin Prelude, BV213a; Seven Short Pieces for the Cultivation of Polyphonic Playing, BV296; Perpetuum mobile, BV293; Prélude et étude en arpège, BV297; Excerpts from Klavierübung (second edition, 1925)

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67951/3

'Hamelin, playing with unflinching lucidity and authority, achieves an astonishing triumph even by his exalted standards. As always, Hyperion has done him proud ... could never be bettered' (*Gramophone*)
'The technical challenges are surmounted so effortlessly ... a remarkable achievement' (*The Guardian*)



FERRUCCIO BUSONI (1866-1924)

Fantasia contrappuntistica

Fantasia contrappuntistica

LISZT/BUSONI Fantasia & Fugue on 'Ad nos, ad salutarem undam'

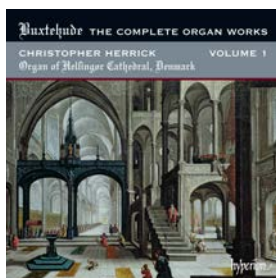
MOZART/BUSONI Andantino from Piano Concerto, K271

HAMISH MILNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67677

'This daunting and inspired coupling is played by Milne with an uplifting musical authority ... Milne's performance is of an unflinching beauty and lucidity' (*Gramophone*) 'It takes a conductor's vision for the 'whole' to stand back from the work, and I invite those unfamiliar with its more inscrutable corners to immerse themselves in Milne's sincere and entirely intelligible account ... Milne handles the work with courage and sensitivity, drawing much of substance from the long-breathed melodies while allowing the work's cathedral-like charisma to rise up ... the customary glow and clarity to the Hyperion sound, allied with performances of weight and integrity, makes this an indispensable disc' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



DIETTERICH BUXTEHUDE (c1637-1707)

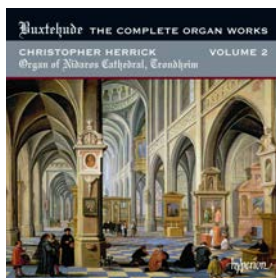
The Complete Organ Works – 1

Praeludium in D, BuxWV139; Nun freut euch, lieben Christen gmein, BuxWV210; Fuga in C, BuxWV174; Ach Herr, mich armen Sünder, BuxWV178; Von Gott will ich nicht lassen, BuxWV221; Ich dank dir schon durch deinen Sohn, BuxWV195; Canzona in D minor, BuxWV168; Nun bitten wir den heiligen Geist, BuxWV208; Praeludium in G minor, BuxWV150; Ciaccona in C minor, BuxWV159; Toccata in F, BuxWV157; Magnificat noni toni, BuxWV205; Praeludium in G, BuxWV162; Auf meinen lieben Gott, BuxWV179; Ein feste Burg ist unser Gott, BuxWV184; Praeludium in A, BuxWV151

CHRISTOPHER HERRICK organ of Helsingør Cathedral, Denmark

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67666

'A magnificent sound ... Herrick's razor-sharp articulation is at one with Buxtehude's fastidiously chiselled counterpoint ... an auspicious beginning' (*BBC Music Magazine*)



DIETTERICH BUXTEHUDE (c1637-1707)

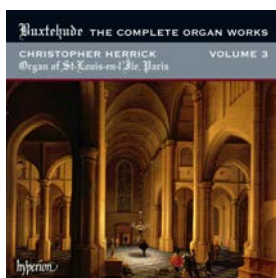
The Complete Organ Works – 2

Praeludium in G minor, BuxWV149; Canzona in C, BuxWV166; Te Deum, BuxWV218; Mensch, willst du leben seliglich, BuxWV206; Praeludium in A minor, BuxWV153; Komm, heiliger Geist, Herre Gott, BuxWV199; Nimm von uns, Herr, du treuer Gott, BuxWV207; Toccata in G, BuxWV165; Ciaccona in E minor, BuxWV160; Wär Gott nicht mit uns diese Zeit, BuxWV222; Wir danken dir, Herr Jesu Christ, BuxWV224; Toccata in D minor, BuxWV155; Nun lob, mein Seel, den Herren, BuxWV213; Praeludium in C, BuxWV138

CHRISTOPHER HERRICK organ of Nidaros Cathedral, Trondheim, Norway

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67809

'In possession of some pugnacious reeds and a thrilling 'pleno', it's an ideal choice for a disc which includes some big-boned preludia as well as Buxtehude's most extended organ work: the imposing Fantasia on the Te Deum whose architectural acuity Herrick unfolds with magisterial authority ... Herrick's flair for apposite registration illuminates at every turn ... sonorously splendiferous' (*BBC Music Magazine*)



DIETTERICH BUXTEHUDE (c1637-1707)

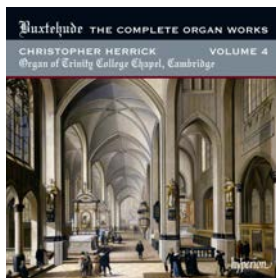
The Complete Organ Works – 3

Praeludium in F, BuxWV145; Danket dem Herren, BuxWV181; Canzonetta in G, BuxWV172; Praeludium in G minor, BuxWV163; Nun lob, mein Seel, BuxWV212; Herr Jesu Christ, ich weiss gar wohl, BuxWV193; Magnificat primi toni, BuxWV203; Herr Christ, der einig Gottes Sohn, BuxWV191; Canzona in E minor, BuxWV169; Praeludium in C, BuxWV136; Komm heiliger Geist, Herre Gott, BuxWV200; Praeludium in D minor, BuxWV140; Canzona in G, BuxWV170; Erhalt uns, Herr, bei deinem Wort, BuxWV185; Gelobet seist du, Jesu Christ, BuxWV189; Es ist das Heil uns kommen her, BuxWV186; Puer natus in Bethlehem, BuxWV217; Praeludium in F sharp minor, BuxWV146

CHRISTOPHER HERRICK organ of St-Louis-en-l'Île, Paris

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67855

'The performance is exhilarating and Herrick judges the pacing to perfect dramatic ends while also having the opportunity to show off his brilliantly agile pedal technique' (*International Record Review*)



DIETERICH BUXTEHUDE (c1637-1707)

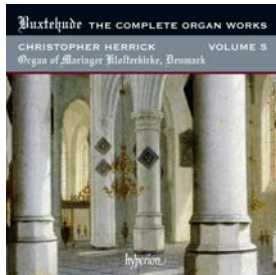
The Complete Organ Works – 4

Praeambulum in A minor, BuxWV158; Ich ruf zu dir, Herr Jesu Christ, BuxWV196; Praeludium in G minor, BuxWV148; Canzonetta in C, BuxWV167; Toccata in F, BuxWV156; Christ unser Herr zum Jordan kam, BuxWV180; Fuga in B flat, BuxWV176; Nun lob, mein Seel, den Herren, BuxWV214; Canzona in G minor, BuxWV173; Toccata in G, BuxWV164; Gott der Vater wohn uns bei, BuxWV190; Canzonetta in A minor, BuxWV225; Passacaglia in D minor, BuxWV161; Wie schön leuchtet der Morgenstern, BuxWV223; Nun komm, der Heiden Heiland, BuxWV211; Der Tag, der ist so freudenreich, BuxWV182; In dulci iubilo, BuxWV197; Praeludium in E minor, BuxWV142

CHRISTOPHER HERRICK organ of Trinity College Chapel, Cambridge

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7876

'The expressive and thoughtful interpretations of the repertoire presented on this disc make it a worthwhile addition to any collection' (*International Record Review*)



DIETERICH BUXTEHUDE (c1637-1707)

The Complete Organ Works – 5

Canzonetta in G, BuxWV171; Kommt her zu mir, BuxWV201; Praeludium in C, BuxWV137; Vater unser, BuxWV219; Gelobet seist du, BuxWV188; Jesus Christus, unser Heiland, BuxWV198; Nun lob, mein Seel, BuxWV215; Es spricht der Unweisen Mund wohl, BuxWV187; Praeludium in E minor, BuxWV143; Herr Christ, der einig Gottes Sohn, BuxWV192; Lobt Gott, BuxWV202; Praeludium in the Phrygian mode, BuxWV152; Durch Adams Fall, BuxWV183; Praeludium in F, BuxWV144; Magnificat primi toni, BuxWV204; Fuga in G, BuxWV175; Nun bitten wir, BuxWV209; Praeludium in E, BuxWV141; Von Gott will ich nicht lassen, BuxWV220; Ich dank dir, BuxWV194; Ach Gott und Herr, BuxWV177; Praeludium in G, BuxWV147

CHRISTOPHER HERRICK organ of Mariager Klosterkirke, Denmark

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7864

'A simply splendid album' (*Gramophone*) 'Very highly recommended' (*International Record Review*)



DIETERICH BUXTEHUDE (c1637-1707)

Seven Sonatas, Op 1

No 1 in F BuxWV252; No 2 in G BuxWV253
No 3 in A minor BuxWV254; No 4 in B flat BuxWV255
No 5 in C BuxWV256; No 6 in D minor BuxWV257
No 7 in E minor BuxWV258

CONVIVIM

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7236

'Intimate, incisive and sometimes abrasively invigorating playing ... their interpretations are always imaginative and intelligent, their sense of style matches their technical command and their enthusiasm for the music is infectious' (*The Strad*) 'Invigorating playing' (*BBC Music Magazine*) '[the] players make much of both Buxtehude's deeply expressive moments and brilliant passage work' (*Goldberg*) 'Wallfisch, Tunncliffe and Paul Nicholson are highly proficient Baroque musicians' (*International Record Review*)



WILLIAM BYRD (1539/40-1623)

Laudibus in sanctis

Volume 10 in The Cardinal's Music 'Byrd Edition'

Volumes 1-9 are available on the ASV/Sanctuary Gaudeamus label

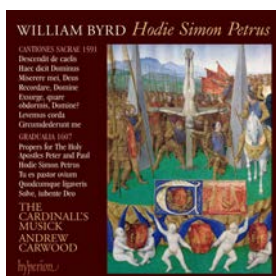
Laudibus in sanctis; Quis est homo?; Fac cum servo tuo; Salve regina
Tribulatio proxima est; Domine, exaudi orationem meam; Apparebit in finem
Propers for Lady Mass in Easteride; Regina caeli; In manus tuas, Domine
Visita quaesumus, Domine; Unam peti a Domino; Ecce quam bonum

THE CARDINAL'S MUSIC / ANDREW CARWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7568

'It, according to Burney, the Mannheim orchestra of 1772 was 'an army of Generals', The Cardinal's Music of 2006 is surely 'an exaltation of larks' ... performances of exquisite perfection' (*International Record Review*)

GRAMOPHONE AWARD WINNER / DIAPASON D'OR



WILLIAM BYRD (1539/40-1623)

Hodie Simon Petrus

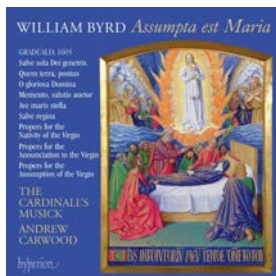
Volume 11 in The Cardinal's Music 'Byrd Edition'

Haec dicit Dominus; Circumdederunt me; Levemus corda
Recordare, Domine; Exsurge, quare obdormis, Domine?; Miserere mei, Deus;
Descendit de caelis; Propers for The Holy Apostles Peter and Paul

THE CARDINAL'S MUSIC / ANDREW CARWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7653

'This performance is unparalleled in its depth of expression and intelligence. The Cardinal's Music unerringly leads the listener to musical events that unlock Byrd's conception ... crystalline sound reproduction ensures that every detail is captured ... in short, this performance brings us into the 'heavenly kingdom' longed for by Byrd' (*BBC Music Magazine*) 'The beauties of these performances are revealed: liveness, energy and intelligence' (*International Record Review*) 'The performances are admirably directed, responsive to words, clear in their exposition of counterpoint, carefully blended in the homophonic passages ... an expert body of singers who know exactly what they are doing' (*Gramophone*)



WILLIAM BYRD (1539/40-1623)

Assumpta est Maria

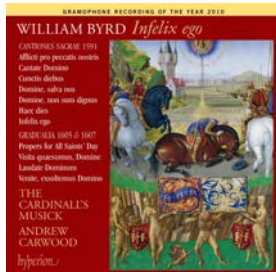
Volume 12 in The Cardinall's Musick 'Byrd Edition'

Salve sola Dei genetrix; Quem terra, pontus, aethera; O gloriosa Domina
Memento, salutis auctor; Ave maris stella; Salve regina
Proper for the Nativity of the Virgin; Proper for the Annunciation to the Virgin
Proper for the Assumption of the Virgin

THE CARDINALL'S MUSICK / ANDREW CARWOOD

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD667675

'Some of Byrd's best writing, with complex imitation enlivened by madrigal-style word settings. The Cardinall's Musick seize on the subtleties and expressiveness of these settings' (*BBC Music Magazine*)
'Exquisitely wrought ... to the singers and their director is due an additional hymn of praise' (*Gramophone*)
'Sublime music, then, an inspired and inspiring director and a series that Hyperion rescued from another label and has persevered with against all odds' (*International Record Review*)



WILLIAM BYRD (1539/40-1623)

Infelix ego

Volume 13 in The Cardinall's Musick 'Byrd Edition'

Venite, exsultemus Domino; Domine, non sum dignus
Visita quaesumus, Domine; Domine, salva nos; Haec dies; Cunctis diebus
Proper for the Feast of All Saints; Deo gratias; Afflicti pro peccatis nostris
Cantate Domino; Laudate Dominum, omnes gentes; Infelix ego

THE CARDINALL'S MUSICK / ANDREW CARWOOD

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD667779

'The commitment of singers and label alike is a cause for gratitude, perhaps even optimism. Congratulations to all concerned' (*Gramophone*) The musical imagination of The Cardinall's Musick does full justice to that of Byrd. Unique about this ensemble is its expressiveness, whether members sing seamlessly as one or tug at each other's lines. The group's delivery is a sensual delight' (*BBC Music Magazine*)

GRAMOPHONE RECORDING OF THE YEAR



WILLIAM BYRD (1539/40-1623)

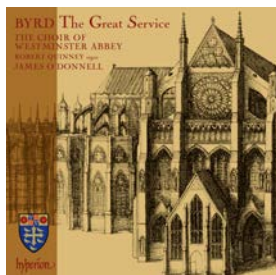
The Great Service

The Great Service; Praise our Lord, all ye Gentiles; Turn our captivity, O Lord
Unto the hills mine eyes I lift; Make ye joy to God all the earth
This day Christ was born 'A Carroll for Christmas Day'

THE CARDINALL'S MUSICK / ANDREW CARWOOD

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD667937

'This new recording is something special. Whether it's because of the sheer experience of having sung so much of Byrd's music as to have assimilated his musical language utterly, or whether it's simply the raw musicianship and cultivated intelligence of the performers, there's a clarity and intensity in each verse that is spine-tingling' (*International Record Review*) The singing is neat, clear and fluid, with beautifully elastic phrasing from the two tenors' (*BBC Music Magazine*) Andrew Carwood and his group have won countless accolades for their series of Byrd's Latin sacred music. In this Anglican work, they achieve the same outstanding level of musicianship' (*The Observer*)



WILLIAM BYRD (1539/40-1623)

The Great Service

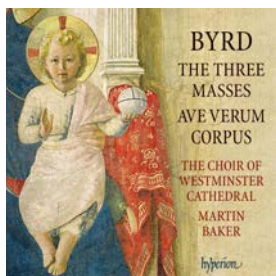
The Great Service; O Lord, make thy servant Elizabeth
Prevent us, O Lord; How long shall mine enemies?
Out of the deep; Christ rising again from the dead; Sing joyfully
Voluntary for my Lady Nevell; Fancy for my Lady Nevell

ROBERT QUINNEY organ

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD667533

'The Choir of Westminster Abbey revels in the score's complexity, animating the dialogues within its ten-part texture with clarity and conviction ... this disc shows us clearly why the Great Service ranks as Byrd's definitive Anglican music' (*BBC Music Magazine*) This is a mighty impressive option. The abbey's 'authentic' cathedral acoustic is a bonus, lending even more grandeur' (*The Sunday Times*) A very polished and confident performance. Quinney gives equally fluent renditions of the Voluntary and Fancy for My Lady Nevell, completing a disc that fulfills its brief with distinction' (*Gramophone*)



WILLIAM BYRD (1539/40-1623)

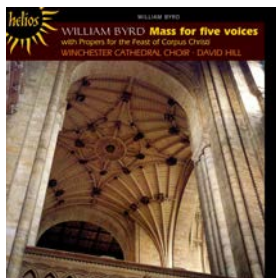
The three Masses

Mass for five voices; Mass for four voices; Mass for three voices
Ave verum corpus

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD668038

'Byrd's double life, in public a member of Queen Elizabeth I's Chapel Royal in a newly Protestant England, in private a covert Catholic, directly shaped his music. Grand works such as the Great Service are among the glories of the English choral tradition. In contrast, the three Latin masses set here, long neglected, were for amateur, chamber performance in hidden Catholic communities. Westminster Cathedral Choir may sing them with more splendour and finesse than Byrd himself would have expected, yet the results are uplifting and moving. It's no slight to these musicians to say the disc is worth buying for the Byrd scholar John Milsom's incomparable notes: a masterly encapsulation of Tudor church music history in a few dense pages' (*The Observer*)



WILLIAM BYRD (1539/40-1623)

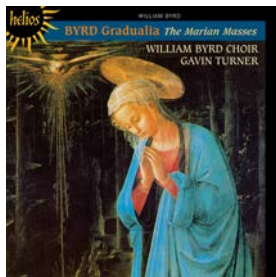
Mass for five voices

with Propers for the Feast of Corpus Christi

Mass for five voices; Ego sum panis vivus; Cibavit eos; Oculi omnium Sacerdotes Domini; Quotiescunque manducabitis; Ab ortu solis Alleluia. Cognoverunt discipuli; O sacrum convivium; O salutaris hostia a 4 Ave verum corpus; *chant*: Lauda Sion salvatorem; Pange lingua gloriosi
WINCHESTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55348

'A generously full CD, spaciouly recorded in Winchester Cathedral. The main feature is the rapt, joyous singing of the choir in this magnificent music. Very fine' (*Hi-Fi News*) 'Le chœur de Winchester est d'une infinie souplesse, d'une clarté d'élocution et d'une transparence remarquables, justement restituées par une prise de son limpide. Des pages parmi les plus grandes de William Byrd, servies par une interprétation du plus haut niveau' (*Répertoire*, France)



WILLIAM BYRD (1539/40-1623)

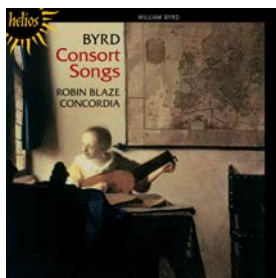
Gradualia

Gradualia: The Marian Masses

DEBORAH ROBERTS soprano
DAVID CORDIER, MICHAEL CHANCE countertenors
JOHN MARK AINSLEY tenor, MICHAEL GEORGE bass
THE WILLIAM BYRD CHOIR / GAVIN TURNER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55047

'If you didn't get this disc first time round, don't hesitate to buy it now' (*Early Music Review*) 'The singing is exquisite, the balance always right, the intensity of devotion always present' (*Fanfare*, USA) 'Just for fun I listened to all nine Alleluia settings one after the other and was astonished at the variety and interest of the music ... Byrd at his most impressive and sublime here in the glorious *Nunc dimittis* and in the delicate intricacy of *Optimum partem*. The recording and performances are superb' (*BBC Music Magazine Top 1000 CDs Guide*)



WILLIAM BYRD (1539/40-1623)

Consort Songs

Rejoice unto the Lord; Ah silly soul; An aged dame; O dear life, when may it be Come to me, grief, for ever; Who likes to love; O that most rare breast All as a sea; Ye sacred Muses; Constant Penelope; O God that guides the cheerful sun; Lullaby 'My sweet little baby'; How vain the toils

ROBIN BLAZE countertenor, CONCORDIA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55429

'Blessed with a most alluring countertenor – creamy in tone, naturally expressive, exquisitely controlled – Blaze is the perfect singer for Byrd's consort songs ... Blaze delivers with a refinement any great lieder singer would be hard pushed to exceed' (*The Sunday Times*) 'Blaze is on superb form in this recording, his clear, unpretentious sound an ideal partner for Concordia ... very satisfying it is too. Any chance of more of the same, Hyperion?' (*International Record Review*) 'Blaze continues to chart new territories of vocal expression. Blending purity with confidence, he draws on his vocal strengths – effortlessly sustained legato, delicate pianissimos, crisp declamation – to starkly varied effect' (*BBC Music Magazine*)



WILLIAM BYRD (1539/40-1623)

The Complete Keyboard Music

DAVITT MORONEY

harpsichords, muselar virginal, chamber organ, clavichord, organ

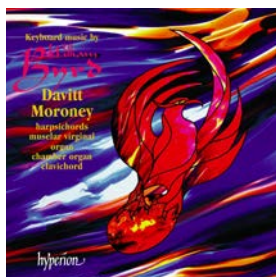
» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44461/7

'Surely definitive and a triumph for all concerned – probably the most significant issue I have yet reviewed. There are so many glorious details in his playing that it is hard to know where to begin in its praise ... the cream of the crop – [this] set fully deserves the praise it has garnered here and elsewhere' (*Gramophone*)

GRAMOPHONE AWARD WINNER

CLASSIC CD 100 GREATEST DISCS OF THE DECADE

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK



WILLIAM BYRD (1539/40-1623)

Keyboard Music

A selection from The Complete Keyboard Music, CDS44461/7

DAVITT MORONEY

harpsichords, muselar virginal, chamber organ, clavichord, organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66558

'Here, now, is a clever selection featuring all six of his instruments including the captivating muselar. Essential listening' (*BBC Music Magazine*) 'A good compilation, showcasing Moroney's playing as well as the breadth and richness of Byrd's output' (*Early Music Review*) 'If your library is in need of some early keyboard works then you need look no further. Without exception the performances are excellent. Highly recommended' (www.musicteachers)



THOMAS CAMPION (1567-1620)

Move now with measured sound

It fell on a summer's day; I care not for those ladies; Never weather-beaten sail; Fantasia; The cypress curtain of the night; Author of light; Fain would I wed; Lord Hay's masque; Fire, fire; Beauty, since you so much desire; Mistress, since you so much desire; Woo her and win her; Move now with measur'd sound; Now hath Flora robb'd her bow'r/s; Tune thy music to thy heart; Second dance of Lord's mask; Mr Conte's corante; Blame not my cheeks; Break now, my heart; Leave prolonging thy distress; My sweetest Lesbia, let us live and love; All looks be pale; So parted you

ROBIN BLAZE countertenor, ELIZABETH KENNY, DAVID MILLER lutes
JEANNA LEVINE, MARK LEVY viols

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67268

'Robin Blaze ... sings with an effortless ease and tonal beauty capable of delighting in lighter songs, but also affecting the heart in a more intense utterance such as 'The cypress curtain of the night', one of Campion's greatest songs' (*Goldberg*)

'BEST OF THE YEAR', THE DAILY TELEGRAPH



JOSEPH CANTELOUBE (1879-1957)

Dans la montagne

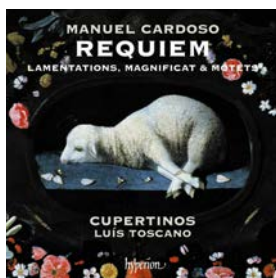
Suite: Dans la montagne

PIERRE DE BRÉVILLE (1861-1949) Violin Sonata No 1 in C sharp minor

PHILIPPE GRAFFIN violin, PASCAL DEVOYON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67427

'Graffin is ideally attuned to this idiom, sensitively partnered by the busy fingers of Devoyon. This, in other words, is Hyperion at its best – two beautiful and unaccountably neglected works revived in outstanding performances, sympathetically recorded and stylishly presented' (*Gramophone*) Both these extensive and serious works are fine examples of what is best about French Romanticism stretching into the modern era. Played with passion, commitment to idiom and technical fluency, as well as being excellently recorded, these little-known pieces should win wide appeal' (*BBC Music Magazine*) This is music that could easily pall in less sensitive and committed hands, but Philippe Graffin and Pascal Devoyon almost have one believing it's a neglected masterwork' (*International Record Review*) Graffin and Devoyon play both of these backward-looking rarities with a rewarding combination of insight and selfless devotion' (*Fish Times*)



MANUEL CARDOSO (1566-1650)

Requiem, Lamentations, Magnificat & motets

Missa pro defunctis a 4 'Requiem'

Lamentations for Maundy Thursday

Magnificat secundi toni a 4; Domine, tu mihi lavas pedes?

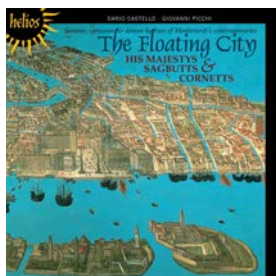
Amen dico vobis; Cum audisset Johannes; Ipse est qui post me

Omnis vallis; Quid hic statis?; Tua est potentia; Sitivit anima mea

CUPERTINOS / LUÍS TOSCANO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68252

Available Friday 28 December 2018



DARIO CASTELLO (fl 1610-1620)

The Floating City

Sonatas, canzonas and dances by two of Monteverdi's contemporaries

Sonata No 14 a 4; Sonata No 10 a 3; Sonata No 11 a 3; Sonata No 5 a 2;

Sonata No 8 a 2; Sonata No 17 in ecco; Sonata No 13 a 4

GIOVANNI PICCHI (1572-1643) Canzon No 19 a 8; Canzon No 15 a 6;

Canzon No 17 a 8; Toccata; Ballo Ungaro; Padoana ditta la Ongara;

Canzon No 18 a 8; Canzon No 14 a 6

HIS MAJESTYS SAGBUTTS & CORNETTS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55320

'There is some stunningly exuberant virtuosity on display here. A magnificent, exhilarating disc that goes straight into contention for the Want List. Buy a copy and give yourself a rare and special treat' (*Fanfare*, USA) 'Dazzling playing' (*BBC Music Magazine*) 'An unusual and rewarding disc' (*Classic FM Magazine*)



MARIO CASTELNUOVO-TEDESCO (1895-1968)

Violin Sonata

Sonata quasi una fantasia, Op 56; Tre vocalizzi, Op 55 (arr. Mario Corti)

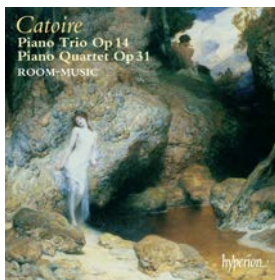
ILDEBRANDO PIZZETTI (1880-1968) Violin Sonata in A major; Tre canti

HAGAI SHAHAM violin

ARNON EREZ piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67869

'You understand exactly why Pizzetti was deemed so important when you hear his Sonata in A (1919): one of the great works in the form and an austere meditation on the first world war, that uses plaintant-inflected themes in a demand for spiritual continuity in the aftermath of political trauma. Castelnuovo-Tedesco's *Sonata quasi una fantasia* (1929) is an eclectic, sexy mix of impressionism and jazz. The Pizzetti demands something other than beauty in performance, and Shoham and Erez are uncompromising and abrasive with it. The Castelnuovo-Tedesco sounds gorgeous from start to finish' (*The Guardian*)



GEORGY CATOIRE (1861-1926)

Chamber Music

Piano Trio in F minor, Op 14 (1900); Elegy in D minor for violin and piano, Op 26 (1916); Piano Quartet in A minor, Op 31 (1916)

ROOM-MUSIC

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67512

'This is music which could certainly appeal to those who are attracted by Russian Impressionism, or by Scriabin's piano works, especially in these performances. They are led by Stephen Coombs, author of an informative insert-note, who is undaunted by the intricacies Catoire wishes upon his pianist' (*Gramophone*) 'Catoire demands a high degree of virtuosity and an ear for instrumental colour, both of which he receives here in performances of verve and panache' (*The Daily Telegraph*) 'Catoire's Piano Trio is reminiscent of Rachmaninov, while the Piano Quartet owes more to Scriabin. Fluent performances of both by this enterprising ensemble' (*Classic FM Magazine*) 'The performances are uniformly excellent, and as persuasive as can be. There's a passion and intensity here that clearly betokens a belief in this music; and the sheer beauty of sound evoked by Inoue and De Groot deserves to be heard for that alone' (*Fanfare*, USA)



GEORGY CATOIRE (1861-1926)

Piano Music

Caprice, Op 3; Intermezzo, Op 6 No 5; Trois morceaux, Op 2
Prélude, Op 6 No 2; Scherzo, Op 6 No 3; Vision (Étude), Op 8
Cinq morceaux, Op 10; Quatre morceaux, Op 12; Quatre préludes, Op 17
Chants du crépuscule (Quatre morceaux pour piano), Op 24
Poème, Op 34 No 2; Prélude, Op 34 No 3; Valse, Op 36

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55425

'Superlative. Immaculately and sensitively performed. Sound and presentation are superb. It would be hard to imagine one of music's most neglected byways illuminated with more pianistic ease and affection' (*Gramophone*) 'This is charming, formidably accomplished stuff. Hamelin gives impeccably stylish and sympathetic readings, as if he's been playing them since the cradle. Probably he has' (*BBC Music Magazine*) 'A fine conspectus of a captivating composer. Russian champagne of glowing vintage' (*Classic CD*) 'Un disque rempli de joie, de poésie et de lumière' (*Le Devoir*, France)



FRANCESCO CAVALLI (1602-1676)

Messa Concertata

Messa Concertata

O bone Jesu, O Jesu amabilis; O quam suavis et decora
Canzona a 6; Canzona a 4; Canzona a 3; Canzona a 8

SEICENTO

THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55193

'A marvellous work' (*Classic CD*) 'This is a real winner. I don't expect a better performance of the *Messa Concertata* to come along in the near future. Strongly recommended' (*Continuo*) 'Recommended' (*Fanfare*, USA) 'Recomendado ... una belleza extraordinaria' (*CD Compact*, Spain) 'This is a 'first' you should not miss' (*BBC Music Magazine*)



ANTONIO CESTI (1623-1669)

Le disgrazie d'Amore

Dramma giocosomorale – a moralizing comic opera in three acts

CRISTIANA ARCARI, MARIA GRAZIA SCHIAVO, ELENA CECCHI FEDI soprano

FURIO ZANASI baritone, PAOLO LOPEZ male soprano

ENEA SORINI, ANTONIO ABETE, LUIGI DE DONATO bass

CARLOS NATALE, ANICIO ZORZI GIUSTINIANI tenor

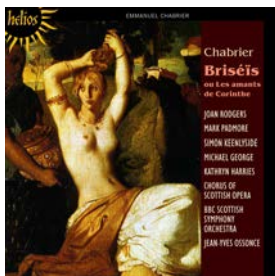
GABRIELLA MARTELLACCI contralto

MARTIN ORO, FRANCESCO GHELARDINI countertenor

AUSER MUSICI / CARLO IPATA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67771/2

'A lively and stylish performance' (*Gramophone*) 'There's a freshness of invention in these early operas which is still immediately attractive today ... musically there's much to appeal ... this is a performance which invites sustained listening' (*International Record Review*)



EMMANUEL CHABRIER (1841-1894)

Briséis

Briséis, ou Les amants de Corinthe

Briséis JOAN RODGERS soprano, Hylas MARK PADMORE tenor, Le Catéchiste

SIMON KEENLYSIDE baritone, Stratoklès MICHAEL GEORGE bass, Thanastó

KATHRYN HARRIES mezzo-soprano, CHORUS OF SCOTTISH OPERA

BBC SCOTTISH SYMPHONY ORCHESTRA / JEAN-YVES OSSONCE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55428

'An extraordinarily voluptuous and erotic affair. Joan Rodgers sings ravishly ... Ossonce brings this exciting rarity to throbbing life' (*The Sunday Telegraph*) 'Laurels for whoever's idea it was to capture this Edinburgh Festival concert on CD, to cast and record it so well, and to package it so excellently. French opera buffs should rush to buy it' (*The Musical Times*) 'The most opulent discographic discovery of the decade' (*Fanfare*, USA) 'Sumptuous, colorful, sensual, passionate, it was an astonishing achievement, and, for listeners, a rare discovery' (*Fanfare*, USA)

PENGUIN GUIDE ROSETTE / GRAMOPHONE CRITICS' CHOICE



EMMANUEL CHABRIER (1841-1894)

Musique adorable!

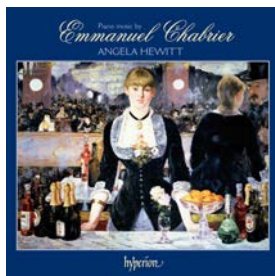
The complete songs of Emmanuel Chabrier

L'Enfant; Lied (Théodore de Banville); Sérénade; Adieux à Suzon; Chants d'oiseaux; Le sentier sombre; Ronde gauloise; Couplets de Mariette; Ah! petit démon; Le pas d'armes du roi Jean; Ivresses; L'invitation au voyage; Sérénade de Ruy Blas; Somnambule irrespectueuse; Credo d'amour; España; Tes yeux bleus; Lied (Catulle Mendès); Chanson pour Jeanne; Duo de l'ouvreuse de l'Opéra Comique et de l'employé du Bon Marché; Les plus jolies chansons de France; Ballade des gros dinosaures; Villanelle des petits canards; Pastorale des cochons roses; Les Cigales; Toutes les fleurs; L'île heureuse; Ode à la Musique

FELICITY LOTT soprano, WILLIAM BURDEN tenor, STEPHEN VARCOE baritone
GRAHAM JOHNSON piano, with GERALDINE McGREEVY soprano, TOBY SPENCE tenor
URSULA LEVEAUX bassoon, POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7133/4

'If you like French song this album is a treasure trove' (*The Financial Times*)



EMMANUEL CHABRIER (1841-1894)

Pièces pittoresques

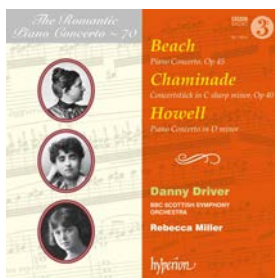
Dix pièces pittoresques; Impromptu; Ronde champêtre

Aubade; Ballabile; Caprice; Feuillet d'album; Habanera; Bourrée fantasque
ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A67151

'Angela Hewitt, in one of her best recordings to date, has captured Chabrier's musical spirit perfectly' (*International Record Review*) 'Hewitt is at her best here, teasing out the yearning harmonies and shy cadences with a persuasive rubato' (*BBC Music Magazine*) 'If you don't know Chabrier's piano music, then this is an ideal selection of his best (and best-known) works played with exactly the right amount of tenderness, Gallic wit, verve, and – the most important ingredient of all – charm' (*Classic FM Magazine*) 'It is very fresh-face playing, bringing out, also, Chabrier's acknowledged debt to the French Baroque keyboard giants, while even Bach seems to hang over the gigue-like Scherzo-valse ... wit and charm are in abundance' (*The Daily Telegraph*)

GRAMOPHONE EDITOR'S CHOICE



CÉCILE CHAMINADE (1857-1944)

Concertstück

Concertstück in C sharp minor, Op 40

AMY BEACH (1867-1944) Piano Concerto in C sharp minor, Op 45

DOROTHY HOWELL (1898-1982) Piano Concerto in D minor

DANNY DRIVER piano

BBC SCOTTISH SYMPHONY ORCHESTRA / REBECCA MILLER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A81330

'Even more appealing is Cécile Chaminade's *Concertstück* ... in Driver's hands it is enchanting – as indeed is this whole disc, a worthy addition to this series' (*Gramophone*) 'Danny Driver plays with clarity and steel, absolutely unsentimental but flecked through with empathy' (*The Guardian*) 'The pulse races in Danny Driver's wholehearted playing, strongly supported by Rebecca Miller and the BBC Scottish' (*Financial Times*) 'No praise is too high for the achievement of Danny Driver' (*Classical Source*) 'The BBC Scottish Symphony Orchestra under Rebecca Miller makes a telling contribution' (*BBC Music Magazine*) 'An attractive outing for these concertos, which are well played and recorded' (*MusicWeb International*)



CÉCILE CHAMINADE (1857-1944)

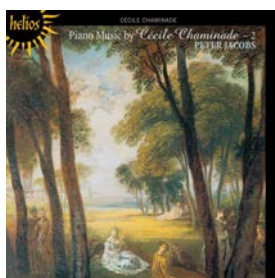
Piano Music 1

Chaconne, Op 8; Pièces humoristiques, Op 87: No 4 Autrefois; Callirhoë; Poèmes provençaux, Op 127: No 2 Solitude; No 4 Pêcheurs de nuit; Romance in D, Op 137; L' Ondine, Op 101; Études de concert, Op 35: No 1 Scherzo in C; No 2 Automne; Thème varié in A, Op 89; Sérénade in D, Op 29; Romances sans paroles, Op 76: No 1 Souvenance; No 2 Élévation in E; Étude mélodique in G flat, Op 118; Étude pathétique in B minor, Op 124; La lisonjera; Valse romantique, Op 115; Deuxième valse, Op 77; Étude scholastique, Op 139

PETER JACOBS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55197

'We see again just how well Hyperion can produce the goods! It is a particular pleasure to see this issue on the market' (*CDReview*) 'Well worth the attention of those who enjoy piano music that seeks merely to soothe, charm and enchant' (*Gramophone*) Jacobs treats the music with affection, but also respect; he's served by an excellent recording' (*BBC Music Magazine*) *Top 1000 CDs Guide*



CÉCILE CHAMINADE (1857-1944)

Piano Music 2

Arlequine, Op 53; Pièce romantique, Op 9 No 1;

Romances sans paroles, Op 76: No 5 Chanson bretonne;

Divertissement, Op 105; Pièces humoristiques, Op 87: No 2 Sous bois;

No 5 Consolation; Passacaille, Op 130; Nocturne, Op 165;

Scherzo-valse, Op 148 (d'après Op 128 No 6); Étude symphonique, Op 28;

Élégie, Op 98 (Feuillet d'album No 3); Gigue, Op 43; Au pays dévasté,

Op 155; Pastorale, Op 114; Libellules, Op 24; Valse tendre, Op 119;

Tristesse, Op 104; Études de concert, Op 35: No 5 Impromptu; No 6 Tarentelle

PETER JACOBS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55198

'A treasure trove for the explorer' (*BBC Music Magazine*)

'Even more attractive than its predecessor' (*Gramophone*)



CÉCILE CHAMINADE (1857-1944)

Piano Music 3

Préludes, Op 84: No 3 in D minor; Pièces romantiques, Op 55: No 6 Rigaudon; Les sylvains, Op 60; Valse-ballet, Op 112; Pièces humoristiques, Op 87: No 3 Inquietude; Arabesque, Op 61; Troisième valse brillante, Op 80; Sonata in C minor, Op 21; Album des enfants, Op 126: No 1 Idylle; No 2 Aubade; No 9 Patrouille; No 10 Villanelle; Album des enfants, Op 123: No 4 Rondeau; No 5 Gavotte; No 9 Orientale; No 10 Tarantelle; Poèmes provençaux, Op 127: No 3 Le passé; Sérénade espagnole, Op 150; Quatrième valse, Op 91; Cortège ('Fragment'), Op 143

PETER JACOBS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55199

'As in the previous volumes, Peter Jacobs shows himself to be fluent, clean-fingered, elegantly delicate where required, and able to invest the music with fine nuances of tone and pace – an ideal interpreter of Chaminade' (*Gramophone*)



MARC-ANTOINE CHARPENTIER (1643-1704)

Leçons de ténèbres, Litanies & Magnificat

Litanies de la vierge, H83

Magnificat à 3, H73

Ouverture pour le sacre d'un évêque, H536

Leçons de ténèbres du Mercredi saint, H120/H138/H123

SAMUEL BODEN tenor, STÉPHANE DEGOUT baritone

ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68171

'Among the glories of French Baroque music ... these performances by Arcangelo of the Litanies and Magnificat are unfailingly expert' (*BBC Music Magazine*) 'A new disc of delights from the sprawling oeuvre of Charpentier is always welcome, especially when it comes from an ensemble as reliable and adaptable as Arcangelo' (*Gramophone*) 'Beautiful sounds, wonderfully recorded as well' (*BBC Record Review*) 'I would argue these sensitively played and truthfully engineered performances demand to be heard. Indeed I found the whole disc both spiritually fulfilling and artistically rewarding' (*MusicWeb International*)



MARC-ANTOINE CHARPENTIER (1643-1704)

Messe à quatre chœurs

Messe à quatre chœurs; Salve regina à trois chœurs

Le rênement de St Pierre; Salut de la veille des 'O'

EX CATHEDRA / JEFFREY SKIDMORE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67435

'Jeffrey Skidmore and his ensemble's expertise has long been established and is everywhere apparent here. The blend of the vocal line is superb and the handling of ornament is little short of breathtaking. In short, an issue to treasure' (*BBC Music Magazine*) 'Skidmore once again demonstrates his total empathy with French Baroque repertoire, inspiring his large choral forces to performances that capture a huge gamut of emotions ranging from thrilling grandeur to heartbreking sublimity. The issue is a magnificent achievement all round' (*Fanfare, USA*) 'Ex Cathedra's choirs and soloists sound ravishing ... Skidmore's conducting results in a performance containing breadth and relaxed phrasing, which in turn allow emotion to shine through the complex polyphony' (*Goldberg*)

GOLDBERG 'BEST OF 2004'



ERNEST CHAUSSON (1855-1899)

Concert and Piano Quartet

Concert in D major for piano, violin and string quartet, Op 21

Piano Quartet in A major, Op 30

PASCAL DEVOYON piano, PHILIPPE GRAFFIN violin

TOBY HOFFMAN viola, GARY HOFFMAN cello, CHILINGIRIAN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66907

'The listener is left entirely free to revel in Chausson's sensualistic palette of scented harmonies and timbres. A revelation – certainly one of my top releases for 1997' (*Classic CD*) 'An exemplary recording of one of his finest works' (*The Times*) 'These accounts traverse the gamut of emotions, bristling with energy, lyricism and conviction, and ensuring that this disc will never gather much dust' (*BBC Music Magazine*) 'It is difficult not to succumb to what has been aptly called Chausson's 'refined and voluptuous melancholy', to a richness and complexity that can engulf the senses' (*Gramophone*)

CLASSIC CD CHOICE



ERNEST CHAUSSON (1855-1899)

Chamber Music

Poème, Op 25; Piano Trio in G minor, Op 3

Andante et Allegro for clarinet and piano; Pièce for cello and piano, Op 39

PASCAL DEVOYON piano, PHILIPPE GRAFFIN violin, GARY HOFFMAN cello

CHARLES NEIDICH clarinet, CHILINGIRIAN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67028

'The opulent sound of this disc is ideal for Chausson ... Philippe Graffin's sensuous unforced tone sails above the texture ... [he] gives a plangent account of the solo part, with something of that sense of freedom that Tsaye, the work's sponsor, would certainly have conveyed ... Neidich's playing is quite remarkable for its breadth of expression in the Andante as well as for the extraordinarily brilliantly articulated Allegro. Hoffman and Devoyon are equally convincing in the beautiful, dreamy Pièce for cello and piano' (*Gramophone*) 'Philippe Graffin's solo violin and Pascal Devoyon's piano recreate music which, in Debussy's words, 'becomes the very feeling which inspires its emotion' (*The Times*)

GRAMOPHONE CRITICS' CHOICE



ERNEST CHAUSSON (1855-1899)

String Quartet

String Quartet in C minor, Op 35 (completed by Vincent d'Indy)

VINCENT D'INDY (1851-1931) String Quartet No 1 in D major, Op 35

CHILINGIRIAN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55457

'In a different league from the only readily available competition. The insight and imagination of the Chilingirian makes a persuasive case that this music should be given greater recognition. Recommended' (*BBC Music Magazine*) 'This superb disc is a revelation' (*The Guardian*) 'Ripely affectionate performances from the Chilingirians, beguilingly recorded, and expertly annotated by Roger Nichols' (*Classic CD*) 'Very fine performances' (*International Record Review*) 'The Chilingirian Quartet provides the perfect guide to these seldom-heard works ... utterly compelling' (*The Strad*) 'Recommended' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE / GRAMOPHONE EDITOR'S CHOICE



ERNEST CHAUSSON (1855-1899)

The Songs of Chausson

Les papillons, Op 2 No 3; La dernière feuille, Op 2 No 4; Le charme, Op 2 No 2; Sérénade italienne, Op 2 No 5; Hébé, Op 2 No 6; Le rideau de ma voisine; L'albatros; La nuit, Op 11 No 1; Sérénade, Op 13 No 2; Le reveil, Op 11 No 2; Nous nous aimerons; Chanson; L'âme de bois; Le temps des lilas; Printemps triste, Op 8 No 3; Nocturne, Op 8 No 1; Nos souvenirs, Op 8 No 4; Amour d'antan, Op 8 No 2; La cigale, Op 13 No 4; Nanny, Op 2 No 1; Le colibri, Op 2 No 7; La caravane, Op 14; L'aveu, Op 13 No 3; Les morts, Op 17 No 1; La pluie, Op 17 No 2; Apaisement, Op 13 No 1; Serres chaudes, Op 24; Trois Lieder de Camille Maclair, Op 27; Marins dévots à la vierge Marie (Ballade française); Dans la forêt du charme et de l'enchantement, Op 36 No 2; Deux Poemes de Verlaine, Op 34; Trois Chansons de Shakespeare, Op 28; Cantique à l'épouse, Op 36 No 1; Chanson perpétuelle, Op 37

FELICITY LOTT soprano, ANN MURRAY mezzo-soprano, CHRIS PEDRO TRAKAS baritone, GRAHAM JOHNSON piano, with GERALDINE MCGREEVY soprano, CHILINGIRIAN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67321/2



LUIGI CHERUBINI (1760-1842)

Cherubini Requiem

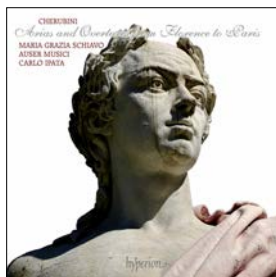
Requiem in C minor

Marche funèbre

CORYDON SINGERS, CORYDON ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66805

'A really knockout performance of a dramatic *Marche funèbre* with some startling effects' (BBC Record Review) 'Record of the Month' (*Classic FM Magazine*) 'If ever a performance and a recorded sound were set fair to enthuse an audience, this is it. From the thrill of the tam-tam to the poignancy of the most expressive moments, it is all here. A memorable experience' (*Organists' Review*)



LUIGI CHERUBINI (1760-1842)

Arias and Overtures from Florence to Paris

Sinfonia & I mesti affetti miei (Il Giulio Sabino); Sinfonia (Mesenzio, re d'Etruria)

Turbata ai dubbi accenti (Ifigenia in Aulide); D'un dolce ardor la face

Overture (Démophon); Ti lascio adorato mio ben

Sinfonia & Qual da venti combattuta (Armida abbandonata)

MARIA GRAZIA SCHIAVO soprano

AUSER MUSICI / CARLO IPATA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67893

'Maria Grazia Schiavo displays a nimble coloratura technique, phrases elegantly and makes much of her words. She vividly captures the pathos and agitation of the scene e rondeau *Ti lascio adorato* and finds a tenderly softened tone for the graceful love song *D'un dolce ardor*' (*Gramophone*) 'Schiavo's coloratura generates the thrill of an athlete leaping hurdles' (*The Guardian*)



BOB CHILCOTT (b1955)

Requiem & other works

Requiem; I sing of a maiden; When to the temple Mary went

Lovely tear of lovely eye; Hail, star of the sea most radiant; Downing Service

Pilgrim Jesus; The Nine Gifts; Jesus, springing

LAURIE ASHWORTH soprano, ANDREW STAPLES tenor

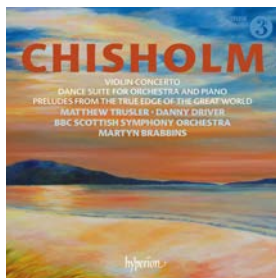
JONATHAN VAUGHN organ, THE NASH ENSEMBLE

WELLS CATHEDRAL CHOIR / MATTHEW OWENS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67650

'This is music that is meant and deeply felt ... Matthew Owens directs superlative performances from the choir, instrumentalists from The Nash Ensemble and organist Jonathan Vaughn. The engineering places us comfortably in that stunning building' (*International Record Review*) 'There's plenty of fluid writing for the choir and two excellent soloists, whose interaction produces ravishing textures' (*BBC Music Magazine*)

'Chilcott's Requiem, mostly set to Latin texts, pays homage to its great predecessors yet has its own distinctive, serene, meditative quality' (*The Observer*)



ERIK CHISHOLM (1904-1965)

Violin Concerto & Dance Suite

Violin Concerto

Dance Suite for orchestra and piano

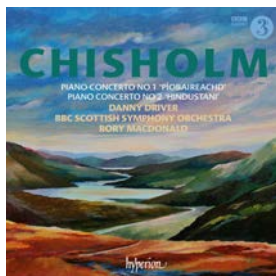
From the True Edge of the Great World (extracts): Song of the mavis; Ossianic lay; Port a beul

MATTHEW TRUSLER violin, DANNY DRIVER piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68208

'Three cheers for this enterprising successor to Hyperion's superb coupling devoted to the two piano concertos ... benefiting from impeccable production values throughout, this absorbing release deserves a hearty welcome' (*Gramophone*) 'A truly rare musical imagination at work, with a Bax-like flair for mesmerising orchestral effects ... all three works are graced with excellent performances and recordings, with Matthew Trusler and Danny Driver each delivering solo playing of panache' (*BBC Music Magazine*) 'Profoundly impressive ... surely music of this quality cannot go ignored forever' (*Classical Source*)



ERIK CHISHOLM (1904-1965)

Piano Concertos

Piano Concerto No 1 'PGBaireachd'

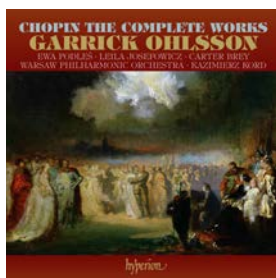
Piano Concerto No 2 'Hindustani'

DANNY DRIVER piano

BBC SCOTTISH SYMPHONY ORCHESTRA / RORY MACDONALD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67880

'It would be difficult to over-praise this wonderfully enterprising disc ... the challenge for both soloist and orchestra is immense and it would be hard to imagine playing of a more coruscating brilliance, delicacy and affection. The superb Danny Driver gives his all and is partnered to the hilt by the Scottish conductor Rory Macdonald ... Hyperion's balance and sound are exemplary' (*Gramophone*) 'Radical, visionary ... Chisholm was himself a formidable pianist, and both Concertos team with the kind of brilliant bravura keyboard writing that is meat and drink to Driver. The orchestration is colourfully obstreperous, but conductor Rory Macdonald has it well in hand. Revelatory' (*BBC Music Magazine*) 'One of the most important contributions to British recorded music for some considerable time' (*International Record Review*)



FRÉDÉRIC CHOPIN (1810-1849)

The Complete Works of Frédéric Chopin

This set contains all Chopin's solo piano music – the Piano Sonatas, Preludes, Études, Ballades, Rondos, Scherzos, Variations, Polonaises, Nocturnes, Waltzes, Mazurkas, other miscellaneous piano pieces – plus the Piano Concertos, orchestral works, songs, and chamber music

GARRICK OHLSSON piano

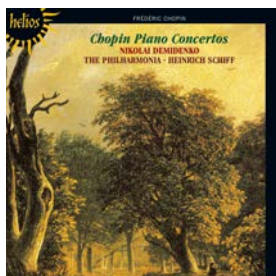
with WARSAW PHILHARMONIC ORCHESTRA / KAZIMIERZ KORD

LEILA JOSEFOWICZ violin, CARTER BREY cello

EWA PODLESsoprano, ELIZABETH MANN flute

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44351/66

'This is an outstanding achievement, which any genuine Chopin lover and student of Romantic music should own ... a landmark in the recording of Chopin's music ... Garrick Ohlsson and Hyperion deserve the greatest success in bringing this important undertaking to such a consistently impressive conclusion' (*International Record Review*)



FRÉDÉRIC CHOPIN (1810-1849)

Chopin Piano Concertos

Piano Concerto No 1 in E minor, Op 11

Piano Concerto No 2 in F minor, Op 21

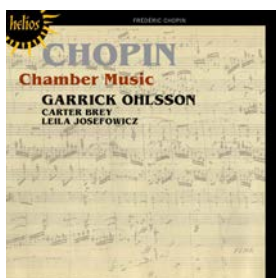
NIKOLAI DEMIDENKO piano

PHILHARMONIA ORCHESTRA / HEINRICH SCHIFF

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55180

'In a class of their own. This is great Chopin playing' (*CDReview*)

'Demidenko nos propone los dos conciertos ... en unas versiones de exquisito lirismo, de ideal trazo orquestal' (*CD Compact, Spain*)



FRÉDÉRIC CHOPIN (1810-1849)

Chamber Music

from Garrick Ohlsson's The Complete Works of Frédéric Chopin

Cello Sonata in G minor, Op 65

Introduction and Polonaise brillante in C major, Op 3

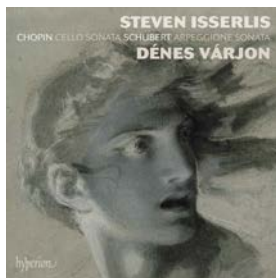
Grand Duo in E major

Piano Trio in G minor, Op 8

GARRICK OHLSSON piano

CARTER BREY cello, LEILA JOSEFOWICZ violin

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55384



FRÉDÉRIC CHOPIN (1810-1849)

Cello Sonata

Cello Sonata in G minor, Op 65

Introduction and Polonaise brillante in C major, Op 3

CHOPIN/ISSERLIS Nie ma czego trzeba, Op 74 No 13

AUGUSTE FRANCHOMME (1808-1884) Nocturne in C minor, Op 15 No 1

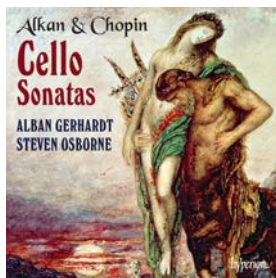
SCHUBERT Arpeggione Sonata in A minor, D821

SCHUBERT/ISSERLIS Nacht und Traume, D827

STEVEN ISSERLIS cello, DÉNÉS VÁRJON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68227

Available Friday 28 September 2018



FRÉDÉRIC CHOPIN (1810-1849)

Cello Sonata

Cello Sonata G minor, Op 65

ALKAN Cello Sonata in E major, Op 47

ALBAN GERHARDT cello

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67624

'Both performances from this outstanding partnership are out of the top drawer, fresh, spontaneous and beautifully recorded' (*Gramophone*) 'One of the most gifted cellists on the international scene ... Gerhardt is superb here, and he is fortunate to have Steven Osborne as his accompanist ... a pianist of the first rank' (*International Record Review*) 'Osborne is simply a fantastic musician ... simply astounding, binding his phrases in a way that eluded Barenboim, while providing just as much rhythmic acuity ... Hyperion's sound quality is completely natural; one almost feels that there is no mechanical wall between performers and listener. This is an outstanding disc' (*Fanfare*, USA)



FRÉDÉRIC CHOPIN (1810-1849)

The Four Scherzi

Scherzo No 1 in B minor, Op 20

Scherzo No 2 in B flat minor, Op 31

Scherzo No 3 in C sharp minor, Op 39

Scherzo No 4 in E major, Op 54

Introduction and Variations on a German national air ('Der Schweizerbub'), B14

Variations on 'Là ci darem la mano' from Mozart's *Don Giovanni*, Op 2

NIKOLAI DEMIDENKO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55181

'Awesomely gifted' (*The Times*) 'This very fine recital is in a class of its own' (*CDReview*)

'A pianist of outstanding imaginative vitality as well as technical brilliance' (*The Good CD Guide*)



FRÉDÉRIC CHOPIN (1810-1849)

Préludes, Piano Sonata No 2 & Scherzo No 2

24 Préludes, Op 28

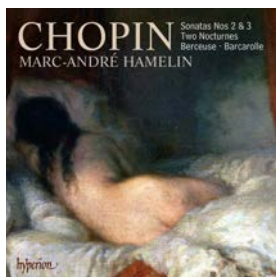
Piano Sonata No 2 in B flat minor, Op 35

Scherzo No 2 in B flat minor, Op 31

CÉDRIC TIBERGHIEEN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68194

'A Chopin player of real class ... Tiberghien's Second Sonata is impressive ... the final two movements are particularly fine ... this disc as a whole is a potent new addition to the Chopin library' (*Gramophone*) 'In an age awash with soulless automata masquerading as pianists, violinists and the like, it is always a pleasure to listen to Cédric Tiberghien ... the recital ends with a wonderfully quixotic account of the Op 31 Scherzo that Moriz Rosenthal would surely have been at ease with, which is all you can ask for' (*Audiophile*) 'The final Preludes also stand out, especially in No 21, where Tiberghien runs the emotional gamut, evoking memories of Alfred Cortot in his prime ... Tiberghien's Op 28 thoroughly holds its own alongside readings by other like-minded individualists' (*Classics Today*)



FRÉDÉRIC CHOPIN (1810-1849)

Piano Sonatas Nos 2 & 3

Piano Sonata No 2 in B flat minor, Op 35; Piano Sonata No 3 in B minor, Op 58

Two Nocturnes, Op 27; Berceuse in D flat major, Op 57

Barcarolle in F sharp major, Op 60

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67706

'Though Hamelin has made many fabulous discs, particularly in repertoire of superhuman virtuosity, this is one of his very finest achievements to date' (*Gramophone*) 'This is Chopin playing of a superior kind in which a musician of penetrating intellect is able to observe every detail of these miraculous scores ... this is a fine example of supreme technical skill at the service of musical poetry' (*Classic FM Magazine*) 'Hamelin's impeccable pianism allows him to make light work of the most demanding passages ... Hyperion's new release adds up to a highly satisfying Chopin recital' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



FRÉDÉRIC CHOPIN (1810-1849)

Four Ballades & Sonata No 3

Ballade No 1 in G minor, Op 23
Ballade No 2 in A minor, Op 38
Ballade No 3 in A flat major, Op 47
Ballade No 4 in F minor, Op 52
Piano Sonata No 3 in B minor, Op 58

NIKOLAI DEMIDENKO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55182

'Lovely playing which I enjoyed from first note to last for its poetry and passion as well as seemingly effortless keyboard fluency and command' (*Gramophone*) 'The scherzo is as light as gossamer and the finale has both a heroic sense of struggle and passages of the most delicate filigree. Demidenko keeps you on the edge of your seat' (*BBC Music Magazine*) 'Poise, control, and utterly magical' (*Classic CD*)



FRÉDÉRIC CHOPIN (1810-1849)

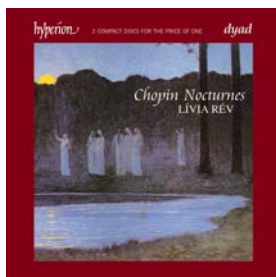
Demidenko plays Chopin

Polonaises: No 11 in G minor, B1/KKIVa:1; No 12 in B flat major, B3/KKIVa:1;
No 13 in A flat major, B5/KKIVa:2; No 14 in G sharp minor, B6/KKIVa:3;
No 15 in B flat minor, B13/KKIVa:5; No 16 in G flat major, B36/KKIVa:8
Bolero in A minor, Op 19; Allegro de Concert in A major, Op 46
Berceuse in D flat major, Op 57; Polonaise-Fantasy in A flat major, Op 61
Tarantella in A flat major, Op 43

NIKOLAI DEMIDENKO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55183

'You will be hard pressed to find playing of such super-fine precision and sensitivity. This is undoubtedly one of the most crystalline and exclusive Chopin recitals I have heard for some time. Such pianism forbids even whispered comparisons' (*Gramophone*) 'One of the finest pianists of our time' (*CDReview*)



FRÉDÉRIC CHOPIN (1810-1849)

Nocturnes

A complete recording of all 21 Nocturnes

LÍVIA RÉV piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22013

'A very welcome reissue indeed. Eloquent, unfailingly beautiful in tone and blessedly free of mannerism, Livia Rév combines in almost perfect balance the simplicity of utterance required of all great Chopin playing' (*BBC Music Magazine*)

BBC 'BUILDING A LIBRARY' FIRST CHOICE



FRÉDÉRIC CHOPIN (1810-1849)

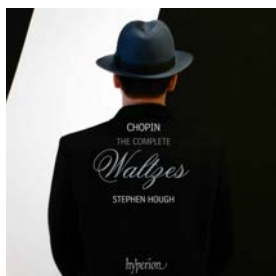
Late Masterpieces

Barcarolle in F sharp major, Op 60; Mazurkas: F minor, Op 63 No 2; A minor, Op 67 No 4; C sharp minor, Op 63 No 3; F minor, Op 68 No 4; Polonaise-Fantasy in A flat major, Op 61; Nocturnes: B major, Op 62 No 1; E major, Op 62 No 2; Piano Sonata No 3 in B minor, Op 58; Berceuse in D flat major, Op 57

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67764

'In every case Hough's command of the music's expressive world is totally convincing. Most remarkable of all, perhaps, is his account of the Polonaise-Fantasy Op 61, one of those pieces in which Chopin's music seems to be defining its own formal rules as it unfolds, and where Hough's distinctive voicing of each strand in the musical texture is mesmerising. His playing is directly communicative, seductively decorative, and, in the sonata, aristocratically controlled' (*The Guardian*) 'Hough's fingers probe and caress; textures and colours dance and blend with cleansing clarity' (*The Times*)



FRÉDÉRIC CHOPIN (1810-1849)

Waltzes

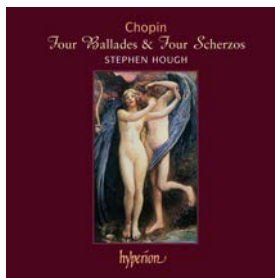
The complete Waltzes

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67849

'Essential listening' (*The Observer*) 'Hough is a pianist with all the elegance, wit and virtuosity required for these pieces, yet he also finds the deep vein of melancholy that runs through many of them' (*BBC Music Magazine*) 'Chopin's waltzes are salon pieces, but always more than salon pieces, and Hough brings an astonishing range of touch to them. All those sophisticated inner parts and harmonic shifts are brought out with the greatest insouciance and style' (*The Daily Telegraph*) 'Hough's playing has such authority and panache, its balance between virtuosity and vividly communicated expression so finely judged, that every perfectly scaled moment is as intensely realised as every other. Few other pianists around today play Chopin with as much understanding and poised mastery as this' (*The Guardian*)

DIAPASON D'OR



FRÉDÉRIC CHOPIN (1810-1849)

Four Ballades & Four Scherzos

Ballade No 1 G minor, Op 23; Ballade No 2 in A minor, Op 38
 Ballade No 3 in A flat major, Op 47; Ballade No 4 in F minor, Op 52
 Scherzo No 1 in B minor, Op 20; Scherzo No 2 in B flat minor, Op 31
 Scherzo No 3 in C sharp minor, Op 39; Scherzo No 4 in E major, Op 54
 STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67456

'This is astonishing piano playing ... Stephen Hough's accounts of them offer plenty of refinement to spirit and senses. It's not given to many to play them as well as he. Hough is unfailingly thoughtful; there's not a note that hasn't been cared for ... he combines a staggering technique with a genuinely engaging musical imagination' (*Gramophone*) 'Hough has something unique and individual to say, with capricious daring and memorable directness. The beautifully balanced sound quality self-effacingly enhances what seemingly passes for a live experience uninhibited by microphones. Listen well and often for maximum reward and exhilaration' (*International Record Review*)



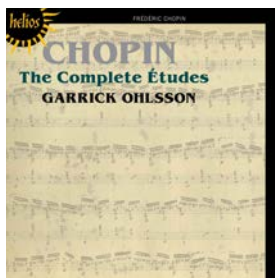
FRÉDÉRIC CHOPIN (1810-1849)

The complete Nocturnes and Impromptus

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67371/2

'One of the most elegant pianists around, the Canadian virtuoso Angela Hewitt interrupts her epic Bach and Couperin cycles for Hyperion to explore some of Chopin's most refined music, the complete Nocturnes and Impromptus. Hewitt's innate sophistication and delicacy of touch are perfectly suited to these exquisite pieces, 25 of them over two discs, by a master of the genre at the height of his fragile powers. Spanning almost his entire creative life, the Nocturnes amount to a remarkable graph of Chopin's emotional maturity, touchingly reflected in the affectionate care Hewitt brings to what sounds like a labour of love' (*The Observer*) 'In a catalogue boasting many distinguished Chopin Nocturne cycles, Angela Hewitt's commands attention' (*BBC Music Magazine*) 'This new recording of the Nocturnes is what Marlon Brando would have called, if he had cared, a contender. It's richly recorded and beautifully played: it has art's final seal' (*Fanfare*, USA)



FRÉDÉRIC CHOPIN (1810-1849)

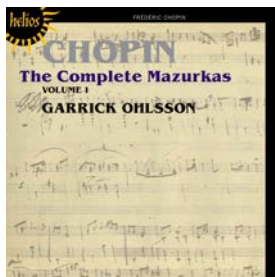
The Complete Études

from Garrick Ohlsson's The Complete Works of Frédéric Chopin

Études, Op 10
 Études, Op 25
 Nouvelles études, KKlb/3

GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55380



FRÉDÉRIC CHOPIN (1810-1849)

The Complete Mazurkas – 1

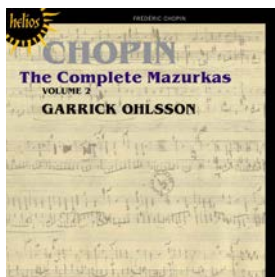
from Garrick Ohlsson's The Complete Works of Frédéric Chopin

Mazurkas in: F sharp minor, Op 6/1; C sharp minor, Op 6/2; E, Op 6/3; E flat minor, Op 6/4; B flat, Op 7/1; A minor, Op 7/2; F minor, Op 7/3; A flat, Op 7/4; C, Op 7/5; B flat, Op 17/1; E minor, Op 17/2; A flat, Op 17/3; A minor, Op 17/4; G minor, Op 24/1; C, Op 24/2; A flat, Op 24/3; B flat minor, Op 24/4; C minor, Op 30/1; B minor, Op 30/2; D flat, Op 30/3; C sharp minor, Op 30/4; G sharp minor, Op 33/1; D, Op 33/2; C, Op 33/3; B minor, Op 33/4; E minor, Op 41/1; B, Op 41/2; A flat, Op 41/3; C sharp minor, Op 41/4

GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55391

'Ohlsson brings a phenomenal variety of expression and depth of characterisation to these exquisite miniatures – an approach that manages to capture the folk elements of the composer's style to quite hypnotic effect' (*BBC Music Magazine*)



FRÉDÉRIC CHOPIN (1810-1849)

The Complete Mazurkas – 2

from Garrick Ohlsson's The Complete Works of Frédéric Chopin

Mazurkas in: G, Op 50/1; A flat, Op 50/2; C sharp minor, Op 50/3; B, Op 56/1; C, Op 56/2; C minor, Op 56/3; A minor, Op 59/1; A flat, Op 59/2; F sharp minor, Op 59/3; B, Op 63/1; F minor, Op 63/2; C sharp minor, Op 63/3; A minor, KKlb/5; A minor, KKlb/4; G, Op 67/1; G minor, Op 67/2; C, Op 67/3; A minor, Op 67/4; C, Op 68/1; A minor, Op 68/2; F, Op 68/3; F minor, Op 68/4; B flat, KKla/3; G, KKla/2; D, KKAha/1; B flat, KKIVb/1; C, KKIVb/3; A flat, KKIVb/4

GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55392



FRÉDÉRIC CHOPIN (1810-1849)

Mazurkas

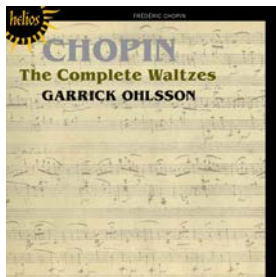
Mazurkas in: F sharp minor, Op 6/1; B flat major, Op 17/1; E minor, Op 17/2; A flat major, Op 17/3; A minor, Op 17/4; G minor, Op 24/1; C major, Op 24/2; A flat major, Op 24/3; B flat minor, Op 24/4; B minor, Op 30/2; G sharp minor, Op 33/1; C major, Op 33/3; E minor, Op 41/1; G major, Op 50/1; A flat major, Op 50/2; C sharp minor, Op 50/3; C major, Op 56/2; C minor, Op 56/3; A flat major, Op 59/2; F sharp minor, Op 59/3; A minor, Op 68/2; B flat major, KKIIa/3; A minor, KKIIb/4; A minor, KKIIb/5

PAVEL KOLESNIKOV piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD68137

'These performances are the most beautiful and strikingly original I've heard' (*Gramophone*) 'Pavel Kolesnikov stands apart. His recording for Hyperion of Chopin's intimate dances is daringly original – a revelation' (*The Daily Telegraph*) 'An album no Chopin lover should be without' (*Classic FM*)

DIAPASON D'OR



FRÉDÉRIC CHOPIN (1810-1849)

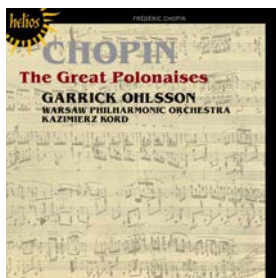
The Complete Waltzes

from Garrick Ohlsson's The Complete Works of Frédéric Chopin

Waltzes in: E flat major, Op 18; A flat major, Op 34/1; A minor, Op 34/2; F major, Op 34/3; A flat major, Op 42; D flat major 'Minute', Op 64/1; C sharp minor, Op 64/2; A flat major, Op 64/3; A flat major, Op 69/1; B minor, Op 69/2; G flat major, Op 70/1; F minor, Op 70/2; D flat major, Op 70/3; A flat major, KKIIa/13; E major, KKIIa/12; E minor, KKIIa/15; A minor, KKIIb/11; E flat major, KKIIa/14; F sharp minor 'Valse mélancolique', KKIIb/7; Sostenuto in E flat major 'Waltz', KKIIb/10; Contredanse in G flat major, KKAnh.Ia/4; Ecossaises, Op 72 No 3

GARRICK OHLSSON piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55381



FRÉDÉRIC CHOPIN (1810-1849)

The Great Polonaises

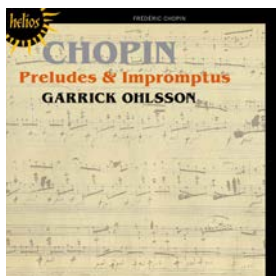
from Garrick Ohlsson's The Complete Works of Frédéric Chopin

Polonaise in C sharp minor, Op 26 No 1; Polonaise in E flat minor, Op 26 No 2; Polonaise in A major, Op 40 No 1; Polonaise in C minor, Op 40 No 2; Polonaise in F sharp minor, Op 44; Polonaise in A flat major, Op 53; Polonaise-Fantasy in A flat major, Op 61; Andante spianato and Grande Polonaise, Op 22

GARRICK OHLSSON piano

with WARSAW PHILHARMONIC ORCHESTRA / KAZIMIERZ KORD

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55382



FRÉDÉRIC CHOPIN (1810-1849)

Preludes & Impromptus

from Garrick Ohlsson's The Complete Works of Frédéric Chopin

Twenty-Four Preludes, Op 28
Presto con leggerezza 'Prelude in A flat major', KKIIb/7
Prelude in C sharp minor, Op 45
Impromptu No 1 in A flat major, Op 29
Impromptu No 2 in F sharp major, Op 36
Impromptu No 3 in G flat major, Op 51
Fantasy Impromptu in C sharp minor, Op 66

GARRICK OHLSSON piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55383



FRÉDÉRIC CHOPIN (1810-1849)

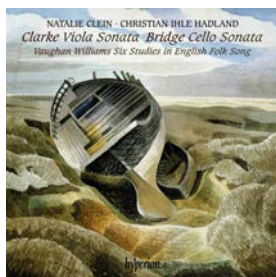
Polish Songs

Wiosna, Op 74/2; Gdzie lubi, Op 74/5; Hulanka, Op 74/4; Piosenka Litewska, Op 74/16; Czary; Sliczny Chłopiec, Op 74/8; Zyczenie, Op 74/1; Moja Pieszczotka, Op 74/12; Precz z moich oczu!, Op 74/6; Wojak, Op 74/10; Spiew grobowy, Op 74/17; Posel, Op 74/7; Pierscien, Op 74/14; Narzeczony, Op 74/15; Smutna rzeka, Op 74/3; Dumka; Dwójaki koniec, Op 74/11; Nie ma czego zrebza, Op 74/13; Melodya, Op 74/9; CHOPIN/VIARDOT Plainte d'amour (from Mazurka Op 6/1); Faible cœur (from Mazurka Op 7/3); Berceuse (from Mazurka Op 33/3); La Fête (from Mazurka Op 6/4); La Danse (from Mazurka Op 50/1)

URSZULA KRYGER mezzo-soprano, CHARLES SPENCER piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55270

'A rare opportunity to sample Chopin the song composer, here performed with real feeling by Polish mezzo Urszula Kryger. The dark core of melancholy in Kryger's voice is fine-tuned to the Slavic melodic contours of a song like *The Sad Stream*. And her instinctive grasp of both musical and verbal inflection makes for a beautifully understated performance of *Melodya*, Chopin's last, heartfelt song of exile' (*Gramophone*)



REBECCA CLARKE (1886-1979)

Viola Sonata

Viola Sonata

FRANK BRIDGE (1879-1941) Cello Sonata, H125

Serenade, H23; Spring Song, H104 No 2; Scherzo, H19a

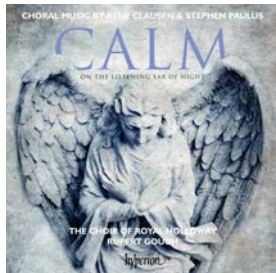
RALPH VAUGHAN WILLIAMS (1872-1958) Six Studies in English Folk Song

NATALIE CLEIN cello

CHRISTIAN IHLE HADLAND piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68253

Available Friday 28 December 2018



RENÉ CLAUSEN (b1953)

Calm on the listening ear of night

In pace; The last invocation; A jubilant song; A clear midnight

La lumière; Pater noster; Calm on the listening ear of night

STEPHEN PAULUS (1949-2014) Gabriel's message; Jesu carols

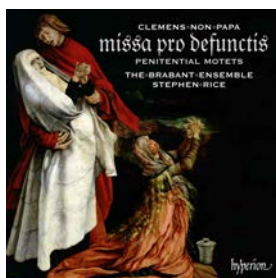
Arise, my love; Evensong; Illusions; A rich brocade; The road home

ROYAL HOLLOWAY CHOIR / RUPERT GOUGH

with LUCY WAKEFORD harp, RACHEL GOUGH violin

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68110

'Royal Holloway's 'Calm on the listening ear of night' sets Paulus's music in dialogue with another Midwestern composer, René Clausen. It's Clausen whose musical personality emerges most strongly here in these precise performances' (*Gramophone*) 'I've been impressed by the very high standards of singing and musicianship shown by The Choir of Royal Holloway every time I've heard them and this latest disc maintains their very high standards. Clearly Rupert Gough trains this student choir exceptionally well. Their singing has been captured in an excellent recording' (*MusicWeb International*)



JACOBUS CLEMENS NON PAPA (c1510/15-c1555/6)

Missa pro defunctis

Missa pro defunctis (Requiem); Tristitia et anxietas

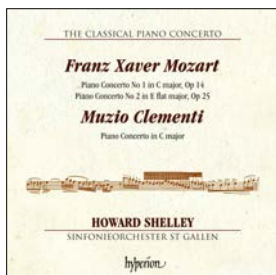
Vae tibi Babylon et Syria; Erravi sicut ovis a 5; De profundis

Vox in Rama; Peccantem me quotidie; Heu mihi, Domine

THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67848

'The Brabant Ensemble sing this with admirable clarity, assisted by a very transparent acoustic and recorded sound image' (*Gramophone*) 'The disc admirably addresses a gap in the market with highly expressive performances of a beautiful requiem and a series of exquisitely crafted motets, which illustrate powerfully Clemens' great gift for both melody and harmonic adventurousness and intensity of expression' (*Early Music Review*) 'Sympathetically recorded and with excellent booklet notes by Rice, this is another fine release by an ensemble that could be seen as stemming from the same tradition as The Tallis Scholars, i.e., a chamber choir bringing before the public little-known repertoire, the worth of which it passionately believes in. It does it every bit as well, too' (*International Record Review*)



MUZIO CLEMENTI (1752-1832)

Piano Concerto

Piano Concerto in C major

FRANZ XAVER MOZART Piano Concerto No 1 in C major, Op 14

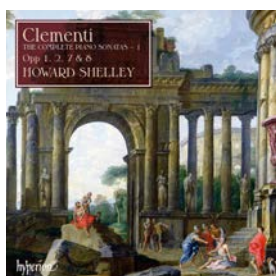
Piano Concerto No 2 in E flat major, Op 25

HOWARD SHELLEY piano

SINFONIEORCHESTER ST GALLEN / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68126

'A compelling addition to Hyperion's catalogue' (*Gramophone*) 'Howard Shelley plays both pieces quite beautifully, investing each phrase with subtly understated expression' (*BBC Music Magazine*) 'Engagingly played here by the admirable Howard Shelley' (*The Observer*) 'Longstanding Hyperion Artist Howard Shelley rattles off these concertos as if to the manner born' (*Classic FM*)



MUZIO CLEMENTI (1752-1832)

The Complete Piano Sonatas – 1

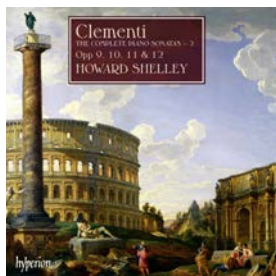
Six Sonatas, Op 1; Three Sonatas, Op 2; Sonata in G major, WO14

Three Sonatas, Op 7; Three Sonatas, Op 8; Sonata in A flat major, WO13

HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67632

'Listening to this opener in Howard Shelley's complete cycle, recorded on a pristine-sounding modern piano, it is hard to imagine anyone else ever making them sound better ... Shelley reveals this by treating each and every one of these works with the utmost respect, his constant attention to the subtlest details of touch and phrasing meaning not only that things are never allowed to descend into the routine, but that he is more than able to respond to those moments when Clementi really does find a vein of poetry ... Shelley's performances, which seem well capable of achieving definitive status, make you wonder if Mozart was hiding some genuine discomfort' (*Gramophone*) 'Wonderful playing, superb sound and a valuable addition to the catalogue' (*Classic FM Magazine*) 'Warm and expressive throughout, and there's enough enjoyment here to make one look forward to the continuation of his series' (*BBC Music Magazine*)



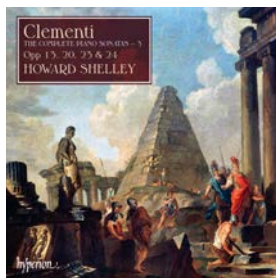
MUZIO CLEMENTI (1752-1832)

The Complete Piano Sonatas – 2

Three Sonatas, Op 9; Three Sonatas, Op 10; Four Sonatas, Op 12
Sonata in E flat major, Op 11 No 1; Toccata in B flat major, Op 11 No 2
HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67717

'Clementi's piano sonatas have been neglected for far too long ... we have had to wait an extraordinarily long time for a complete survey of this quality ... with performances as characterful as Shelley's and with two CDs for the price of one, this is a genuine bargain, one that is likely to delight and to amaze in equal measure' (*International Record Review*) 'This second instalment of all Clementi's 70-odd sonatas in chronological order is no less revelatory than the first ... the sonatas combine the high spirits and dexterity of Scarlatti with the classicism of Haydn and Mozart; some of the slow movements have an even greater depth of expression than theirs ... furthermore, you get two discs for the price of one. Difficult to resist!' (*Classic FM Magazine*)



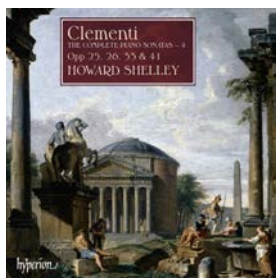
MUZIO CLEMENTI (1752-1832)

The Complete Piano Sonatas – 3

Three Sonatas, Op 13; Sonata in C major, Op 20
Sonata in F major, WO3; Three Sonatas, Op 23; Two Sonatas, Op 24
HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67729

'The third volume of Howard Shelley's invaluable survey of Clementi piano sonatas confirms every expectation. Once more you are left to marvel at his unfailing brilliance and musicianship, qualities that can lift and enliven even the most predictable and mechanical gestures ... every finger-twisting challenge is met with effortless ease, energy and grace, and Hyperion's sound is, as usual, of demonstration quality' (*Gramophone*) 'Shelley is a stunning advocate for the inventive, progressive and fully mature piano works by this underrated composer ... the best to date ... this is what the record industry should be: a library of discoveries, where you stumble on unknown works played to perfection by a master pianist. What more could one wish for?' (*Pianist Magazine*) 'Shelley's third volume makes abundantly clear that Clementi at best was an outstanding composer ... he's well served by lively and immediate recording' (*BBC Music Magazine*)



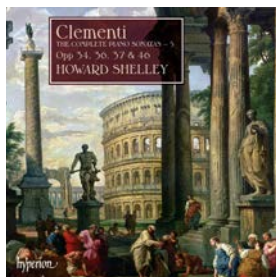
MUZIO CLEMENTI (1752-1832)

The Complete Piano Sonatas – 4

Six Sonatas, Op 25; Sonata in F major, Op 26
Three Sonatas, Op 33; Sonata in E flat major, Op 41
HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67738

'Shelley, who adds to unfailing textural clarity, sensitivity of phrasing and fine touch a willingness to seek out what is meaningful in this music and realise it to a degree that might have surprised even its composer' (*Gramophone*) 'Beautifully flexible playing ... Shelley is a first-rate advocate, with passage-work of crystalline clarity, light-footed pedalling, and communicating a sense of deep commitment to this unjustly under-rated repertoire. The sound ... could not be better. Unreservedly recommended' (*BBC Music Magazine*) 'There is huge variety and pianistic invention ... stunning recording quality, exemplary programme notes by the leading authority on Clementi, two discs for the price of one and generous playing time on each, and piano playing of the first order from Howard Shelley' (*International Record Review*)



MUZIO CLEMENTI (1752-1832)

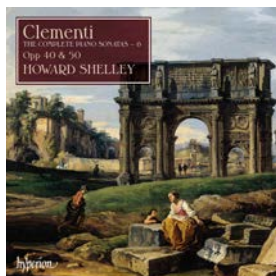
The Complete Piano Sonatas – 5

Two Sonatas, Op 34; Six Progressive Sonatinas, Op 36
Three Sonatas, Op 37; Sonata in B flat major, Op 46
HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67814

'Volume 5 of Howard Shelley's exemplary survey brings us sonatas from the late 1790s ... a more personal style on show, busy with up-to-date, complex keyboard figuration yet also displaying natural shapeliness, as well as some moments of memorable individuality ... clearly played, intelligently detailed and perfectly recorded' (*Gramophone*) 'Shelley's playing is exemplary, with a gloriously fluent technique and a most perceptive interpretational approach ... the Six Sonatinas here prove particularly nostalgic, core repertoire from many a pianist's childhood and perfect miniature paradigms of classical sonata form ... Shelley is creating a benchmark for Clementi's solo piano music which I doubt will be moved in the foreseeable future and this volume's two-discs-for-the-price-of-one is an irresistible offering' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



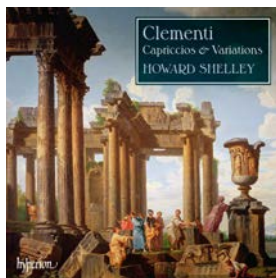
MUZIO CLEMENTI (1752-1832)

The Complete Piano Sonatas – 6

Three Sonatas, Op 40
Three Sonatas, Op 50
HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67819

'This must be one of the most handsome of all recent homages to a lesser-known composer, with nothing about the performances, recording quality or presentation falling short of first-class ... Shelley is a perfect advocate for this music, the lightness of his playing being allied to utter sensitivity of dynamic and phrasing ... a heartening achievement on all counts' (*Gramophone*) 'The complete set proves a benchmark which I doubt will be moved for a very long time' (*BBC Music Magazine*) 'This is a most attractive and sparkling account of Clementi's final sonatas and brings to a satisfying conclusion Howard Shelley's survey of Clementi ... the sound captured on the recording more than lives up to expectations' (*International Record Review*)



MUZIO CLEMENTI (1752-1832)

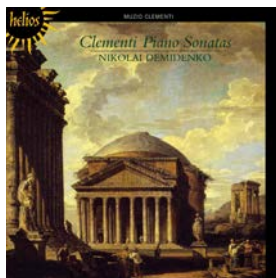
Capriccios & Variations

Capriccio in B flat major, Op 17; Capriccio in A major, Op 34 No 3; Capriccio in F major, Op 34 No 4; Capriccio in E minor, Op 47 No 1; Capriccio in C major, Op 47 No 2; The Black Joke with 21 Variations, WO2; La chasse, Op 16; Twelve Monferrinas, Op 49; Fantaisie and Variations on Au clair de la lune, Op 48; Variations on Batti batti from Mozart's Don Giovanni, WO10; Variations on a Minuet by Mr Collick, WO5; Rondo in B flat major, WO8; Musical Characteristics, Op 19

HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67850

'The same team ... have combined to produce no fewer than 14 CDs of remarkably uniform quality, insight and interest in a mere 4 years ... There are over 152 minutes of music on the present discs, much of it demanding. How Shelley manages to absorb it all and then convince you that he has been playing it all his life with his characteristic elegance and dexterity is a gift given to few' (*Gramophone*)



MUZIO CLEMENTI (1752-1832)

Piano Sonatas

Piano Sonata in D major, Op 40 No 3
Piano Sonata in F sharp minor, Op 25 No 5
Piano Sonata in B flat major, Op 24 No 2
Piano Sonata in B minor, Op 40 No 2

NIKOLAI DEMIDENKO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55227

'Demidenko brings enormous gravitas and spirituality. The fire and dash he lavishes on the quicker movements make this highly enjoyable disc no less exciting than any of his Medtner, Chopin or Rachmaninov releases on Hyperion' (*Hi-Fi News*) 'If your acquaintance with Clementi's output is limited to the Op 36 Sonatinas you dutifully practised in your youth, Demidenko's exalted interpretation of Clementi will come as nothing short of a revelation. This release serves as a landmark recording of these unjustly neglected masterworks' (*Soundscape*, Australia)



JOHN CLERK (1676-1755)

The Lion of Scotland

Cantatas by John Clerk of Penicuik

Dic mihi saeve puer; Leo Scotiae irritatus
Miserere mei, Deus; Sonata a violino solo
Eheu! quam diris hominis; Odo di mesto intorno

CATHERINE BOTT soprano, CONCERTO CALEDONIA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67007

'A recording that presents some fascinating material to fine advantage' (*American Record Guide*) 'Splendid' (*Gramophone*) 'Utterly fascinating. Thoroughly rewarding music and music-making' (*Fantare*, USA)



FREDERIC CLIFFE (1857-1931)

Violin Concerto

Violin Concerto in D minor

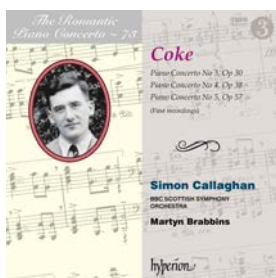
D'ERLANGER Violin Concerto in D minor, Op 17; Poème in D major

PHILIPPE GRAFFIN violin

BBC NATIONAL ORCHESTRA OF WALES / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67838

'With repeated listening one discovers more and more in Cliffe's Violin Concerto ... Graffin plays superbly, with all the fire and tenderness required, and with glorious tone. The BBC National Orchestra of Wales is as attentive and sympathetic as one would expect with David Lloyd-Jones conducting, and the recording is well judged in terms of balance and perspective' (*International Record Review*) 'Hats off to Hyperion for having unearthed two such worthwhile obscurities from the rich musical pastures of English Victoriana ... Philippe Graffin's tonal sweetness, beguiling expressive intensity and mellifluous technique combine to make each phrase ring out with the sunshine freshness of new discovery' (*The Strad*)



ROGER SACHEVERELL COKE (1912-1972)

Piano Concertos

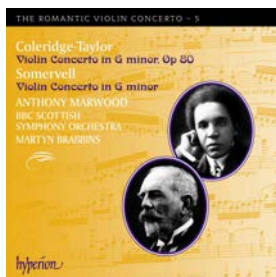
Piano Concerto No 3 in E flat major, Op 30
Piano Concerto No 4 in C sharp minor, Op 38
Piano Concerto No 5 in D minor, Op 57

SIMON CALLAGHAN piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68173

'Hats off to Simon Callaghan ... he throws himself into the [fourth] concerto's physically taxing, Scriabin-esque sound world with passion, total commitment and, it seems, heartfelt affection. Martyn Brabbins and the Scottish players (with a special tip to the hard-working cymbal player) provide their customary sterling support' (*Gramophone*) 'I've nothing but praise for the performances ... impressive pianism ... wholeheartedly supported by Martyn Brabbins and the BBC Scottish Symphony Orchestra' (*BBC Record Review*) 'Simon Callaghan's commitment to Coke's cause is to be lauded. As with all the recordings I've heard from the Hyperion stable, the sound quality is exemplary' (*MusicWeb International*)



SAMUEL COLERIDGE-TAYLOR (1875-1912)

Violin Concerto

Violin Concerto in G minor, Op 80

SIR ARTHUR SOMERVELL (1863-1937) Violin Concerto in G minor

ANTHONY MARWOOD violin

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67420

'If Anthony Marwood, Martyn Brabbins and the Scottish players learnt the works especially for this recording, then they've utterly fooled me. Totally at one with the idiom, Marwood's unfussy, sweet-toned playing lends just the right note of enchantment and authenticity to these forgotten scores. In short, this is Hyperion at its best' (*Gramophone*) 'Anthony Marwood is absolutely reliable in rhythm as well as pitching, though he still loosens up at appropriate moments; and Marwood's faster tempo for the slow movement, and more relaxed speeds for the finale, bring out more of their charm ... Marwood is again the complete virtuoso in another assured and enjoyable performance' (*BBC Music Magazine*)



SAMUEL COLERIDGE-TAYLOR (1875-1912)

Piano Quintet & Clarinet Quintet

Piano Quintet in G minor, Op 1; Ballade in C minor, Op 73

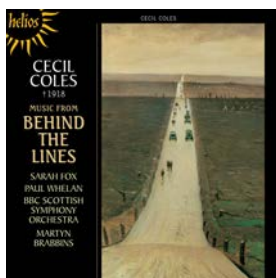
Clarinet Quintet in F sharp minor, Op 10

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67590

'This wonderful Hyperion collection featuring The Nash Ensemble at its golden-toned and responsive best ... has to be one of the most engaging releases I've heard all year' (*Gramophone*) 'Enhanced by one of the most natural-sounding recordings that even Andrew Keener and Simon Eadon have ever produced, this is a must for all lovers of late-Romantic chamber music' (*International Record Review*) 'This splendid disc of early chamber music goes a long way to explain [Coleridge-Taylor's] charisma. The Piano Quintet ... is a superbly characterful work with an especially original finale. And the Clarinet Quintet ... is so assured, so obviously independent of the obvious contemporary model (the Brahms), that the much-overused term 'masterpiece' may not, in this instance, overstate the case' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



CECIL COLES (1888-1918)

Music from Behind the lines

Overture 'The Comedy of Errors'; Fra Giacomo; Scherzo in A minor

Four Verlaine Songs; From the Scottish Highlands; Behind the lines

SARAH FOX soprano, PAUL WHELAN baritone

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH54544

'A fascinating and rewarding discovery ... performances, production and presentation are all past praise' (*Gramophone*) 'Excellent singing and committed playing' (*BBC Music Magazine*) 'I listened to it this week, and was moved to something dangerously adjacent to tears ... what you chiefly hear in Coles's compositions is nobility, haunting beauty and a strange, almost prophetic sense of tragedy' (*The Times*) 'My reactions to the music, even after listening to the disc for some weeks, still oscillate between amazement, melancholy, and gratitude, although they are gradually melding into a fusion of all three. I don't doubt that it will affect you too' (*Fanfare*, USA)

GRAMOPHONE EDITOR'S CHOICE



LOYSET COMPÈRE (c1445-1518)

Magnificat, motets & chansons

Magnificat primi toni; Tant ay d'ennuy / O vos omnes

Dictes moy toutes voz pensées; Une plaisant fillette ung matin se leva

Vous me faites morir d'envie; Ung franc archier

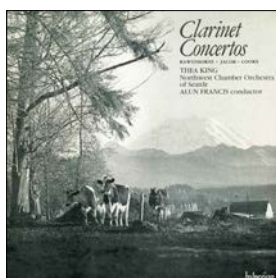
Ne doibt on prendre quant on donne; Au travail suis sans espoir de confort

Mes pensées ne me lessent une heure; O bone Jesu

THE ORLANDO CONSORT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68069

'We owe a debt of gratitude to The Orlando Consort for bringing us this pleasing, interesting and innovative music' (*BBC Music Magazine*) 'The Orlando Consort take the brave step of focusing almost exclusively on [Compère's] songs [which] are ... very exposing of a singer's technique: there really is nowhere to hide ... this project is a confident affirmation that all-vocal recordings of 15th-century songs are well worth making' (*Gramophone*) 'Anyone who knows the superb Orlando Consort will not pass it up' (*Fanfare*, USA)



ARNOLD COOKE (1906-2005)

Concerto for clarinet and string orchestra

ALAN RAWSTHORNE (1905-1971) Concerto for clarinet and string orchestra

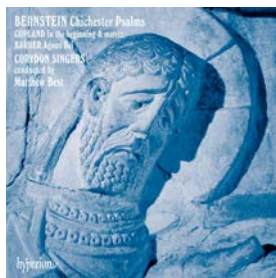
GORDON JACOB (1895-1984) Mini-concerto for clarinet and string orchestra

DAME THEA KING clarinet

NORTHWEST CHAMBER ORCHESTRA OF SEATTLE / ALUN FRANCIS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66031

'Shapely performances, truthful sound and an enticing price-tag add up to a positive recommendation' (*Gramophone*) 'Excellent performances, beautifully recorded' (*BBC World Service*)



AARON COPLAND (1900-1990)

In the beginning

In the beginning; Three motets
BERNSTEIN Chichester Psalms
BARBER Agnus Dei (from Adagio for Strings)
CATHERINE DENLEY mezzo-soprano
CORYDON SINGERS / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66219

'An imaginative and enterprising programme, extremely well sung and recorded' (*Gramophone*)
'An exquisite disc. Indispensable' (*Acoustic Sounds Catalog, USA*)



ARCANGELO CORELLI (1653-1713)

Twelve Violin Sonatas, Op 5

Sonate a violino e violone o cimbalo (1700)

No 1 in D major; No 2 in B flat major; No 3 in C major; No 4 in F major
No 5 in G minor; No 6 in G major; No 7 in D minor; No 8 in E minor
No 9 in A major; No 10 in F major; No 11 in E major
No 12 in D minor (La Folia)

Appendix: No 9 in A major (elaborated by Geminiani)

CONVIVIAM

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22047

'The recording is intimate, the performance full of wit and nuance – coquettish delays at cadences, flexible tempi that never lose a sense of dancing pulse. Although such an archival collection is meant for dipping into, I found myself listening to the complete discs in two sittings' (*BBC Music Magazine Top 1000 CDs Guide*)



ARCANGELO CORELLI (1653-1713)

Twelve Concerti Grossi, Op 6

No 1 in D; No 2 in F; No 3 in C minor

No 4 in D; No 5 in B flat

No 6 in F; No 7 in D

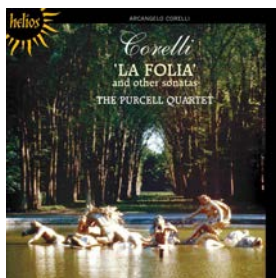
No 8 in G minor (Christmas Concerto)

No 9 in F; No 10 in C; No 11 in B flat; No 12 in F

THE BRANDENBURG CONSORT / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22011

'Elegant playing – energetic allegros, spacious solo/tutti contrasts, finely poised in the endlessly-spun slow harmonies. Archlute continuo colours delightfully' (*BBC Music Magazine*)



ARCANGELO CORELLI (1653-1713)

La Folia & other sonatas

Sonata da chiesa in G major, Op 1 No 9

Violin Sonata in C major, Op 5 No 3

Sonata da camera in A major, Op 4 No 3; Viola da gamba Sonata in D major

Violin Sonata 'La Folia' in D minor, Op 5 No 12

Sonata da camera in E minor, Op 2 No 4

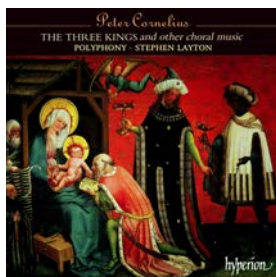
Sonata da camera 'Ciaccona' in G major, Op 2 No 12

Sonata da chiesa in A major, Op 3 No 12

THE PURCELL QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55240

'The most persuasive account of Corelli on disc' (*The Rough Guide 100 Essential CDs*) 'Highly enjoyable' (*Gramophone*) 'Excellent performances from all concerned, and recording quality to match' (*The Penguin Guide to Compact Discs*)



PETER CORNELIUS (1824-1874)

The Three Kings and other choral music

Requiem; Die Vätergruft, Op 19; Drei Chorgesänge, Op 11

Die Könige, Op 8 No 3; Liebe: Ein Zyklus von 3 Chorliedern, Op 18

Der alte Soldat, Op 12 No 1; Drei Psalmlieder, Op 13

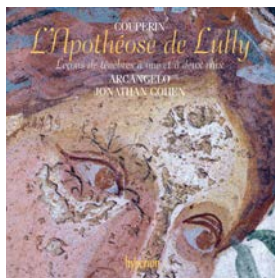
So weich und warm; Trauerchöre, Op 9; Trost in Tränen, Op 14

POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67206

'An appealing collection of choral works from the composer of the celebrated carol, Three Kings from Persian lands afar. Polyphony are perfect advocates of this richly woven choral writing and the solo singing is very fine too' (*Gramophone*) 'These are superior performances. Layton's group Polyphony offering refined tone and exceptional precision, together with a careful observation of Cornelius's dynamics and fluent phrasing' (*BBC Music Magazine*) 'Enthusiastically recommended' (*American Record Guide*)

GRAMOPHONE EDITOR'S CHOICE



FRANÇOIS COUPERIN 'LE GRAND' (1668-1733)

L'Apothéose de Lully & Leçons de ténèbres

L'Apothéose de Lully

Leçons de ténèbres

ARCANGELO / JONATHAN COHEN

KATHERINE WATSON, ANNA DENNIS soprano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68093

'One of the particular delights of Cohen's Arcangelo is the idiomatic continuo-playing of the lutenist Thomas Dunford ... the soprano Katherine Watson gives a stylish, sensitive performance' (*Gramophone*) 'Excellently recorded, these performances of the *Leçons* approach perfection' (*BBC Music Magazine*) 'The concert instrumental is most beautifully played by the strings, with loving attention given to every detail but with no sense of tip-toeing from note to note' (*Early Music Review*) 'Beautifully sung here by sopranos Katherine Watson and Anna Dennis' (*The Guardian*) 'Captured with grace in Arcangelo's playing ... sung with purity by sopranos Katherine Watson and Anna Dennis ... another side to Couperin's art' (*Financial Times*)



FRANÇOIS COUPERIN 'LE GRAND' (1668-1733)

Pièces de Clavecin - 1

Book II: *Ordre No 6* Les Moissonneurs; Les Langueurs-Tendres; Le Gazoüillement; La Bersan; Les Baricades Mistérieuses; Les Bergeries; La Commère; Le Moucheron; Book III: *Ordre No 18* La Verneüille; La Verneüillète; Sœur Monique; Le Turbulent; L'Attendrissante; Le Tic-Toc-Choc ou Les Maillotins; Le Gaillard-Boiteux; Book II: *Ordre No 8* La Raphaële; Allemande: L'Ausoniène; Première Courante; Seconde Courante; Sarabande: L'Unique; Gavotte; Rondeau; Gigue; Passacaille; La Morinète

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67440

'Of all living pianists, Hewitt makes the strongest case for hearing Bach on the piano as opposed to harpsichord. Here, she applies the same staggering technique and intellectual grasp to three suites by François Couperin' (*The Independent*) 'Angela Hewitt shows that when properly used the piano can project Couperin's thought with grace and accuracy ... not to be missed' (*Musical Opinion*)



FRANÇOIS COUPERIN 'LE GRAND' (1668-1733)

Pièces de Clavecin - 2

Book IV: *Ordre No 25* La Visionnaire; La Misterieuse; La Monflambert; La Muse Victorieuse; Les Ombres Errantes; *Ordre No 24* Les Dars-homicides; L'Amphibie; *Ordre No 21* La Reine des cœurs; La Bondissante; La Couperin; La Harpée; La Petite Pince-sans-rire; *Ordre No 26* La Convalescente; Gavotte; La Sophie; L'Épouse; La Pantomime; *Ordre No 27* L'Exquise; Les Pavots; Les Chinois; Saillie

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67480

'Hewitt's playing is equally representative of her general approach to his music. Her touch is amazingly light, incredibly crisp and alert to the possibilities afforded by the piano' (*Gramophone*) 'For someone of Angela Hewitt's pulling power to invite her fans so enticingly down so unfashionable a path – a poncey ancien régime twiddler? And on the piano – is brave; and it's right' (*BBC Music Magazine*) 'Here is keyboard-playing of the highest order ... long due a sympathetic hearing' (*The Guardian*)



FRANÇOIS COUPERIN 'LE GRAND' (1668-1733)

Pièces de Clavecin - 3

Book I: *Ordre No 2* Les Idées heureuses; *Ordre No 3* La Favorite; La Lutine; *Ordre No 4* Le Réveil-matin; Book II: *Ordre No 7* La Ménétou; *Ordre No 10* La Mézangère; Book III: *Ordre No 13* Les Lis naissants; Les Rozeaux; L'engageante; Les Folies françaises, ou Les Dominos; L'Âme en peine; *Ordre No 14* Le Rossignol en amour; La Linote éfarouchée; Les Fauvètes Plaintives; Le Petit-Rien; *Ordre No 15* Le Dodo, ou L'amour au Berceau; *Ordre No 16* La Distraite; L'Himen-Amour; *Ordre No 19* La Muse-Plantine

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67520

'Angela Hewitt works her magic on the most instrument-specific of the French *grand siècle* harpsichordists, not least by respecting rather than rejecting the harpsichord ... her fingering clarity matches the articulation of a harpsichord's plucked string. Above all, her impeccably even tone allows her to deck the melodic lines with Couperin's carefully-specified ornaments, without a hint of obtrusive accent' (*BBC Music Magazine*)



FRANÇOIS COUPERIN 'LE GRAND' (1668-1733)

Leçons de Ténèbres

Trois Leçons de Ténèbres

Laetentur caeli (Motet de St Barthélémy)

Venite, exsultemus Domino; Magnificat

MICHAEL CHANCE, JAMES BOWMAN countertenor

MARK CAUDLE viola da gamba, ROBERT KING chamber organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55455

'I ... enthusiastically urge you to obtain this recording ... an outstanding recording by any standards, all four artists contributing to a truly memorable experience' (*CDReview*)



LOUIS COUPERIN (c1626-1661)

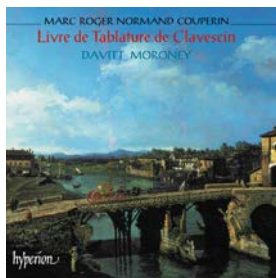
Dances from the Bauyn Manuscript

Pavanne in F sharp minor; Allemande Grave in F major; Chaconne in F major Chaconne ou Passacaille in G minor; Tombeau de Mr de Blancrocher Suite in D minor: Prelude; Allemande; Courante; Sarabande; Gavotte; Canaries; Chaconne; Suite in G minor: Allemande; Courante; Sarabande; Gigue in C minor; Passacaille; Suite in A major: Prelude; Courante; Sarabande; Sarabande in A minor; Gigue

PAVEL KOLESNIKOV piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68224

'Very few pianists of Kolesnikov's generation share his abundance of intelligence, sensitivity, imagination and sheer instrumental mastery' (*Gramophone*) 'Kolesnikov flips from idiomatic 'clavichord' to romantic pianist and back in the blink of an eye ... make no mistake, there's fine pianism aplenty' (*BBC Music Magazine*)



MARC ROGER NORMAND COUPERIN (1663-1734)

Livre de Tablature de Clavescin

Livre de Tablature de Clavescin (c1695)

DAVITT MORONEY harpsichord, Italian virginal

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67164

'Committed, highly intelligent and impeccably controlled performances which breathe the rarefied air of French Baroque style' (*BBC Music Magazine*) 'An elegant, insightful premiere recording of a recently published manuscript [on] two marvellous instruments, superbly recorded' (*Classic CD*) 'Fine playing and crystal-clear recording throughout' (*Gramophone*) 'Wholly enjoyable ... this makes for interesting, varied listening, and turns up some real gems that might otherwise have been passed over. Far from being a curiosity, then, this CD is a fascinating document of 17th century musical practice, and most enjoyable in its own right' (*Gramophone Early Music*) '80 minutes of exceptional music' (*Goldberg*) 'Very highly recommended' (*Penguin Guide to Compact Discs*)



SIR FREDERIC HYMEN COWEN (1852-1935)

Concertstück

Concertstück

SOMERVELL Normandy 'Symphonic Variations'

Piano Concerto in A minor 'Highland'

MARTIN ROSCOE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67837

'Beyond his customary grace and lucid phrasing, Martin Roscoe dispatches the often taxing writing with stylish élan, while the indefatigable Martyn Brabbins once again leads the wonderful (and underrated) BBC Scottish players in three world premiere recordings that sound as if they've been part of the repertoire for years' (*Gramophone*) 'Martin Roscoe gives splendidly virtuosic and intensely musical accounts of these scores, and he is more than amply partnered by the BBC Scottish Symphony under Martyn Brabbins ... yet another success in a remarkable series ... warmly recommended' (*International Record Review*)



THOMAS CREQUILLON (c1505-1557)

Mort m'a privé

Missa Mort m'a privé; Mort m'a privé a 4; Mort m'a privé a 5

Oeil esgaré; Caesaris auspiciis; Cur Fernande pater

Le monde est tel; Praemia pro validis; Congratulamini mihi

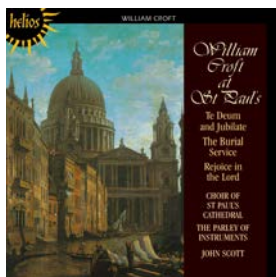
THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67596

'The performances are excellent; supported by the well-captured acoustic of Merton College, Oxford, the singers negotiate the often highly imitative textures with great fluency. Well-shaped phrasing, good balance and generally subtle dynamic inflexions further contribute to the beauty of the sound ... these are really very fine performances of rarely heard music' (*International Record Review*) 'A gem of a CD' (*Gramophone*) 'This recording sets an example of how things should be done ... a programme that is both intellectually and musically attractive' (*Goldberg*)

GRAMOPHONE CRITICS' CHOICE

CHOC DU MONDE DE LA MUSIQUE, FRANCE



WILLIAM CROFT (1678-1727)

William Croft at St Paul's

Te Deum in D; Jubilate in D

Rejoice in the Lord, O ye righteous

The Burial Service

ST PAUL'S CATHEDRAL CHOIR

THE PARLEY OF INSTRUMENTS / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55252

'The Pauline acoustics are captured to great effect. The notes are helpful and texts are printed. With little competition this will fill a Croft slot on the shelf very satisfactorily' (*Fanfare, USA*) 'This is choral singing of the highest quality' (*Choir & Organ*)



GEORGE CRUMB (b1929)

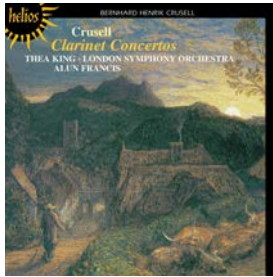
A Little Suite for Christmas

A Little Suite for Christmas 'AD 1979'; Processional
MORTON FELDMAN (1926-1987) Palais de Mari; Intermission 5
Piano Piece 1952; Extensions 3

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68108

'Abrupt juxtapositions of slammed fff chords breaking into echoing ppp aftershocks make the piano resonate like you never heard, and Hyperion's microphones intimately capture the wailing overtones and ricocheting piano action' (*Gramophone*) 'Osborne fully demonstrates his versatility in revealing the colours of Crumb' (*BBC Music Magazine*) 'Hypnotic recital of music by two of the 20th century's American greats' (*The Sunday Times*) 'Played with extreme sensitivity by Steven Osborne, this is a disc for late-night listening – silence, peace, reverie' (*Financial Times*)



BERNHARD HENRIK CRUSELL (1775-1838)

Clarinet Concertos

Concerto No 1 in E flat major, Op 1
Grand Concerto No 2 in F minor, Op 5
Concerto No 3 in B flat major, Op 11

THEA KING clarinet

LONDON SYMPHONY ORCHESTRA / ALUN FRANCIS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55203

'The most rewarding clarinet concertos of the early 19th century. Strongly recommended' (*BBC Music Magazine*) 'Totally engrossing' (*Records and Recording*) 'Quite excellent, with wonderful ensemble from the London Symphony Orchestra and equally impressive solo efforts from King' (*Fanfare, USA*) 'Quelle élégance de style, quelle délicatesse dans l'insouciance heureuse d'une élocution toute en souplesse, en évidence poétique du phrasé!' (*Répertoire, France*)



BERNHARD HENRIK CRUSELL (1775-1838)

Clarinet Quartets

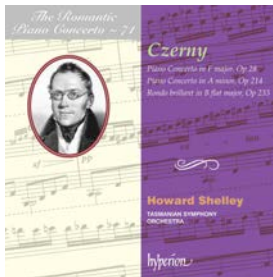
Clarinet Quartet No 1 in E flat major, Op 2
Clarinet Quartet No 2 in C minor, Op 4
Clarinet Quartet No 3 in D major, Op 7

THEA KING clarinet

members of THE ALLEGRI STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55031

'Captivatingly sunny works, superb performances' (*Penguin Stereo Record Guide*)



CARL CZERNY (1791-1857)

Piano Concertos

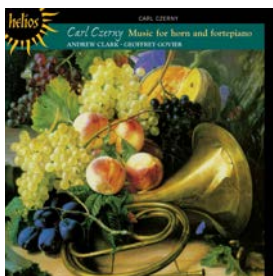
Piano Concerto in F major, Op 28
Piano Concerto in A minor, Op 214
Rondo brillant in B flat major, Op 233

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68138

'Howard Shelley and the Tasmanian Symphony Orchestra are, by now, firm friends, and it's thanks to his intimacy with every note of the orchestral score, as well as that of the piano part, that makes these readings so rewarding' (*Gramophone*) 'Immaculately performed' (*BBC Music Magazine*) 'Carl Czerny[s] piano concertos ... [and the] Rondo brillant ... certainly require a formidable keyboard technician such as Shelley' (*The Observer*) 'An unexpected delight for anybody reared on those didactic studies' (*Financial Times*) 'Very likeable music from Viennese-born Carl Czerny ... tuneful, bouncy, glittering and song-like' (*Hi-Fi Critic*) 'Howard Shelley est impeccable' (*Diapason, France*)



CARL CZERNY (1791-1857)

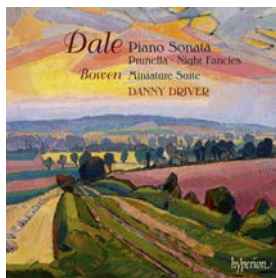
The complete music for horn and fortepiano

Introduction et Variations concertantes, Op 248
Drei Brillanten Fantasien, Op 339 (after Schubert songs)
Andante e Polacca

ANDREW CLARK natural horn, valved horn, GEOFFREY GOVIER fortepiano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55074

'A tour de force for horn and piano ... presents natural hornist Andrew Clark and fortepianist Geoffrey Govier as virtuosi of the first rank ... a very enjoyable disk, full of joie de vivre and technical pyrotechnics as well as some beautiful Schubert melodies' (*Historic Brass Society Newsletter, USA*) 'I put the disc on and was immediately intrigued and delighted' (*Early Music Review*) 'Horn players will no doubt find much to interest and entertain them here' (*International Record Review*) 'Played with real style and verve by Andrew Clark and Geoffrey Govier' (*BBC CD Review*)



BENJAMIN DALE (1885-1943)

Piano Music

Piano Sonata in D minor

Night Fancies; Prunella

YORK BOWEN Miniature Suite in C major, Op 14

DANNY DRIVER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67827

'Danny Driver's stylish and immaculate playing makes an outstanding case for some technically demanding music' (*BBC Music Magazine*) 'Danny Driver's superb performance shows a confident composer, imaginative in sustaining a span of 45 minutes' (*The Daily Telegraph*) 'Driver brings a stunning brilliance ... with a performance of this calibre, a brilliant recording quality from Hyperion and an unjustly neglected work, I can't but nominate this release' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



LUIGI DALLAPICCOLA (1904-1975)

Ciaccona, Intermezzo e Adagio

Ciaccona, Intermezzo e Adagio

ERNEST BLOCH (1880-1959) Suites for solo cello Nos 1, 2 & 3

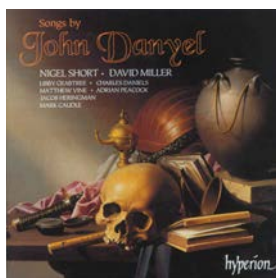
GYÖRGY LIGETI (1923-2006) Sonata for solo cello

NATALIE CLEIN cello

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68155

'This lovely disc reveals the cello as a kind of private sketch pad, or journal, capturing big emotions on a small scale, with a poetic concentration in sharp contrast to the larger, more furious musical gestures of the post-war moment' (*Gramophone*) 'Clein's performance is exemplary, bringing requisite warmth and tenderness' (*BBC Music Magazine*) 'Clein is full of conviction in all of it, with fearless attack and haunting quiet passages' (*The Guardian*) 'Meticulous and carefully cultivated performances, captured with an intimacy of recorded sound that matches the private interior world Clein is hearing' (*The Strad*)

GRAMOPHONE EDITOR'S CHOICE / DIAPASON D'OR



JOHN DANYEL (1564-1626)

The Complete Music of John Danyel

Coy Daphne fled; Thou pretty bird; He whose desires are still abroad; Like as the lute delights; Dost thou withdraw thy grace?; Why canst thou not?; Stay, cruel, stay; Time, cruel time; Brief keep within; Drop not, mine eyes; Have all our passions; Let not Cloris think; Can doleful notes?; No, let chromatic tunes; Uncertain turns; Eyes, look no more; If I could shut the gate; I die whenas I do not see; What delight they can enjoy; Now the earth, the skies, the air; (LUTE SOLOS/DUETS) Rosamund; Mistress Anne Grene her leaves be green; A Fancy; Passymeasures Galliard

NIGEL SHORT countertenor, LIBBY CRABTREE soprano, CHARLES DANIELS tenor, MATTHEW VINE tenor, ADRIAN PEACOCK bass, DAVID MILLER lute, JACOB HERINGMAN lute, MARK CAUDLE bass viol

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66714

'Enthusiastically recommended' (*Fanfare*, USA) 'This recording will transport you back to rural England at the turn of the 17th century ... an entertaining selection of vocal solo and quartet music' (*Gramophone*)



LOUIS-CLAUDE DAQUIN (1694-1772)

Twelve Noëls

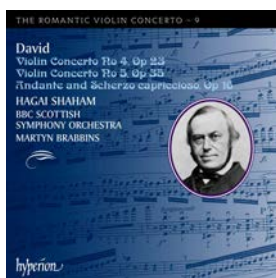
Nouveau livre de Noël, Op 2

CHRISTOPHER HERRICK organ of the Church of St Rémy de Dieppe, France

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55319

'A magnificent organ and music that will gladden the heart' (*Early Music Review*) 'Something all organ lovers will want to have. Smashing!' (*Gramophone*) 'Christopher Herrick and the Hyperion team have come up trumps with a gem of an organ ... glorious. This is marvellous playing, full of energy and irrepressible jeu d'esprit' (*BBC Music Magazine*) 'A delight ... This disc will give joy year-round' (*Fanfare*, USA) 'This is one of those times where the historical context around a particular program is just right; where what seems like the exact organ is heard in the exactly appropriate repertoire, played by an organist with the exact equipment - technical, artistic and intellectual. Over the years we have come to expect outstanding CDs from Hyperion, and this is certainly such a recording' (*The American Organist*)

GRAMOPHONE EDITOR'S CHOICE



FERDINAND DAVID (1810-1873)

Violin Concertos

Violin Concerto No 4 in E major, Op 23

Violin Concerto No 5 in D minor, Op 35

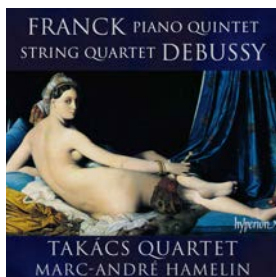
Andante and Scherzo capriccioso, Op 16

HAGAI SHAHAM violin

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67804

'Sweet melody coupled with passages of virtuosic fire, underpinned with graceful, discreet orchestral writing' (*The Observer*) 'David's slow movements are especially appealing ... but you can turn almost anywhere here to find unreserved melodic delight ... Shahan's playing is sweetness itself, and he's secure in every technical detail ... under Martyn Brabbins' alert direction, the BBC Scottish players impart a refreshing clarity to David's Mendelssohnian orchestral writing ... in short, this disc offers an hour of unremitting pleasure which you would be dolt to deny yourself' (*International Record Review*) 'These concertos constantly delight with their deft invention. Exemplary sound too' (*Classic FM Magazine*)



CLAUDE DEBUSSY (1862-1918)

String Quartet

String Quartet in G minor, L91

FRANCK Piano Quintet in F minor, M7

TAKÁCS QUARTET

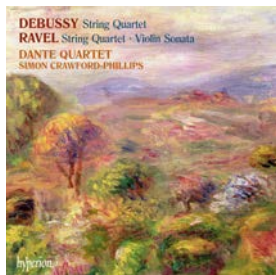
MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68061

'The Takács Quartet's playing is always exemplary' (*Financial Times*) 'Une interprétation engagée' (*Diapason*, France) 'Every measure of this performance affords pleasure ... very highly recommended' (*Gramophone*)

'The Takács Quartet matches the music's mystic fervour and impassioned rhetoric with burnished intensity of tone ... the sound quality is absolutely splendid' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE / DIAPASON D'OR



CLAUDE DEBUSSY (1862-1918)

String Quartet

String Quartet in G minor, L91

RAVEL String Quartet in F major; Violin Sonata No 2 in G major

DANTE QUARTET, SIMON CRAWFORD-PHILLIPS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67759

'The Dante Quartet give a full-blooded performance, with no false delicacy' (*BBC Music Magazine*) 'A stroke of programming genius ... an unusually tender, otherworldly account of the Debussy' (*Classic FM Magazine*) 'You will experience in the group's playing some of the most exquisite gradations between the most dynamic markings you've ever heard ... that is just one example among hundreds that make this the most expressive reading I've ever heard ... an award-deserving recording ... this receives the highest recommendation possible' (*Fanfare*, USA) 'The shifts of light and shade in Debussy's String Quartet are ear-catchingly etched in by the Dante Quartet' (*The Daily Telegraph*) 'The two outstanding masterpieces of the genre by French composers ... the Dantes are one of the finest newish quartets based in Britain ... they are alive to every nuance of these ever-fascinating works' (*The Sunday Times*)



CLAUDE DEBUSSY (1862-1918)

Piano Trio

Piano Trio in G major

RAVEL Piano Trio; FAURÉ Piano Trio in D minor, Op 120

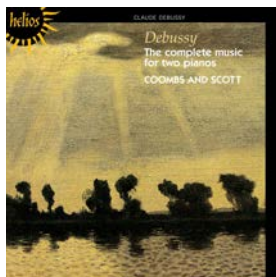
THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67114

'The Florestans, exhibiting their trademark finesse, taste and sensitivity, fully demonstrate why they are one of the most highly prized of new ensembles' (*The Scotsman*) 'It's a lovely recital; I've never been so convinced that the Debussy's worth hearing, and the Ravel is full of delicate delights' (*BBC Music Magazine*) 'A delightful grouping of French trios from the *Gramophone* Award-winning Florestan's, who breathe fresh life into these works ... top of my list' (*Gramophone*) 'Such flair proves The Florestan Trio, if proof is needed, to be among the finest chamber ensembles of the present day. Outstandingly imaginative performances, finely recorded' (*Classic CD*)

BBC MUSIC MAGAZINE 'PICK OF THE MONTH'

CD REVIEW 'DISC OF THE MONTH'



CLAUDE DEBUSSY (1862-1918)

The complete music for two pianos

En blanc et noir

Prélude à l'après-midi d'un faune

Lindaraja

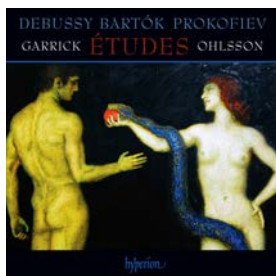
Trois Nocturnes (transcribed by Ravel)

Danse sacrée et danse profane

STEPHEN COOMBS and CHRISTOPHER SCOTT pianos

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55014

'Leads the field in this repertoire. Very highly recommended' (*The Penguin Guide to Compact Discs*) 'Poetically refined performances which fully equal, and in some cases even surpass, distinguished versions of the past' (*CD Review*) 'This recording goes to the very top of my want list' (*Fanfare*, USA) 'These performances are unsurpassed on CD' (*Gramophone*)



CLAUDE DEBUSSY (1862-1918)

Études

Études, L143

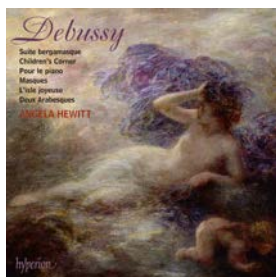
PROKOFIEV Études, Op 2

BARTÓK Études, Sz72 Op 18

GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68080

'Garrick Ohlsson is riding high, and he is positively equestrian in this studious release ... everything here is fascinating and performed with masterly musicianship ... and method' (*Classical Source*) 'Garrick Ohlsson possède un jeu d'une lisibilité remarquable ... il nous offre une belle leçon de piano et une prenante peinture de caractères' (*Diapason*, France)



CLAUDE DEBUSSY (1862-1918)

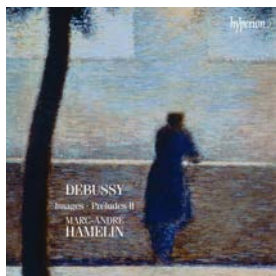
Solo Piano Music

Children's Corner; Suite bergamasque; Danse; Deux Arabesques
Pour le piano; Masques; L'isle joyeuse; La plus que lente

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67898

'This is a Debussy recital that will delight aficionados of the piano as well as those coming to the music for the first time ... the playing is most distinguished ... the 'Passepiéd', with its left-hand staccato phrases, is a perfect example of the Fazioli's 'velvety touch' (*International Record Review*) 'It should come as no surprise that Hewitt is a remarkably fine Debussy pianist. This generously filled disc finds Hewitt utterly persuasive in the three suites at its heart ... Hyperion captures the sound marvellously ... special mention should be made of *Clair de lune*; it is quite an achievement for its lyrical beauty to be heard afresh' (*BBC Music Magazine*) 'An ideal introduction to Debussy ... one that can be enjoyed equally by experienced listeners – thanks to the artless touch and precise colours the Canadian pianist brings to each piece' (*Financial Times*)



CLAUDE DEBUSSY (1862-1918)

Images & Préludes II

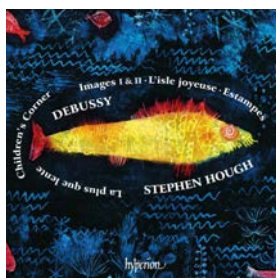
Images: Books I & II

Préludes: Book II

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67920

'Marc-André Hamelin's stature, extraordinary from the start, increases with every new issue. And here in this latest album he subdues his legendary, transcendent technique to convey Debussy's very essence with a surpassing ease and naturalness ... he offers profoundly expressive yet lucid and transparent insights into the composer's teeming imagination ... Hamelin's glistening sonority is flawlessly captured by the Hyperion team. This is a disc to treasure' (*Gramophone*) 'There will always be a special place for playing of Marc-André Hamelin's quality and insight ... with beautifully wrought sound that captures just the right amount of ambient space around a Steinway that must have been prepared by a master technician, seize the day or night with Hamelin at the earliest opportunity. He offers much to learn from as well as to wonder at' (*International Record Review*)



CLAUDE DEBUSSY (1862-1918)

Piano Music

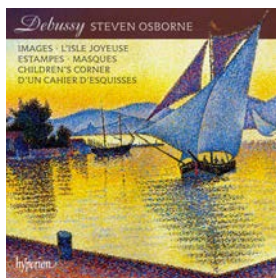
Estampes; Images: Books I & II

Children's Corner; La plus que lente; L'isle joyeuse

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68139

'Anticipation ran high for this album. And its beauties are many and varied. Whether it's the gorgeous delicacy with which he orchestrates the different layers of sound in *Estampes* 'Pagodes', the louché sinuousness of *La plus que lente* ... or the tenderness of 'The Little Shepherd' in *Children's Corner* (*BBC Music Magazine*) 'His account of *L'isle joyeuse* bristles with superbly controlled energy, while those of the two series of *Images* draw on a fabulous palette of keyboard colour' (*The Guardian*) 'Anybody who has caught Hough in a live recital, or heard his scintillating recordings of Saint-Saëns's piano concertos, will know how well the sparkling clarity of French music suits him ... the triptych of *Estampes* sets the tone with clear, atmospheric playing, given an extra warmth in Hyperion's perfectly judged recording ... the snowflakes in *Children's Corner* fall with the softest delicacy' (*Financial Times*)



CLAUDE DEBUSSY (1862-1918)

Piano Music

Masques; ... D'un cahier d'esquisses; L'isle joyeuse

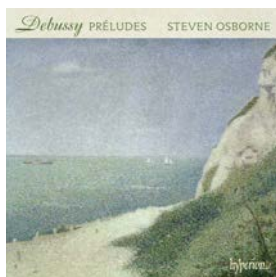
Images: Books I & II

Estampes; Children's Corner

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68161

'Osborne traverses this well-known repertoire with obvious relish, relying on immense musical and technical resources to reveal fresh, unexpected perspectives on music we all thought we knew ... this is music-making of great subtlety and finesse which neither lovers of Debussy and French music nor those who value piano-playing on the highest artistic level will want to miss' (*Gramophone*) 'Osborne has that impish, strange, unpredictable, mercurial, protean element that takes us totally by surprise' (*BBC Record Review*) 'I've always loved the way Steven Osborne plays French music – for the flux and febrile atmosphere, yes, but more for the rigour and steel. Forget any clichés of hazy impressionism, Osborne brings directness and muscle' (*The Guardian*) 'Osborne is immaculate, as passionate as precise' (*The Sunday Times*)



CLAUDE DEBUSSY (1862-1918)

The complete Préludes

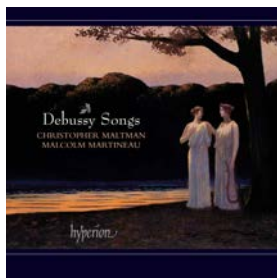
Préludes: Books I and II

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67530

'A good recording of the Debussy *Préludes* should feel like an occasion, and Steven Osborne delivers. His playing seeps with atmosphere and he delves deep into the composer's sound world. There is throughout the sense of going on a journey, even awe, to Osborne's interpretations. Beautifully recorded, this is total-immersion Debussy' (*Gramophone*) 'His playing has the same luminous precision as the Seurat painting *Beach at Bas Batin* on the booklet cover. Just as the painter [turns his] Divisionist dots into shimmering pictures, so Osborne uses Debussy's immaculately etched notes to do the same. It offers the rare pleasure that can be given only by someone who knows exactly what he is doing' (*International Record Review*) 'The finesse that Steven Osborne infallibly brings to his playing pays winning dividends on this recording of the two books of Debussy's *Préludes*' (*The Daily Telegraph*)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



CLAUDE DEBUSSY (1862-1918)

Songs – 1

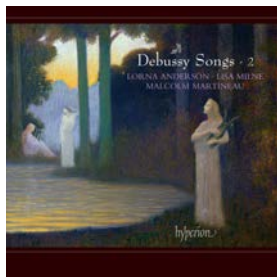
Nuit d'étoiles; Fleur des blés; Voici que le printemps (Romance)
Mandoline; Cinq Poèmes de Baudelaire; Les angélus
Romance; Les cloches; Trois Mélodies

Fêtes galantes II; Trois Ballades de François Villon

CHRISTOPHER MALTMAN baritone, MALCOLM MARTINEAU piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67357

'With a singer of Christopher Maltman's quality these songs are presented here about as beautifully as they could be. He produces a lovely, light French sound (reminding me distinctly of Gérard Souzay) (*Manchester Evening News*) 'On the present disc, Maltman distinguishes himself beyond expectation in the realm of French Mélodie, singing throughout with elegance, conviction, communicativeness, specific attention to the text, and unblemished technical security, all utterly without mannerism, in a varied program spanning 30 years (1880-1910) of Debussy song. ... You should go out and buy it right now' (*Fanfare*, USA)



CLAUDE DEBUSSY (1862-1918)

Songs – 2

Fêtes galantes I; Proses lyriques
Chansons de Bilitis; Ariettes oubliées
Trois Chansons de France; Trois Poèmes de Mallarmé

LORNA ANDERSON soprano, LISA MILNE soprano

MALCOLM MARTINEAU piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67883

'Malcolm Martineau's nuanced pianism partners Lorna Anderson and Lisa Milne in a sequence spanning most of Debussy's creative life ... Anderson effortlessly glides through Debussy's limpid, lengthy phrases, while Milne's shivering sense of wonder is Mélisande-like in its pent-up excitement' (*BBC Music Magazine*) 'A collection of 22 of some of the greatest of all French songs ... what a wealth of imagery with which the composer challenges his singer ... details are meticulously observed, everywhere. This is a true collaboration' (*International Record Review*)



CLAUDE DEBUSSY (1862-1918)

Songs – 3

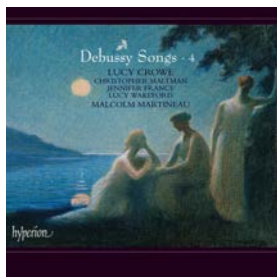
Musique; Romance; La romance d'Ariel; Regret; L'archet; Chanson triste
Les baisers d'amour; Les Elfes; Aimons-nous et dormons; Souhait; Sérénade
Rêverie; La Belle au Bois dormant; Il dort encore; Les roses; Pierrot
Les baisers; Dans le jardin; Le lilas; Caprice; Zéphyr; Fête galante
Le promenoir des deux amants; Paysage sentimental

JENNIFER FRANCE soprano, MALCOLM MARTINEAU piano

with JONATHAN MCGOVERN baritone

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68016

'Jennifer France sounds both charming and convinced, and her slightly soubretteish but always attractive sound (unfazed by the occasional stratospheric top note that Debussy evidently threw in, further to entice Mme Vasnier) adds a proper note of youthful abandon, just what these early settings need to bring them to life. Praise is also due to Malcolm Martineau for his total empathy with the always atmospheric but by no means easy accompaniments. The recorded sound is ideal' (*International Record Review*)



CLAUDE DEBUSSY (1862-1918)

Songs – 4

Tragédie; Jane; Rondeau; Rondel chinois; La fille aux cheveux de lin;
Arabesque No 1; Les papillons; Séguillide; Nuits blanches; Fantoques (1st version); En sourdine (1st version); Mandoline; Clair de lune (1st version);
Pantomime; Flots, palmes, sables; Coquetterie posthume; Chanson espagnole; Apparition; Beau soir; Noël des enfants qui n'ont plus de maisons

LUCY CROWE soprano, MALCOLM MARTINEAU piano

with JENNIFER FRANCE soprano, CHRISTOPHER MALTMAN baritone
LUCY WAKEFORD harp

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68075

'In wonderful voice throughout, Crowe very much makes this repertory her own. Ascents into the stratospheres are all beautifully and securely accomplished, and those long melismas are tautly controlled and always expressive ... Martineau, who has been the series' presiding genius, is a flawless Debussy interpreter, meanwhile, playing with infinite subtlety, nuance and colour. Exceptional' (*Gramophone*)



ABEL DECAUX (1869-1943)

Clairs de lune

Clairs de lune

PAUL DUKAS Piano Sonata in E flat minor

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67513

'Although this is a marvellous issue, and yet another distinguished addition to Hamelin's swift-growing discography' (*International Record Review*) 'This is edgy stuff, played with tenderness and flamboyance, atmospherically recorded' (*BBC Music Magazine*) 'Hamelin, one hardly needs to say, makes light of any difficulty, clarifying complex textures and subtly highlighting different voices with myriad keyboard colours ... this performance has expressive power and intense emotional involvement that make it one of his most successful recordings – and that is saying something' (*Gramophone*)



FREDERICK DELIUS (1862-1934)

Piano Concerto in C minor

Piano Concerto in C minor (original version)

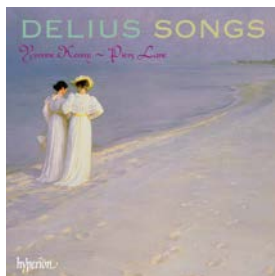
JOHN IRELAND (1879-1962) Legend; Piano Concerto in E flat major

PIERS LANE piano

ULSTER ORCHESTRA / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67296

'Robert Threlfall's notes make a good case for regarding the three-movement original as having a greater validity, and this splendid first recording bears him out ... Piers Lane, an eloquent advocate' (*BBC Music Magazine*) 'This Hyperion newcomer possesses many virtues. Piers Lane responds with nimble sensitivity, David Lloyd-Jones secures a tidy response from the Ulster Orchestra and the performance as a whole has a sparkle, eagerness and snap that are most refreshing' (*Gramophone*) 'Those who are familiar with (and those who have dismissed) Delius's Piano Concerto in the 1907 revision should make the acquaintance of the original version without more ado' (*International Record Review*) 'Lane gives engagingly virtuosic, extrovert and affectionate performances throughout' (*Classic FM Magazine*)



FREDERICK DELIUS (1862-1934)

Songs

Twilight Fancies; Young Venevil; Hidden Love; The Minstrel; The Bird's Story; Cradle Song; The Homeward Way; In the Garden of the Seraglio; Irmelin Rose; Summer Eve; Longing; Sunset; Love's Philosophy; Il pleure dans mon cœur; Le ciel est, par-dessus le toit; La lune blanche; Chanson d'automne; The nightingale has a lyre of gold; I-Brasil; Summer Landscape; So white, so soft, so sweet is she; To Dafodils; O schneller, mein Ross; Aus deinen Augen fließen meine Lieder; Summer Nights

YVONNE KENNY soprano, PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67594

'Kenny's voice remains a peachy, beautiful implement ... she brings sensual colours to both word and tone; and she relishes the decadent voluptuousness of Verlaine's French ... balance of voice and piano is ideal' (*International Record Review*) 'Kenny's control of line is rock solid and her way with the music's shifting moods admirably precise. Piers Lane's accompaniments, too, are immaculate' (*Classic FM Magazine*)



CARL DITTERS VON DITTERSDORF (1739-1799)

Double Bass Concertos

Double Bass Concerto No 1 in D major, Krebs 171

Double Bass Concerto No 2 in D major, Krebs 172

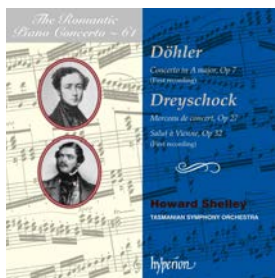
JOHANN BAPTIST VANHAL (1739-1813) Double Bass Concerto in D major

CHI-CHI NWANOKU double bass

SWEDISH CHAMBER ORCHESTRA / PAUL GOODWIN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67179

'A most enjoyable disc' (*BBC Music Magazine*) 'Nwanoku's playing is both athletic and eloquent in these appealing bass concertos. [She] plays her solo music with due vivacity and skill ... as graceful as can be imagined on her instrument. Paul Goodwin's neat and sympathetic accompaniments, his leisurely pacing and his judicious balance ... make this disc even more appealing' (*Gramophone*) 'An elegant performance. Beautifully played and phrased by Nwanoku, who reveals the lyrical potential of the solo bass' (*The Strad*) 'Chi-Chi Nwanoku is a delightful soloist. [Her] light-as-air sound and technical clarity are a continual source of pleasure' (*International Record Review*)



THEODOR DÖHLER (1814-1856)

Piano Concerto

Piano Concerto in A major, Op 7

ALEXANDER DREYSCHOCK (1818-1869) Salut à Vienne 'Rondo brillant'

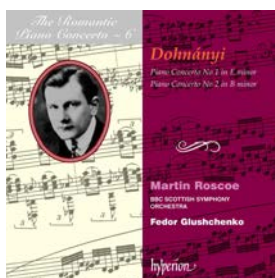
Morceau de concert in C minor, Op 27

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67590

'Howard Shelley, joyously familiar to collectors of this series, negotiates the coruscating arabesques, trills, repeated notes, thirds and what not with great aplomb, synchronising the orchestral accompaniment with remarkable skill even in rubato places where you'd think both hands were more full ... brilliant, as ever ... adventurous newcomers should hop aboard, instantly. Another Hyperion triumph' (*International Record Review*) 'Played like this with virtuosic panache and total conviction, these pieces sound like neglected masterworks' (*BBC Music Magazine*) 'These works offer a fascinating backdrop to the greatest masterpieces of the age. And you couldn't imagine a finer advocate than Howard Shelley' (*Gramophone*)



ERNŐ (ERNST VON) DOHNÁNYI (1877-1960)

The Piano Concertos

Piano Concerto No 1 in E minor, Op 5

Piano Concerto No 2 in B minor, Op 42

MARTIN ROSCOE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / FEDOR GLUSHCHENKO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66684

'Roscoe's superbly authoritative performances are majestic and glittering as required' (*Gramophone*) 'Both soloist and orchestra, not to mention the recording itself, rise gloriously to the music's challenges' (*Soundscape*, Australia)

BBC MUSIC MAGAZINE BEST OF THE YEAR



ERNŐ (ERNST VON) DOHNÁNYI (1877-1960)

Piano Quintets & Serenade

Piano Quintet No 1 in C minor, Op 1

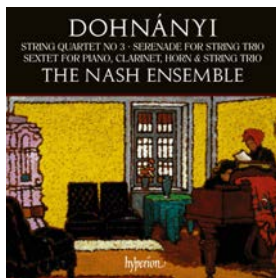
Piano Quintet No 2 in E flat minor, Op 26

Serenade for string trio in C major, Op 10

THE SCHUBERT ENSEMBLE OF LONDON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55412

'Fresh, vital and spirited performances' (*BBC Music Magazine*) 'Soaring performances ... a stunning recording ... this disc is easily recommended' (*Fanfare, USA*) 'This excellent group plays with calm confidence throughout and features some notably silvery violin tone. A delightful disc' (*Hi-Fi News*) 'A clear three-star recommendation' (*The Penguin Guide to Compact Discs*)



ERNŐ (ERNST VON) DOHNÁNYI (1877-1960)

String Quartet, Serenade & Sextet

Serenade for string trio in C major, Op 10

String Quartet No 3 in A minor, Op 33

Sextet for piano, clarinet, horn and string trio in C major, Op 37

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68215

'A lovely recording ... a perfect vehicle for the current incarnation of The Nash Ensemble and they don't disappoint' (*BBC Record Review*) 'It's a gloriously overripe, at times rapturous interpretation, and I'm smitten by it. If you've never taken to Dohnányi's music before, these performances should win you over. If you're already a convert, you'll want this' (*Gramophone*) 'Few record companies seem to be holding such a candle for Dohnányi's chamber music as Hyperion ... The Nash Ensemble triumphantly surmounts all the technical challenges while projecting absolute enjoyment of and devotion to the music' (*BBC Music Magazine*)



ERNŐ (ERNST VON) DOHNÁNYI (1877-1960)

Serenade for string trio

Serenade in C major for String Trio, Op 10

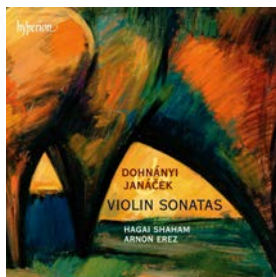
ARNOLD SCHOENBERG (1874-1951) String Trio, Op 45

BOHUSLAV MARTINŮ (1890-1959) String Trio No 2

LEOPOLD STRING TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67429

'The Leopold String Trio have no fear of the competition. Theirs is a very impressive achievement and the coupling of these three works is, I think, unique. Enterprising lovers of chamber music should not hesitate. Strongly recommended' (*International Record Review*) 'This warmly engineered recording from The Leopold String Trio must rank amongst the finest ever committed to disc, the players relishing every opportunity to demonstrate their individual virtuosity whilst at the same time ensuring that subtlety of nuance and variety of texture are the order of the day' (*BBC Music Magazine*) 'The Leopold Trio have their own strengths, not least a warm, pooled tone, a relaxed demeanour and an ability to search out the subtler aspects of the score. The sound is consistently excellent ... a confident recommendation' (*Gramophone*)



ERNŐ (ERNST VON) DOHNÁNYI (1877-1960)

Violin Sonata

Violin Sonata in C sharp minor, Op 21; Rurallia hungarica, Op 32c

Romanza, from Orchestral Suite No 1, Op 19, arr. Heifetz

JANÁČEK Violin Sonata, JW VII/7, including discarded Allegro movement

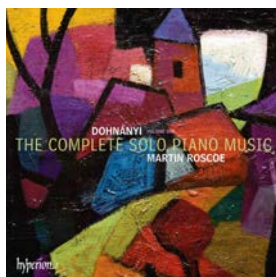
Dumka, JW VII/4; Romance, JW VII/3

Listek odvanutý 'A blown-away leaf', from 'On the overgrown path', arr. Štědřon

HAGAI SHAHAM violin, ARNON EREZ piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67699

'The strongly Brahmsian Sonata is given a warm and affectionate reading, the central variation movement imaginatively characterised with Shaham's honeyed tone proving an ideal foil for Arnon Erez's bold and dynamic piano playing. But it's the more folksy *Rurallia hungarica* that draws the most compelling performance, Shaham negotiating the challenging violin pyrotechnics of the outer movements with impressive powerhouse playing as well as delivering a wonderfully atmospheric Andante rubato alla Zingaresca' (*BBC Music Magazine*)



ERNŐ (ERNST VON) DOHNÁNYI (1877-1960)

The Complete Solo Piano Music – 1

Four Rhapsodies, Op 11; Winterreigen 'Ten Bagatelles', Op 13

Pastorale 'Hungarian Christmas Song'

Three Singular Pieces, Op 44; Waltz from Delibes' Coppélia

MARTIN ROSCOE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67871

'The auspices are good even before you press the play button ... a master pianist who has thoroughly immersed himself in the composer for years ... a particularly happy start to the series' (*Gramophone*) 'Martin Roscoe performs these memorable virtuoso showpieces with tremendous panache and musical sensitivity ... Roscoe's control of timbre is utterly magical ... a charismatic and witty performance' (*BBC Music Magazine*) 'Roscoe's immaculate pianism, probing musical imagination and, above all, sympathy with Dohnányi's expressive ways and means make him the ideal interpreter for such a comprehensive retrospective' (*International Record Review*) 'Roscoe finds the ideal blend of lightness and broad lyrical sweep ... a programme that refreshes some gorgeous, unjustly neglected music' (*The Daily Telegraph*)



ERNŐ (ERNST VON) DOHNÁNYI (1877-1960)

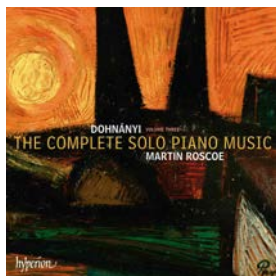
The Complete Solo Piano Music – 2

Four Piano Pieces, Op 2; Variations and Fugue on a theme of EG, Op 4
Humoresques in the form of a suite, Op 17; Valse nobles (after Schubert)

MARTIN ROSCOE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67932

'Connoisseurs of late Romanticism and aficionados of early twentieth-century music all owe Martin Roscoe an immense debt of gratitude ... it would be difficult to overpraise Roscoe's accomplishment ... the music simply flows unimpeded and we are left to bask in Dohnányi, whose music, at its very least, is always subtle, charming, cultivated and immensely communicative. Very warmly recommended' (*International Record Review*) 'You can't help but be impressed by Dohnányi's compositional assuredness ... all performed with consummate technical mastery and musical insight' (*BBC Music Magazine*) 'Roscoe's ongoing Hyperion series is cause for celebration ... Roscoe yields nothing to the composer as pianist, a testament to his stature in this repertoire ... a project of major significance' (*International Piano*)



ERNŐ (ERNST VON) DOHNÁNYI (1877-1960)

The Complete Solo Piano Music – 3

Ruralia hungarica, Op 32a

Variations on a Hungarian Folksong, Op 29

Three Pieces, Op 23; Gavotte and Musette in B flat

DELIBES/DOHNÁNYI Naila Waltz

STRAUSS/DOHNÁNYI Schatzwalzer, Op 418; Du und Du, Op 367

MARTIN ROSCOE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68033

'Martin Roscoe's Dohnányi series on Hyperion is a remarkable venture, and one clearly born of love for this composer' (*International Piano*) 'It's an enormously attractive work, by turns exhilarating, as in the obsessive rhythms of the Presto second movement, and rhapsodic, as in the warmly atmospheric melismatic patterns of the Adagio sixth movement. Roscoe relishes these contrasts in mood with playing that is both exuberant and expressive' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



ERNŐ (ERNST VON) DOHNÁNYI (1877-1960)

The Complete Solo Piano Music – 4

Suite in the olden style, Op 24

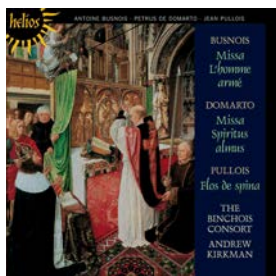
Six Concert Études, Op 28; Six Pieces, Op 41

Passacaglia in E flat minor, Op 6; Rondo alla Zingarese (after Brahms)

MARTIN ROSCOE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68054

Available Friday 1 March 2019



PETRUS DE DOMARTO (fl1450)

Missa Spiritus almus

Missa Spiritus almus

BUSNOIS Missa L'homme armé; Anima mea liquefacta est; Gaude celestis

JEAN PULLOIS Flos de spina

THE BINCHOIS CONSORT / ANDREW KIRKMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55288

'The performance is absolutely outstanding ... perfectly tuned and finding the singers responding to every nuance of this marvellous work' (*Goldberg*) 'This is musicianship of a very high order, transcending specialisms' (*Gramophone*) 'Richly eloquent, superbly sung performances' (*The Independent*) 'An important and rewarding release' (*International Record Review*) 'The challenges of this brilliant work are well handled by The Binchois Consort' (*BBC Music Magazine*) 'The performance is a triumph' (*Fanfare*, USA)

GRAMOPHONE EDITOR'S CHOICE



JONATHAN DOVE (b1959)

Choral Music

Bless the Lord, O my soul; Missa brevis; I am the day

Wellcome, all wonders in one sight!; The Star-Song

The Three Kings; Run, shepherds, run!; Ecce beatam lucem

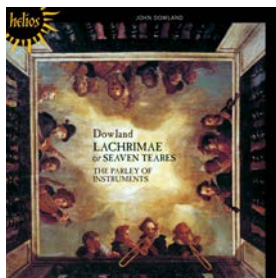
In beauty may I walk; Seek him that maketh the seven stars; Into thy hands

JONATHAN VAUGHN organ

WELLS CATHEDRAL CHOIR / MATTHEW OWENS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67768

'Dove's fresh, diatonic idiom is coupled to a matchless sense of word-setting ... he writes most gratefully for the voice, with the intensity of Kenneth Leighton, the bravura of Britten and the timeless ecstasy of Taverner ... the Wells choristers tackle everything with aplomb, élan and evident enjoyment' (*Gramophone*) 'Wells is currently enjoying a superb top line, rewardingly displayed in this collection of Dove's radiant choral works' (*The Observer*) 'Wells must currently stand as England's finest cathedral choir ... this disc offers some moments of pure magic and many truly uplifting experiences' (*International Record Review*)



JOHN DOWLAND (1563-1626)

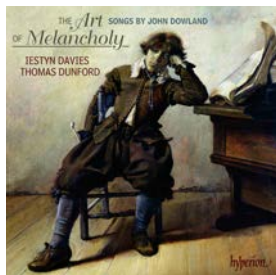
Lachrimae

Lachrimae, or Seaven Teares

THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55339

'Outstanding' (*Early Music*) 'The unique features, superb playing, recording and annotation make this an issue of unusual interest and irresistible attraction' (*Gramophone*) 'Excellent recording, the disc makes for an intriguing and valuable supplement that should be heard by anyone wishing to expand their understanding of this marvellous music' (*Goldberg*)



JOHN DOWLAND (1563-1626)

The Art of Melancholy

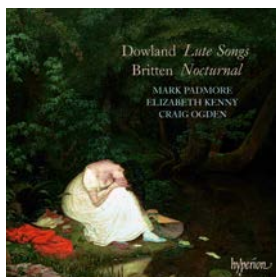
Songs by John Dowland

Sorrow, stay, lend true repentant tears; Come again, sweet love doth now invite; Go, crystal tears; Mrs Winter's Jump; I saw my lady weep; Flow, my tears, fall from your springs; Can she excuse my wrongs?; Behold a wonder here; Semper Dowland semper dolens; In darkness let me dwell; Time stands still; All ye whom Love or Fortune hath betrayed; Say, Love, if ever thou didst find; Lachrimae; Come away, come sweet love; Shall I strive with words to move?; Burst forth, my tears; Fortune my Foe; Come, heavy Sleep; Now, oh now I needs must part – The Frog Galliard

IESTYN DAVIES countertenor, THOMAS DUNFORD lute

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68007

'This is Dowland to treasure' (*Gramophone*) 'Sophistication and refinement inform every note of Iestyn Davies and Thomas Dunford's recital' (*BBC Music Magazine*)



JOHN DOWLAND (1563-1626)

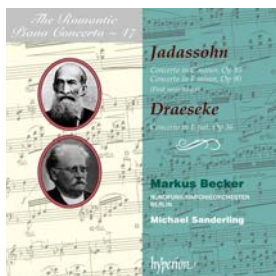
Lute Songs

Unquiet thoughts; Say, Love, if ever thou didst find; Sorrow, stay!; Away with these self-loving lads; Come again! sweet love; Flow, my tears; I must complain; If my complaints could passions move; What if I never speed?; To ask for all thy love; Come, heavy Sleep; Now, O now, I needs must part; In darkness let me dwell; Fantasia No 7; Sleep, wayward thoughts; Captain Digorie Piper's Galliard; BRITTEN Nocturnal after John Dowland, Op 70

ELIZABETH KENNY lute, MARK PADMORE tenor, with CRAIG OGDEN guitar

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67648

'This fascinating release does more than raise the standard of Dowland interpretation yet another notch: it also helps to contextualise the composer in relation to both his own time and ours ... Mark Padmore again shows why he is one of today's finest tenors' (*Gramophone*) 'A simply brilliant disc. I can't praise it enough. A bronze Liz Kenny should be on the empty plinth in Trafalgar Square, in my opinion' (*Early Music News*)



FELIX DRAESEKE (1835-1913)

Piano Concerto

Piano Concerto in E flat major, Op 36

JADASSOHN Piano Concerto No 1 in C minor, Op 89

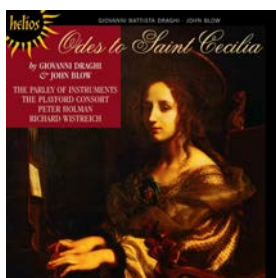
Piano Concerto No 2 in F minor, Op 90

MARKUS BECKER piano

RUNDFUNK-SINFONIEORCHESTER BERLIN / MICHAEL SANDERLING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67636

'Hyperion's A-team for concertos (Andrew Keener and Simon Eadon) is on top form, while the Berlin orchestra and Michael Sanderling provide crisp support for the sparkling and industrious Markus Becker who leaves the impression not only of having an affection for the three works but also that he has been playing them all his life' (*Gramophone*) 'Altogether an enjoyable disc for those who would explore the unrequited byways of Romanticism' (*BBC Music Magazine*) 'Markus Becker delivers heroic accounts of all three concertos, and Michael Sanderling's Berlin musicians bring buoyant orchestral textures to the mix' (*International Piano Magazine*)



GIOVANNI BATTISTA DRAGHI (c1640-1708)

Ode to Saint Cecilia

From harmony, from heav'nly harmony (1687)

JOHN BLOW (1649-1708) The glorious day is come (1691)

SUZIE LE BLANC soprano, JOSEPH CORNWELL tenor, MICHAEL CHANCE

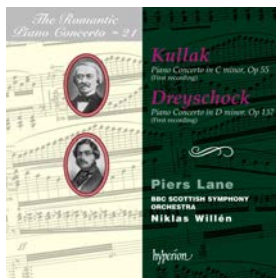
countertenor, JOZIC KOC bass, RICHARD WISTREICH bass

THE PLAYFORD CONSORT, THE PARLEY OF INSTRUMENTS /

PETER HOLMAN, RICHARD WISTREICH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55257

'As ever, the disc is a revelation ... once heard this infectious music is not easily forgotten, which is a tribute to the enthusiasm and conviction of the performances' (*Classic CD*)



ALEXANDER DREYSCHOCK (1818-1869)

Piano Concerto

Piano Concerto in D minor, Op 137

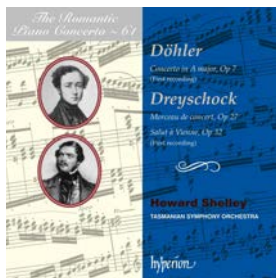
THEODOR KULLAK (1818-1882) Piano Concerto in C minor, Op 55

PIERS LANE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / NIKLAS WILLÉN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67086

'Delightful concertos. Kullak's in particular strikes me as a gem. Piers Lane plays both with dexterity and wit. A winner' (*The Sunday Times*) 'I can't stop playing the disc: the anticipation of a number of ear-tickling passages, notably in the Kullak, is too delicious for words. Effervescent, lightweight music transformed into entertaining and compelling minor masterpieces' (*Classic CD*) 'Performed with the kind of zestful spirit and communicative flair that his rightly won this series so many plaudits' (*Gramophone*) 'This is one of the very finest of Hyperion's 'Romantic Piano Concertos' series' (*The Penguin Guide to Compact Discs*)



ALEXANDER DREYSCHOCK (1818-1869)

Salut à Vienne & Morceau de concert

Morceau de concert in C minor, Op 27; Salut à Vienne 'Rondo brillant'

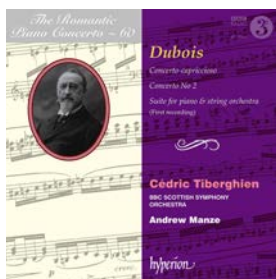
THEODOR DÖHLER (1814-1856) Piano Concerto in A major, Op 7

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67950

'These works offer a fascinating backdrop to the greatest masterpieces of the age. And you couldn't imagine a finer advocate than Howard Shelley, who is not only palpably committed to the cause (enthusing the Tasmanian Symphony Orchestra in the process) but who has both the dexterity and the musicality to make the best possible case for this music. Mention should be made, too, of the entertaining and informative notes by Jeremy Nicholas' (*Gramophone*) 'Howard Shelley, joyously familiar to collectors of this series, negotiates the coruscating arabesques, trills, repeated notes, thirds and what not with great aplomb, synchronising the orchestral accompaniment with remarkable skill even in rubato places where you'd think both hands were more than full ... another Hyperion triumph' (*International Record Review*)



THÉODORE DUBOIS (1837-1924)

Piano Concertos

Concerto-capriccioso in C minor; Piano Concerto No 2 in F minor

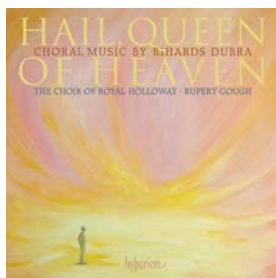
Suite for piano and string orchestra in F minor

CÉDRIC TIBERGHIEEN piano

BBC SCOTTISH SYMPHONY ORCHESTRA / ANDREW MANZE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67931

'Dubois composed continually, and thanks to this expertly played, recorded and presented Hyperion production, we can now hear what his piano music actually sounds like ... Cédric Tiberghien's modern grand sparkles ... Andrew Manze and the BBC Scottish Symphony Orchestra offer sterling support ... congratulations to Hyperion on yet another splendid production' (*International Record Review*) 'Appealing melodic invention and imaginative orchestration ... the Concerto-capriccioso unfolds with a continuous plethora of ideas eagerly taken up by Cédric Tiberghien and the ever-alert Andrew Manze ... Hyperion's customary top-drawer recording' (*Gramophone*) 'Dubois' music - beautifully crafted, highly tuneful and harmonically daring - gains a new stature here' (*The Observer*)



RIHARDS DUBRA (b1964)

Hail, Queen of Heaven

Oculus non vidit; Ave Maria I & II; Miserere mei; Hail, Queen of Heaven

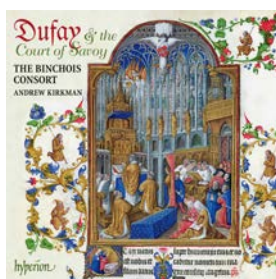
Duo Seraphim; Felix namque es; Stetit Angelus; Gloria Patri

Missa de Spiritu Sancto; Hodie Christus natus est; Ubi caritas

ROYAL HOLLOWAY CHOIR / RUPERT GOUGH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67799

'Royal Holloway's fabulous choristers and their inspired conductor convey the purity and spiritual fervour of Dubra's ear-catching output' (*Classic FM Magazine*) 'Sound moments of raptural texture (such as the word 'Christ' in *Hail, Queen of Heaven*, by the far the most substantial piece on this programme) ... Dubra's natural home is a mood of controlled meditation and lyrical clarity ... this style is well handled by the Choir of Royal Holloway, whose clean-edged sound, under Gough's sympathetic direction, warms to the generous acoustic of St Alban's, Holborn' (*Gramophone*)



GUILLAUME DUFAY (1397-1474)

Dufay & the Court of Savoy

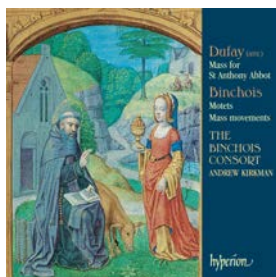
Missa Se la face ay pale; Propers for St Maurice

Magnanime gentis; O très piteux; Se la face ay pale a 4

THE BINCHOIS CONSORT / ANDREW KIRKMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67715

'Dufay was one of the greatest composers of the 15th century ... half a dozen recordings of Dufay's *Missa Se la face* are available but Kirkman's sweeps the board ... performances of great clarity, pliancy and historical value ... a confirming display of excellence and insight' (*BBC Music Magazine*) 'Dufay's *Missa Se la face ay pale* provides the backbone for this gloriously performed disc from the eight male voices of the pure-toned Binchois Consort. Contrasting motets and mass propers, works of sublime clarity, are rewardingly interspersed ... the results are mesmerising' (*The Observer*) 'Se la face ay pale remains Dufay's most approachable mass ... this is easy, effortless musicianship ... the balance is superb, and all lines are presented in a free and supple manner that projects the music very well' (*Gramophone*) 'This ensemble has now recorded five masses credited to Dufay, an achievement of considerable stature' (*Fanfare*, USA)



GUILLAUME DUFAY (1397-1474)

Mass for St Anthony Abbot

DUFAY (attr.) Mass for St Anthony Abbot; ANONYMOUS Orabat Dei famulus
BINCHOIS Domitor Hectoris; Kyrie; Sanctus; Agnus Dei; Nove cantum melodie
THE BINCHOIS CONSORT / ANDREW KIRKMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67474

'The Binchois Consort have by now established themselves as pre-eminent interpreters of Dufay's sacred music. Andrew Kirkman has an unfailing touch in matters of tempo, rhythm and vocal balance. The all-male voices are svelte, polished and immaculately in tune. The Consort's beautifully burnished tone is well served by the sympathetic acoustic of All Saints Church, Tooting, faithfully captured by Hyperion's engineers. Add to these an unusually expansive and informative set of booklet essays by Philip Weller and the whole package is irresistible' (*International Record Review*) 'This is music of spellbinding beauty, and Kirkman's team deliver it superbly' (*The Times*) 'This is exquisite, intricate music, and The Binchois Consort are ideal interpreters of its subtleties – and they're even more persuasive in the motets and Mass movements by their namesake' (*The Independent*)



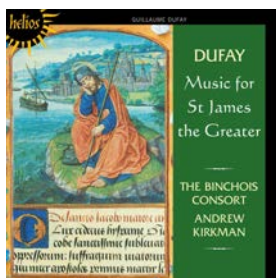
GUILLAUME DUFAY (1397-1474)

Missa Puisque je vis

DUFAY (attr.) Missa Puisque je vis; Ave regina caelorum
LOYSET COMPERE (c1445-1518) Omnium bonorum plena
ANONYMOUS Concede nobis, Domine; Salve maris stella
THE BINCHOIS CONSORT / ANDREW KIRKMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55423

'There is no denying the beauty of the performances here. Kirkman's group ... pour forth a golden stream of polyphonic textures captured in close and careful sound' (*American Record Guide*) 'As ever with this ensemble the singing is muscular and clean-cut, with Kirkman's direction bringing out every detail' (*Early Music Review*) 'Their small but ground-breaking discography is now beginning to look like one of the most valuable jewels in Hyperion's already fairly glittery crown. In the hands of The Binchois Consort this extraordinarily personal and deeply internal music resonates down the centuries with immense power' (*International Record Review*) 'The poise and control of the performers is apparent everywhere' (*BBC Music Magazine*) 'Elegant performances' (*The Daily Telegraph*)



GUILLAUME DUFAY (1397-1474)

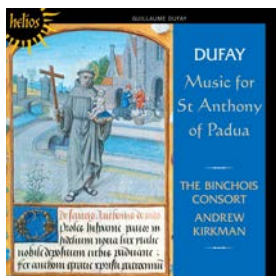
Music for Saint James the Greater

Missa Sancti Jacobi
Rite maiorem Jacobum canamus / Arcibus summis miseri reclusi
Balsamus et munda cera; Gloria; Credo; Apostolo glorioso
THE BINCHOIS CONSORT / ANDREW KIRKMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55272

'This is Dufay as I have always wanted to hear him ... as close to a perfect Dufay CD as I have ever heard ... so utterly compelling is this recording that I can imagine it acquiring cult status' (*Gramophone*) 'Superb' (*BBC Music Magazine*) 'Cette interprétation est pétrée d'une humanité confondante qui m'a laissé coi' (*Répertoire*, France) 'La vitalité et l'éclat sont magnifiquement rendus dans cette interprétation anglo-saxonne qui impose un bel équilibre entre l'euphorie sensuelle habituelle de ses chœurs a capella et le dynamisme d'une lecture expressive et claire' (*Diapason*, France)

GRAMOPHONE AWARD WINNER / DIAPASON D'OR



GUILLAUME DUFAY (1397-1474)

Music for Saint Anthony of Padua

Missa de S Anthonii de Padua
O proles Hispaniae / O sidus Hispaniae
THE BINCHOIS CONSORT / ANDREW KIRKMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55271

'A felicitous marriage of scholarship and first-rate musicianship' (*Soundscape*, Australia)

GRAMOPHONE CRITICS' CHOICE



PAUL DUKAS (1865-1935)

Piano Sonata

Piano Sonata in E flat minor
ABEL DECAUX Clairs de lune
MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67513

'Hamelin plays it [Dukas] fabulously, surmounting its various challenges with ease, achieving just the right note of tender intimacy – in contrast to the rest of the work – in the slow movement. He is tremendously exciting in the Scherzo, but above all he expounds the vast architecture and drama of the finale as few have managed to ... altogether this is a marvellous issue, and yet another distinguished addition to Hamelin's swift-growing discography' (*International Record Review*) 'Dukas's four long movements present pianists with an unusual challenge. The music doesn't show off technique, but it's nonetheless fiendish to play, and unless delivered by a thinking virtuoso it sounds rather unspectacular. A clear case of "send for Hamelin"' (*BBC Music Magazine*) 'One of the under-appreciated masterpieces of the French piano repertoire, and it is also a perfect showcase for Hamelin's extraordinary keyboard talents' (*The Guardian*)



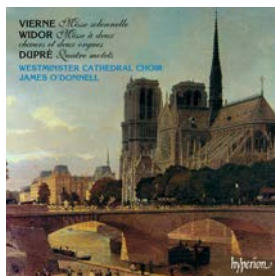
HENRI DUPARC (1848-1933)

The songs of Henri Duparc

L'invitation au voyage; Extase; Testament; Chanson triste; Élégie
Au pays où se fait la guerre; La vie antérieure; Romance de Mignon
Sérénade florentine; La vague et la cloche; Phidylé
Le manoir de Rosemonde; Lamento; Soupir; Sérénade; Le galop; La fuite
SARAH WALKER mezzo-soprano, SIR THOMAS ALLEN baritone
ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66323

'The Hyperion issue is as near an ideal Duparc record as could be' (*The Penguin Guide to Compact Discs*)
'Another impressive first for Hyperion. There are few singers in Britain today more at home in the French language, and both are well attuned to Duparc's subtle and refined musical world' (*BBC Record Review*)



MARCEL DUPRÉ (1886-1971)

Dupré Motets

Quatre Motets, Op 9

VIERNE Messe solennelle in C sharp minor, Op 16; Tantum ergo; Ave Maria
WIDOR Messe à deux chœurs et deux orgues, Op 36

Tu es Petrus, Op 23 No 2; Tantum ergo, Op 18 No 1

Surrexist mortuis, Op 23 No 3

WESTMINSTER CATHEDRAL CHOIR

THE HYPERION CHORUS OF BARITONES

JOSEPH CULLEN, ANDREW REID organs / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66898

'There can be little doubt that this release will be one of the recordings of the year and my obeisance goes to all artists involved with this outstanding production' (*Soundscape, Australia*) 'This magnificent disc' (*Gramophone*)



MARCEL DUPRÉ (1886-1971)

Organ Music by Marcel Dupré

Preludes and Fugues, Op 7; Trois Esquisses, Op 41

Placare Christe servilis, Op 38/16; Choral et Fugue, Op 57

Te lucis ante terminum, Op 38/5; Variations sur un vieux Noël, Op 20

Symphonie-Passion, Op 23; Cortège et Litanie, Op 19 No 2

Deuxième Symphonie, Op 26; Allegro deciso (from Evocation, Op 37)

JOHN SCOTT St Paul's Cathedral organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22059

'Here's a spectacular record' (*Classic CD*) 'Thrilling music, thrillingly played' (*BBC Music Magazine*) 'The whole presentation is masterly – superb playing and superb engineering ... a real treat ... stunning ... a revelatory performance, reaching into the very heart if a work in which 'there are dark forces at work' (*Gramophone*) 'Superb' (*International Record Review*)

GRAMOPHONE CRITICS' CHOICE



MAURICE DURUFLÉ (1902-1986)

The Complete Organ Music

Prélude sur l'Introit de l'Épiphanie, Op 13

Prélude et Fugue sur le nom d'Alain, Op 7

Suite pour orgue, Op 5

Scherzo, Op 2

Prélude, Adagio et Choral varié sur le thème du 'Veni Creator', Op 4

Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons, Op 12

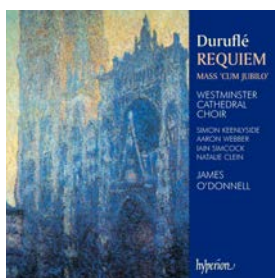
JOHN SCOTT St Paul's Cathedral organ

with the Gentlemen of THE CHOIR OF ST PAUL'S CATHEDRAL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55475

'Brilliantly played' (*CDReview*) 'Recordings and performances are splendid. Scott's playing is technically immaculate and his interpretations are intense and moving' (*Gramophone*)

BBC 'BUILDING A LIBRARY' FIRST CHOICE



MAURICE DURUFLÉ (1902-1986)

Requiem

Requiem, Op 9

Quatre motets sur des thèmes grégoriens, Op 1

Notre père, Op 14

Messe 'Cum jubilo', Op 11

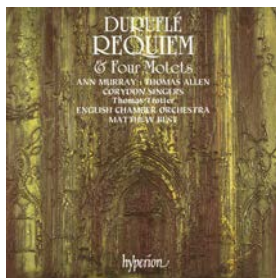
AARON WEBBER treble, SIMON KEENLYSIDE baritone

IAIN SIMCOCK organ, NATALIE CLEIN cello

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66757

'The Westminster Cathedral boys and men carry the lyricism and harmonic luxuriance to an ethereal plane. The choral singing is superb ... helping one to bathe in Duruflé's sumptuous ideas' (*The Daily Telegraph*) 'O'Donnell's achievement becomes the reference point against which future recordings of this repertoire are measured' (*Choir & Organ*)



MAURICE DURUFLÉ (1902-1986)

Requiem

Requiem, Op 9 ('third version')

Quatre motets sur des thèmes grégoriens, Op 1

ANN MURRAY mezzo-soprano, SIR THOMAS ALLEN baritone
CORYDON SINGERS, ENGLISH CHAMBER ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66191

'For my money, remains the finest recorded version of this lovely work in any of its guises ... strongly recommended ... for the beauty of the performance' (*Gramophone*) 'The perfect team of soloists, a glorious sound from both choir and orchestra, a faithful re-creation of the score, and that special something which takes us beyond the notes on the page and creates an atmosphere which best fulfils Duruflé's vision of what a Requiem should be' (*BBC Music Magazine*) 'A wonderfully sympathetic performance ... a heavenly, visionary effect which is amazingly satisfying' (BBC Record Review)

BBC 'CD REVIEW' FIRST CHOICE



MAURICE DURUFLÉ (1902-1986)

Requiem

Requiem, Op 9 ('third version')

FAURÉ Requiem, Op 48 (1893 version)

CORYDON SINGERS

ENGLISH CHAMBER ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67070

'Superb' (*Fanfare, USA*)

GRAMOPHONE RECOMMENDED RECORDING



JAN LADISLAV DUSSEK (1760-1812)

Piano Concertos Opp 1/3, 29 & 70

Piano Concerto in G major, Op 1 No 3

Piano Concerto in C major, Op 29

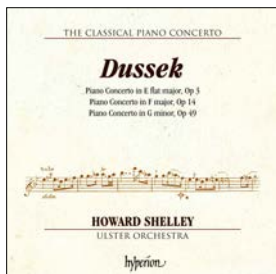
Piano Concerto in E flat major, Op 70

HOWARD SHELLEY piano

ULSTER ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68027

'They are rewarding works ... they sound especially effective in the persuasive hands of Howard Shelley. Shelley's sympathy for that uneasy period just before the romantic explosion is demonstrated by his exemplary recordings of Clementi (among others), and he demonstrates the same kind of expressive tact as a soloist here. Rhythms are consistently alert, the more lyrical passages bloom without excessive romantic milking; passagework is nimble; and most important, he manages to point up the music's harmonic twists without digging his elbows into our sides ... the orchestral players respond deftly, and the engineers have captured the proceedings with Hyperion's expected clarity ... a sure-fire hit' (*International Record Review*)



JAN LADISLAV DUSSEK (1760-1812)

Piano Concertos Opp 3, 14 & 49

Piano Concerto in E flat major, Op 3

Piano Concerto in F major, Op 14

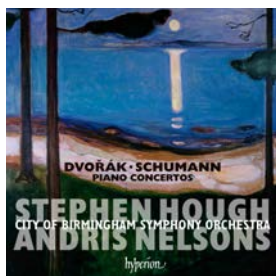
Piano Concerto in G minor, Op 49

HOWARD SHELLEY piano

ULSTER ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68211

Available Friday 31 August 2018



ANTONÍN DVOŘÁK (1841-1904)

Piano Concerto

Piano Concerto in G minor, Op 33

SCHUMANN Piano Concerto in A minor, Op 54

STEPHEN HOUGH piano

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA / ANDRIS NELSONS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68099

'Not only is this CD a further tribute to Stephen Hough's skills as one of the world's finest pianists, but also to the standards achieved by the CBSO under Nelsons' (*Classic FM*) 'Few pianists have championed Dvořák's early concerto, so when a player of Hough's calibre does, one takes notice ... Hough could hardly have more sympathetic partners than the CBSO and Nelsons' (*The Sunday Times*) 'A robust, grand reading that nonetheless leaves room for lyricism and introspection' (*BBC Music Magazine*) 'Some of Stephen Hough's greatest triumphs are to be found in Hyperion's wondrous Romantic Piano Concerto series. In a sense he has returned to that territory with the Dvořák Concerto ... Andris Nelsons and the CBSO clearly relish the symphonic nature of the piece and their playing is one of the great pleasures here' (*Gramophone*)



ANTONÍN DVOŘÁK (1841-1904)

Cello Concertos

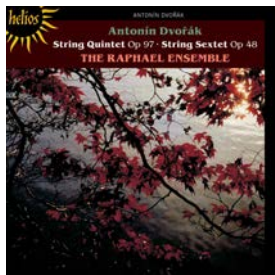
Cello Concerto in B minor, Op 104; Lasst mich allein, Op 82 No 1
Cello Concerto in A major (revised and orchestrated by Günter Raphael)

STEVEN ISSERLIS cello
MAHLER CHAMBER ORCHESTRA / DANIEL HARDING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67917

'Isserlis is on spellbindingly eloquent form in an entrancingly poetic and urgently communicative reading that really does sound like it's being captured on the wing. With his impregnable technical address, sublimely articulate passagework and characteristically mellow, gorgeously singing tone, Isserlis brings to this masterpiece a recreative spark, tumbling fantasy and emotional candour as nourishing as it is touchingly unforced. Happily, Daniel Harding and the Mahler CO are with him every step of the way' (*Gramophone*) 'This performance is remarkably fine and the interaction between soloist and orchestra generates one of the most exciting ensemble performances of recent years' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



ANTONÍN DVOŘÁK (1841-1904)

String Quintet & String Sextet

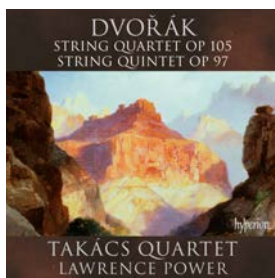
String Quintet in E flat major, Op 97
String Sextet in A major, Op 48

THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55405

'Delightful works, delightfully played' (*Gramophone*)

'Warmly effusive playing, captured in exquisite sound' (*American Record Guide*)



ANTONÍN DVOŘÁK (1841-1904)

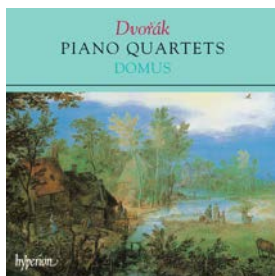
String Quintet & String Quartet

String Quintet in E flat major, Op 97
String Quartet in A flat major, Op 105

TAKÁCS QUARTET
with LAWRENCE POWER viola

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68142

'The pairing of the Takács Quartet and viola player Lawrence Power has already proved a winning one in Brahms and the results are no less seductive in Dvořák ... an entrancing disc' (*Gramophone*) 'Their attention to detail produces constantly arresting textures and the recorded balance allows the all-important viola lines full prominence' (*BBC Music Magazine*) 'The Hungarian-British Takács with Power, our finest native viola player ... play the too rarely heard A flat quartet, Dvořák's later masterpiece of the genre, done con amore and empathy. This life-enhancing music is a tonic' (*The Sunday Times*)



ANTONÍN DVOŘÁK (1841-1904)

Two Piano Quartets

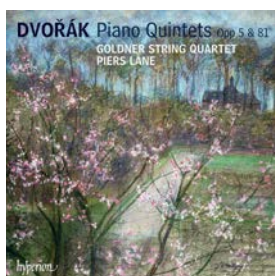
Piano Quartet in D major, B53 (Op 23)
Piano Quartet in E flat major, B162 (Op 87)

DOMUS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66287

'Glorious pieces, and the playing of Domus is little short of inspired. An altogether outstanding chamber music record' (*The Penguin Guide to Compact Discs*) 'One of the most outstanding chamber music records I have heard for some time' (*Gramophone*) 'Performances that are unlikely to be superseded in the near future' (*Music & Musicians*) 'One of the best chamber music CDs in the catalog' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE
PENGUIN GUIDE ROSETTE



ANTONÍN DVOŘÁK (1841-1904)

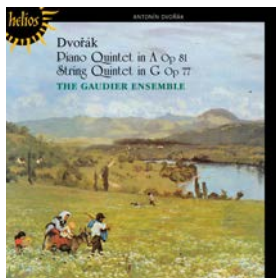
Piano Quintets

Piano Quintet No 1 in A major, Op 5
Piano Quintet No 2 in A major, Op 81

PIERS LANE piano
GOLDNER STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67805

'The performers offer an immensely satisfying and unmannered performance' (*BBC Music Magazine*) 'Ideal balance and intimacy in a beautifully recorded coupling' (*Gramophone*) 'Interpretations which are characterised by much heartiness. I admire the ensemble's rumbustious inclinations in the brisker movements of both quintets, as well as the feeling of space they are able to create in the more songlike phrases ... I happily recommend the recording ... it is undoubtedly a strong contender for those wishing to expand their Dvořák collection' (*International Record Review*) 'This is music to cheer the heart and put a spring in your step' (*The Daily Telegraph*) 'Performed with splendid conviction by Piers Lane and his fellow Australians the Goldner Quartet' (*The Sunday Times*)



ANTONÍN DVOŘÁK (1841-1904)

Piano Quintet & String Quintet

Piano Quintet No 2 in A major, Op 81

String Quintet in G major, Op 77

SUSAN TOMES piano

THE GAUDIER ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55472

'L'homogénéité des instrumentistes, la fraîcheur de l'inspiration, la passion pudique paraissent en pleine lumière' (*Le Monde de la Musique*, France)



ANTONÍN DVOŘÁK (1841-1904)

Piano Trios

Piano Trio in B flat major, B51 (Op 21)

Piano Trio in G minor, B56 (Op 26)

SUK Elegy in D flat major, Op 23

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67572

'The Florestan Trio bring exactly the right kind of interpretative vitality and insight to the table, rejoicing in the music's exuberant dance rhythms and melodic fecundity while ensuring that the various ideas flow into one another with compelling inevitability ... The Florestan are now clear leaders in the Dvořák piano trio stakes' (*International Record Review*) 'The Florestan Trio chose Dvořák's better-known later trios for one of its earliest CDs, and fans have waited patiently for more. At last, we're rewarded with a wonderfully warm and subtle performance from one of the finest trios around ... The Florestan Trio doesn't disappoint with its members' effortless musicianship – a sweetly judged combination of verve and lyricism' (*Classic FM Magazine*)



ANTONÍN DVOŘÁK (1841-1904)

Piano Trios

Piano Trio in F minor, B130 (Op 65)

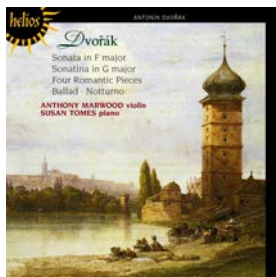
Piano Trio in E minor, B166 (Op 90) 'Dumky'

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66895

'This is a wonderful disc. Another jewel in the heavily-studded Hyperion crown. A richly rewarding treat' (*Classic CD*) 'Musicianly and refined performances that will give much pleasure' (*The Penguin Guide to Compact Discs*) 'Sunny music-making' (*Hi-Fi News*) 'An enchanting disc' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



ANTONÍN DVOŘÁK (1841-1904)

Music for violin & piano

Sonatina in G major, Op 100 B183

Ballad in D minor, Op 15 No 1 B139

Four Romantic Pieces, Op 75 B150

Sonata in F major, Op 57 B106

Notturmo in B major, Op 40 B48a

ANTHONY MARWOOD violin, SUSAN TOMES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55365

'Yet another unimpeachable release from the Hyperion stable' (*Classic CD*)

'This delectable Hyperion release enshrines music-making of sensitivity and eloquence' (*Gramophone*)

CLASSIC CD AWARD



SIR GEORGE DYSON (1883-1964)

Hierusalem & other choral works

Three Songs of Praise

Three Choral Hymns

O praise God in his holiness

Fantasia and ground bass

Hierusalem

ST MICHAEL'S SINGERS, THOMAS TROTTER organ

ROYAL PHILHARMONIC ORCHESTRA / JONATHAN RENNERT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55046

'Hierusalem is a wonderful piece which I would bracket with Finzi's Dies Natalis and Howells's Hymnus Paradisi as one of the best examples of mystical ecstasy which certain British choral works achieve' (*Gramophone*) 'The very beautiful, gently ecstatic Hierusalem ... is such a wonderful score that ... this recording should be on every shelf that cares about 20th-century British music' (*Fanfare*, USA)



PETR EBEN (1929-2007)

Piano Trio

Piano Trio

SMETANA Piano Trio in G minor, Op 15

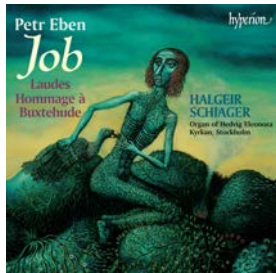
MARTINŮ Piano Trio No 1 'Cinq pièces brèves'

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67730

'An imaginatively planned programme. ... [Eben] the work of a man with a keen ear and a probing spirit. ... this is the sort of score that the Florestans seem to relish, music full of subtle shades, many of them tucked carefully within subsidiary voices. ... this is an excellent programme, beautifully recorded' (*Gramophone*) 'The Florestan Trio give exemplary accounts of the two classic Czech trios ... this is a stimulating programme with recorded sound in the high traditions of the house' (*International Record Review*) 'The Florestan are particularly successful in the two 20th-century trios ... if anything, the Eben is more impressive with the players completely in command of his distinctive and often introspective idiom' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



PETR EBEN (1929-2007)

Organ Music – 1

Laudes; Job; Hommage à Buxtehude

HALGEIR SCHIAGER organ of Hedvig Eleonora Kyrkan, Stockholm

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67194

'This is astonishing music, superbly played and recorded' (*Penguin Guide to Compact Discs*) 'This new series by Hyperion is long overdue, and given the quality of this first volume, should be enormously successful. Programme notes by the composer complete this admirable release by Hyperion, and I for one greatly look forward to hearing more. Excellent' (*The Organ*) 'Halgeir Schiager's performances do this never less than vividly-conceived music proud' (*The Irish Times*) 'Halgeir Schiager's playing is immaculate throughout – imaginatively registered and subtly articulated – and it is hard to imagine a better advocate for these pieces (*Organists' Review*)' 'Halgeir Schiager's performances are just as thrilling as the music: his virtuosity is up to the extortionate demands Eben makes of his technique, and he delivers readings of extraordinary sweep and power. An exceptional disc' (*Fantare, USA*) 'Halgeir Schiager is a player of dazzling technique and the recording is wonderfully spacious' (*Gramophone*)



PETR EBEN (1929-2007)

Organ Music – 2

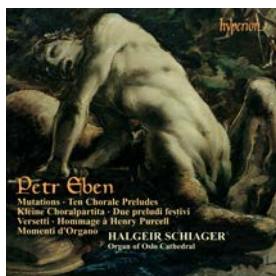
Faust; Four Biblical Dances

HALGEIR SCHIAGER organ of Hedvig Eleonora Kyrkan, Stockholm

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67195

'This second release in the series continues as excellently as the first began. Such performances as these will not fail to win over new followers to the world of contemporary organ music. Followers of Eben's music need look no further than this stunning disc. Highly recommended' (*The Organ*) 'An organ sound of fine linear clarity and stunning visceral impact. Performances are exemplary' (*Fantare, USA*) 'Halgeir Schiager has virtuosity to burn and he tackles these daunting scores with obvious relish – this is startlingly good playing. A winner on every point' (*International Record Review*) 'Imaginative, appealing, well-performed music. ... This impressively recorded disc is strongly recommended' (*Gramophone*) 'Schiager plays the work with real swagger, just what it demands. The sound and flavour of the magnificent instrument of the Eleonora Kyrkan in Stockholm are beautifully captured in the recording' (*BBC Music Magazine*)

NORWEGIAN CRITICS' ANNUAL PRIZE



PETR EBEN (1929-2007)

Organ Music – 3

Hommage à Henry Purcell

Ten Chorale Preludes; Momenti d'Organo

Kleine Choralpartita über 'O Jesu, all mein Leben bist Du'

Versetti

Due Preludi Festivo

Mutationes

HALGEIR SCHIAGER organ of Oslo Cathedral

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67196

'Eben's organ music is a major discovery, full of variety and invention. Heartily recommended ... this CD continues the barnstorming success of the previous two ... a strong recommendation' (*Fantare, USA*) 'A delightful programme of short pieces continues this series devoted to the organ music of a contemporary Czech composer. He could hardly wish for a more sympathetic or more virtuosic interpreter, and the recording renders the splendour of both instruments very vividly' (*Gramophone*)



PETR EBEN (1929-2007)

Organ Music – 4

A Festive Voluntary 'Variations on Good King Wenceslas'

Chorale Fantasy 'Amen, es werde wahr'

Two Chorale Fantasies

Protestant Chorales 'Chorale Variations and Improvisation Models'

Sunday Music

HALGEIR SCHIAGER organ of Hedvig Eleonora Kyrkan, Stockholm

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67197

'Eben's music is uniformly well constructed and reveals the composer's fecund creativity ... the performances here are exemplary. The Norwegian organist Halgeir Schiager is an extremely adept advocate of this repertoire. His playing is precise, colourful, rhythmically alert and sensitive to the structure of the music; above all it is highly virtuosic in its crisp attention to detail ... In short, this disc offers a generous tribute to Petr Eben, and will be a 'must' for devotees of his music' (*International Record Review*) 'Recommended for all organists and aficionados' (*Fantare, USA*)



PETR EBEN (1929-2007)

Organ Music – 5

Landscapes of Patmos for organ and percussion; Prelude 1; Gloria (Prelude 2); Triptychon; Campanae gloriosae; Okna ('Windows') for trumpet and organ
HALGEIR SCHIAGER organ of Hedvig Eleonora Kyrkan, Stockholm
EIRIK RAUDE percussion, JAN FREDRIK CHRISTIANSEN trumpet

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67198

'Hyperion captures the organ of Stockholm's Hedvig Eleonora Church superbly – an object lesson in harnessing clarity and spaciousness in that trickiest of acoustics, the church. Eben is now in his 76th year, and though it's possible his intégrale may yet be incremented, these five volumes of organ music document a highly original voice of our times. In short, they demand to be heard' (*BBC Music Magazine*) 'Schiager has certainly proved his credentials as an advocate of Eben's music ... his impeccable articulation, deft handling of the splendid big manual, 58-stop Grönlands organ of Stockholm's Hedvig Eleonora Church and complete grasp of each score, establish this entire series as a matchless point of reference to Eben's organ music' (*International Record Review*)



SIR EDWARD ELGAR (1857-1934)

Enigma Variations & other orchestral works

Variations for orchestra 'Enigma', Op 36
In the South 'Alassio', Op 50; Carillon, Op 75
Une voix dans le désert, Op 77; Le drapeau belge, Op 79; Pleading, Op 48

FLORENCE DAGUERRE DE HUREAUX narrator

KATE ROYAL soprano, YANN GHIRO clarinet

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68101

'Brabbins proves a comparably unhurried, affectionate and cannily observant guide through Enigma ... an enjoyable and stimulating anthology that Elgarians everywhere should try and hear' (*Gramophone*) 'Brabbins' performance as a whole is a reminder of what a masterpiece of construction 'Enigma' truly is' (*BBC Music Magazine*) 'Martyn Brabbins follows fine, firmly unsentimental, bracingly muscular performances of two of Elgar's best known orchestral works' (*The Guardian*) 'Impressively emotional and dramatic performances by Brabbins ... the entire disc is a collector's item' (*The Sunday Times*)



SIR EDWARD ELGAR (1857-1934)

Cello Concerto

Cello Concerto in E minor, Op 85

SIR WILLIAM WALTON Cello Concerto

GUSTAV HOLST Invocation, H75 Op 19/2; IMOGEN HOLST The fall of the leaf

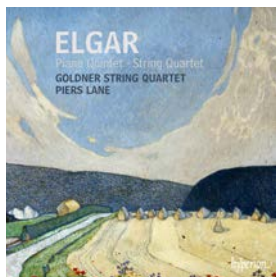
STEVEN ISSERLIS cello

PHILHARMONIA ORCHESTRA / PAAVO JÄRVI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDCA68077

'This is a lovely disc, one to head my list of Christmas presents for musical friends ... Isserlis is the most trenchant and tasteful account of the Elgar to have come my way since Paul Watkins's with Andrew Davis and the BBC Philharmonic ... an unmissable release' (*Gramophone*) 'It's no surprise, perhaps, that Steven Isserlis's latest reading of the Elgar concerto should be special: this is a long-loved, lived-in interpretation in which every superfluity has been scoured away leaving only an extraordinarily pure line of expression' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



SIR EDWARD ELGAR (1857-1934)

Piano Quintet & String Quartet

Piano Quintet in A minor, Op 84; String Quartet in E minor, Op 83

for solo piano: Mina; March in D major; Laura Valse; Impromptu

GOLDNER STRING QUARTET

PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67857

'Two fine Elgar offerings ... such observant, poised and (above all) irresistibly communicative playing' (*Gramophone*) 'This is one of those rare discs that gives pleasure and food for thought in equal measure ... it has rarely been done as well as here ... all round, a new top recommendation' (*BBC Music Magazine*) 'The well-named Goldner Quartet capture those golden sounds – and the piece's elegiac moods – in an exquisitely nuanced way. The Quintet, more extrovert despite its moving adagio, gets brilliant playing from Lane' (*The Sunday Times*) 'Played with distinction, and with a secure grasp of the give and take of pulse that is integral to Elgar's music' (*The Daily Telegraph*)

GRAMOPHONE CRITICS' CHOICE



SIR EDWARD ELGAR (1857-1934)

String Quartet

String Quartet in E minor, Op 83

BRIDGE Three Idylls

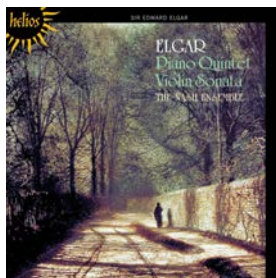
WALTON String Quartet in A minor

THE COULL QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55218

'Eloquent and sensitive performances of some of the finest British chamber works of our century' (*BBC Music Magazine*) 'Outstandingly beautiful playing ... of beguiling sensitivity and exhilaration' (*CDReview*)

BEST OF THE YEAR, BBC MUSIC MAGAZINE



SIR EDWARD ELGAR (1857-1934)

Piano Quintet & Violin Sonata

Piano Quintet in A minor, Op 84

Violin Sonata in E minor, Op 82

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55301

'As ever the playing of The Nash Ensemble evinces consummate refinement and total dedication; their heartwarmingly eloquent reading communicates strongly ... no true Elgarian could fail to derive considerable satisfaction from such effortlessly idiomatic music-making' (*Gramophone*) 'My top recommendation ... would remain the Hyperion recording of The Nash Ensemble, also with Ian Brown, which combines high-calibre individual playing with all the requisite nostalgic resonances' (*BBC Music Magazine*) 'Interprétation idéale' (*Diapason*, France) 'By any standards this is a major Elgar recording. I cannot recommend it too highly' (*The Elgar Society Journal*)



SIR EDWARD ELGAR (1857-1934)

Enigma Variations & Organ Sonata

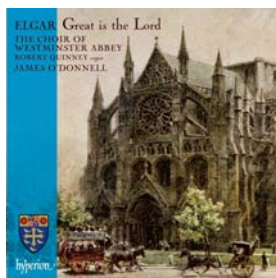
Organ Sonata No 1

Enigma Variations (transcribed by Keith John)

KEITH JOHN organ of The Temple Church, London

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467363

'This is one of the most exciting organ CDs I have heard for a long time ... Keith John gives us an Elgarian recital that displays his dazzling virtuosity and ability to capture the orchestral qualities of a well-known favourite ... his rhythmical and brilliant technique stands out as a beacon for others to follow ... this for me is one of the finest CDs I've heard' (*Cathedral Music*) 'A technically brilliant performance that employs the instrument's full range of colours and sonorities' (*BBC Music Magazine*) 'It is frankly spell-binding from the very first note ... the depth of interpretative insight shown fully justifies the endeavour, remarkable as that achievement is in itself. Do listen' (*Organists' Review*) 'One gladly salutes Keith John for his virtuoso performances ... a very fine achievement' (*Gramophone*)



SIR EDWARD ELGAR (1857-1934)

Great is the Lord

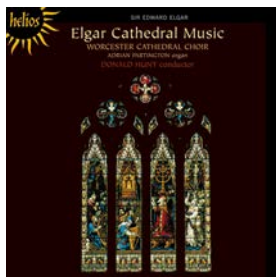
Great is the Lord; Give unto the Lord; The Spirit of the Lord; They are at rest
Te Deum and Benedictus; Ecce sacerdos magnus; O hearken Thou
O salutaris hostia; Ave Maria; Ave verum; Queen Alexandra Memorial Ode

ROBERT QUINNEY organ

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467593

'The Abbey Choir ... give an excellent account of themselves, the trebles especially singing with the confidence of professional musicianship and with voices in fine, generous bloom. In some of the short, quieter pieces, such as *They are at rest* and *Ecce sacerdos*, they achieve a standard as near perfection as any. And Robert Quinney is a tremendous asset: an organist who puts his technical skill to imaginative use, sometimes ... to vivid effect. Recorded sound is both clear and spacious, and the authoritative booklet contains some evocative period photographs' (*Gramophone*) 'O'Donnell never lets a detail pass or an effect count for nothing ... this disc projects Elgarian grandeur and dignity' (*Classic FM Magazine*)



SIR EDWARD ELGAR (1857-1934)

Cathedral Music

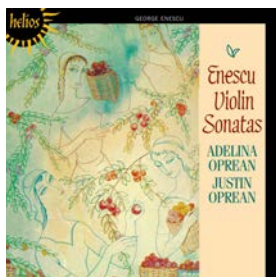
Great is the Lord; Ave verum corpus; Ave Maria; Ave maris stella
Ecce sacerdos magnus; O salutaris hostia I, II, III; Fear not, O land
Angelus; I sing the birth; Lo! Christ the Lord is born; O hearken thou
Give unto the Lord

ADRIAN PARTINGTON organ

WORCESTER CATHEDRAL CHOIR / DONALD HUNT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55147

'The Worcester performances are near ideal ... vividly atmospheric recording' (*The Penguin Guide to Compact Discs*)



GEORGE ENESCU (1881-1955)

Violin Sonatas

Violin Sonata 'Torso'

Violin Sonata No 2, Op 6

Violin Sonata No 3 'dans le caractère populaire roumain', Op 25

ADELINA OPREAN violin, JUSTIN OPREAN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55103

'An unqualified recommendation' (*Classic CD*) 'Exemplary performance ... an important release, much to be recommended' (*CDReview*) 'Un disque splendide, qui espérons-le, ouvrira d'autres horizons à cette œuvre attachante' (*Disques Compacts*, France) 'La précision et la sensualité du jeu d'Oprean font merveille' (*Ecouter, Voir*, France)



FRÉDÉRIC D'ERLANGER (1868-1943)

Violin Concerto

Violin Concerto in D minor, Op 17; Poème in D major

FREDERIC CLIFFE (1857-1931) Violin Concerto in D minor

PHILIPPE GRAFFIN violin

BBC NATIONAL ORCHESTRA OF WALES / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67838

'Hats off to Hyperion for having unearthed two such worthwhile obscurities from the rich musical pastures of English Victoriana ... Philippe Graffin's tonal sweetness, beguiling expressive intensity and mellifluous technique combine to make each phrase ring out with the sunshine freshness of new discovery. His ability to hone in on and exalt in the music's lyrical nexus points is remarkable' (*The Strad*) 'With repeated listening one discovers more and more in Cliffe's Violin Concerto – which is as encouraging as finding the d'Eranger preserving its sparkle when revisiting it. Graffin plays superbly, with all the fire and tenderness required, and with glorious tone. The BBC National Orchestra of Wales is as attentive and sympathetic as one would expect with David Lloyd-Jones conducting, and the recording is well judged' (*International Record Review*)



HEINRICH WILHELM ERNST (1814-1865)

Violin Music

Fantaisie brillante sur la Marche et la Romance d'Otello de G Rossini, Op 11

Sechs mehrstimmige Etüden; Elégie sur la mort d'un objet chéri, Op 10

Grand Caprice pour violon seul sur 'Le Roi des Aulnes' de F Schubert, Op 26

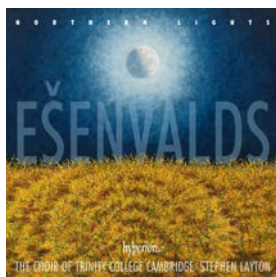
ILYA GRINGOLTS violin

with ASHLEY WASS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67619

'Ilya Gringolts has the measure of both the virtuosity and the romantic sensibility – his performance of the fantasy is quite outstanding ... he plays the lyrical passages with an intense commitment that's reminiscent of Heifetz. His imaginative grasp of the music's expressive character makes for a gripping account of the *Elegy* ... and the unaccompanied items fare just as well ... technical command, beautiful intonation and exciting, deep involvement with the music make for a great listening experience' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



ĒRIKS EŠENVALDS (b1977)

Northern Lights & other choral works

O salutaris hostia; The new moon; Psalm 67; Trinity Te Deum

Northern Lights; The heavens' flock; The earthly rose

Merton College Service; Rivers of light; Ubi caritas; Amazing grace

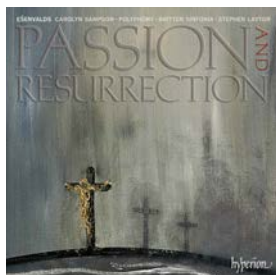
O Emmanuel; Who can sail without the wind?; Stars; Only in sleep

TRINITY COLLEGE CHOIR CAMBRIDGE / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68083

'What a force the Trinity choir has become ... and the strength-in-depth it has developed, in the first eight years of Stephen Layton's directorship' (*BBC Music Magazine*) 'An exemplary recording ... an excellent place to become familiar with Ešenvalds's attractive output' (*Choir & Organ*) 'Ešenvalds's rich, sonorous choral writing is in almost permanent ecstasy, with sopranos sailing over great waves of cluster chords, a colouristic vision ... all beautifully sung' (*The Guardian*)

GRAMOPHONE CRITICS' CHOICE



ĒRIKS EŠENVALDS (b1977)

Passion and Resurrection

Passion and Resurrection

Evening; Legend of the walled-in woman

A drop in the ocean; Night Prayer; Long Road

CAROLYN SAMPSON soprano

POLYPHONY, BRITTEN SINFONIA / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67796

'Within seconds I knew I was going to adore this CD and the music of Eriks Ešenvalds ... this is a performance of considerable impact, not least in the second movement when the electrifying choral cries of 'Crucify' dissolve so magically into calm, plainchant-inspired music above which Carolyn Sampson floats with angelic luminosity ... if the music wasn't so utterly gorgeous, I would happily devote several hundred words to praising Stephen Layton for these totally absorbing performances. Along with Polyphony, he set the benchmark long ago' (*International Record Review*) 'Ešenvalds displays an impressive command and variety of musical language ... soloist, choir and strings are first-rate' (*Choir & Organ*)



MANUEL DE FALLA (1876-1946)

Nights in the gardens of Spain

Noches en los jardines de España, G49

RAVEL Piano Concerto in G major

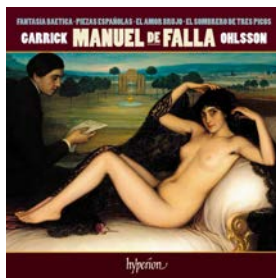
Piano Concerto for the left hand in D major

STEVEN OSBORNE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / LUDOVIC MORLOT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68148

'A thrilling new recording of this piano-concerto-in-all-but-name from Steven Osborne and the BBC Scottish Symphony Orchestra under the suave baton of the French conductor Ludovic Morlot' (*The Times*) 'These are strong performances of a programme that bears repeated listening' (*BBC Music Magazine*) 'Osborne has a great time with the Spanish dance flavour ... perfectly complementing the concertos of the composer's slightly older contemporary' (*The Sunday Times*)



MANUEL DE FALLA (1876-1946)

Fantasia Baetica & other piano music

Fantasia Baetica: Cuatro piezas españolas; Canto de los remeros del Volga
Homenaje 'Pour le tombeau de Claude Debussy'; Segunda danza española
from La vida breve; Dances from El sombrero de tres picos; Danza de los
vecinos; Danza del molinero; Danza de la molinera

Suite from El amor brujo: Pantomima; Canción del fuego fatuo; Danza del
terror; El círculo mágico – Romance del pescador; Danza ritual del fuego

GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68177

'Like the best Flamenco, this artistry is dignified, poised, focused and magisterial ... and the sound quality is nothing less than you would expect of Hyperion's piano CDs at their best' (*BBC Music Magazine*) Garrick Ohlsson seems to be on a roll lately. He's recording more prolifically than ever and is constantly expanding his recorded repertoire ... he embraces the idiom with ease and fluidity ... the engineering is first-class' (*Gramophone*)



GABRIEL FAURÉ (1845-1924)

Piano Quartets

Piano Quartet No 1 in C minor, Op 15

Piano Quartet No 2 in G minor, Op 45

DOMUS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66166

'It's a long time since I've enjoyed a record so much on so many counts – performance, recording, presentation ... and the music itself' (*Gramophone*) [An] exceptional disc. The performances rank with the best I know' (*International Record Review*) 'Domestic music-making at the highest level of accomplishment' (*The Penguin Guide to Compact Discs*)

GRAMOPHONE AWARD WINNER

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK

TELEFRAMA EVÉNEMENT EXCEPTIONNELLE, FRANCE

PENGUIN GUIDE ROSETTE / BBC 'BUILDING A LIBRARY' BEST RECORDING

CLASSIC CD 100 GREATEST DISCS OF THE DECADE



GABRIEL FAURÉ (1845-1924)

Piano Quintets

Piano Quintet No 1 in D minor, Op 89

Piano Quintet No 2 in C minor, Op 115

DOMUS, ANTHONY MARWOOD violin

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66766

'Profound and fascinating works of alluring beauty performed with care and affection' (*Classic CD*)

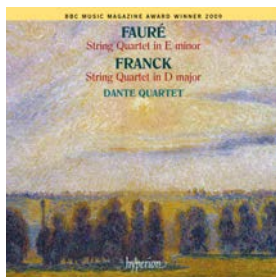
'Stunningly played ... beautifully recorded ... a worthy successor to the group's set of the two Piano Quartets' (*Classic FM Magazine*) 'An outstanding issue' (*The Guardian*) 'Exquisite' (*San Francisco Examiner*)

'The playing of Domus in these two masterpieces is as light, delicate and full of insight as one would expect. They make one fall for this music all over again. This is the best-ever version of these two pieces' (*The Penguin Guide to Compact Discs*)

GRAMOPHONE AWARD WINNER / DIAPASON D'OR, FRANCE

CLASSIC CD 100 GREATEST DISCS OF THE DECADE

PENGUIN GUIDE ROSETTE / GRAND PRIX DU DISQUE



GABRIEL FAURÉ (1845-1924)

String Quartet

String Quartet in E minor

FRANCK String Quartet in D major

DANTE QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67664

'This new disc by the Dante Quartet leaves a strong impression ... this version of the Fauré quartet is one to which I shall happily return. There are moments of the most ravishing beauty in this ultra-refined score, and the Dante relish these most sensitively ... Hyperion's recording sounds extremely natural, and the disc is enhanced by fine notes from Roger Nichols' (*International Record Review*) 'This is a wonderfully played pairing of perhaps the two greatest of all French string quartets ... it is a measure of the outstanding quality of the Dante Quartet that both works are projected as vividly and immediately as they are. There's such a passionate involvement about their playing, such belief in the music's outstanding qualities ... it's an outstanding disc' (*The Guardian*)

DIAPASON D'OR / BBC MUSIC MAGAZINE AWARD WINNER



GABRIEL FAURÉ (1845-1924)

Piano Trio

Piano Trio in D minor, Op 120

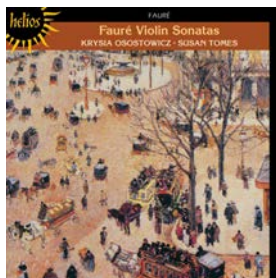
DEBUSSY Piano Trio in G major; RAVEL Piano Trio

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67114

'The Florestans, exhibiting their trademark finesse, taste and sensitivity, fully demonstrate why they are one of the most highly prized of new ensembles' (*The Scotsman*) 'It's a lovely recital; I've never been so convinced that the Debussy's worth hearing, and the Ravel is full of delicate delights' (*BBC Music Magazine*) 'A delightful grouping of French trios from the Gramophone Award-winning Florestan's, who breathe fresh life into these works ... top of my list' (*Gramophone*) 'Such flair proves The Florestan Trio, if proof is needed, to be among the finest chamber ensembles of the present day. Outstandingly imaginative performances, finely recorded' (*Classic CD*)

BBC MUSIC MAGAZINE 'PICK OF THE MONTH'
CD REVIEW 'DISC OF THE MONTH'



GABRIEL FAURÉ (1845-1924)

The Violin Sonatas

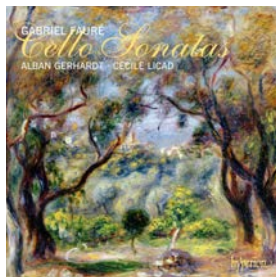
Violin Sonata No 1 in A major, Op 13
Violin Sonata No 2 in E minor, Op 108

KRYISIA OSOSTOWICZ violin, SUSAN TOMES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55030

'Two outstanding performances. A marvellous disc, both as a performance and as a recording' (*The Penguin Guide to Compact Discs*) 'One of the most fascinating and persuasive recordings of Fauré ever' (*Fanfare, USA*) 'A fine disc' (*BBC Music Magazine Top 1000 CDs Guide*) 'It is hard to imagine a more idiomatic or impassioned performance of this underrated masterpiece' (*BBC Music Magazine*)

BBC 'BUILDING A LIBRARY' BEST RECORDING



GABRIEL FAURÉ (1845-1924)

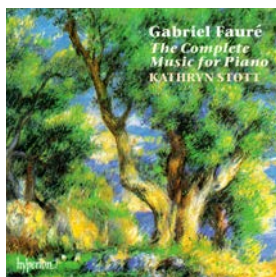
Cello Sonatas

Cello Sonata No 1 in D minor, Op 109; Cello Sonata No 2 in G minor, Op 117
Élégie, Op 24; Romance, Op 69
Papillon, Op 77; Sérénade, Op 98; Sicilienne, Op 78

ALBAN GERHARDT cello, CECILE LICAD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67872

'Gerhardt and Licad sound as free as air, intellectually confident, full of verve, with niceties of balance and intensities never an issue; a convincing frame of colour, movement and sound in place for every movement, every piece' (*Gramophone*) 'An arrestingly beautiful survey ... this repertoire has been explored frequently and by some of the best, but seldom more persuasively than here ... from every standpoint, Gerhardt's accounts of the sonatas seem exceptional, with their assured technical mastery and uncanny depth of insight ... empathetically supportive accompaniments from Licad and a wonderfully natural and atmospheric recording to boot ... recommended' (*International Record Review*) 'Visionary performers ... one has a powerful sense of Alban Gerhardt's compelling grasp of architecture' (*BBC Music Magazine*)



GABRIEL FAURÉ (1845-1924)

The Complete Music for Piano

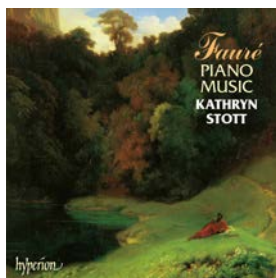
Impromptus; Thème et variations; Romances sans paroles; Valses-caprices
Barcarolles; Ballade pour piano seul; Nocturnes; Souvenirs de Bayreuth
Huit pièces brèves; Dolly; Nine Preludes; Mazurka

KATHRYN STOTT piano, with MARTIN ROSCOE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44601/4

'One of the most purely pleasurable releases of the year so far. The playing is intelligent, persuasive, loving, and the music reaches far beyond the standard boundaries of fin de siècle French salon style. Four outstanding discs' (*The Independent*) 'Sumptuously recorded. A true and dedicated Francophile (Kathryn Stott) is clearly among the more stylish and intriguing of all young pianists' (*Gramophone*) 'A tremendous achievement' (*BBC Music Magazine*) 'A major contribution to the recorded literature of French piano music, strongly recommended' (*Fanfare, USA*) 'A revelation' (*The Penguin Guide to Compact Discs*)

PENGUIN GUIDE ROSETTE / GRAMOPHONE EDITOR'S CHOICE



GABRIEL FAURÉ (1845-1924)

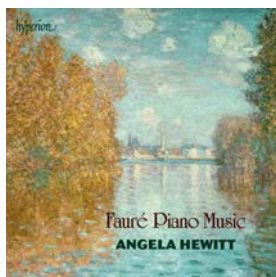
Piano Music

Romance sans paroles No 3, Op 17 No 3
Impromptu No 2 in F minor, Op 31; Barcarolle No 1 in A minor, Op 26
Nocturne No 1 in E flat minor, Op 33 No 1; Nocturne No 3 in A flat major, Op 33 No 3; Nocturne No 4 in E flat major, Op 36; Nocturne No 6 in D flat major, Op 63; Barcarolle No 6 in E flat major, Op 70; Huit pièces brèves, Op 84
Nocturne No 13 in B minor, Op 119; Impromptu No 3 in A flat major, Op 34

KATHRYN STOTT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67064

'Take, for instance, the Fourth Nocturne – in Stott's hands a suave miracle of purring pearliness, fraught with delicate hesitations and suppressed sighs, framing a muted climax in the very best taste. Ah, that belle époque twilight ... elegance, nostalgia!' (*Fanfare, USA*) 'The best performances of this music I have heard. Her interpretations combine freedom and control in performances that range from the most tender lyricism to splendid flights of passion' (*American Record Guide*)



GABRIEL FAURÉ (1845-1924)

Piano Music

Thème et variations, Op 73
Valse-caprice No 1 in A major, Op 30; Valse-caprice No 2 in D flat major, Op 38
Nocturne No 5 in B flat major, Op 37; Nocturne No 6 in D flat major, Op 63
Nocturne No 13 in B minor, Op 119; Ballade pour piano seul, Op 19

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67875

'Take a French composer with a contrapuntal bent, whose music requires a rigour, poise and nuance akin to that of a ballet dancer. Then choose a pianist, such as Angela Hewitt, whose feel for all these qualities is a given. The result is an exquisite Fauré recital' (*BBC Music Magazine*) 'Hewitt's way with the Valses-caprices is scintillating and extrovert, most notably in the second waltz's swing-high, swing-low teasing sophistication ... she is notably sensitive, too, to the openings of Nocturnes Nos 6 and 13, and to the latter's anguished utterance' (*Gramophone*) 'A thoughtful and satisfying Fauré selection traversing his career and showing his art in diverse hues ... Hewitt's interpretations are powerful and poetic' (*The Sunday Times*)



GABRIEL FAURÉ (1845-1924)

La Chanson d'Ève and other songs

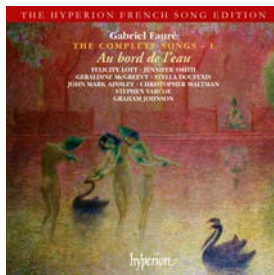
La Chanson d'Ève, Op 95; Après un rêve, Op 7/1; Aurore, Op 39/1; Barcarolle, Op 7/3; Mandoline, Op 58/1; En sourdine, Op 58/2; Green, Op 58/3; Spleen, Op 51/3; Les Présents, Op 46/1; En prière; Chanson du pêcheur, Op 4/1; Le papillon et la fleur, Op 1/1; Rêve d'amour, Op 5/2; Toujours!, Op 21/2; Le Secret, Op 23/3; Les Berceaux, Op 23/1; Les Roses d'Ispahan, Op 39/4; Hymne, Op 7/2; Aubade, Op 6/1

DAME JANET BAKER mezzo-soprano, GEOFFREY PARSONS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66320

'This varied and generous selection of 28 songs is perhaps the best general introduction to this important side of Fauré's output and is also one of Geoffrey Parsons's finest recordings: voice and piano seem always to be at one. A magical disc' (*BBC Music Magazine Top 1000 CDs Guide*)

RITMO LIEDER AWARD, SPAIN / PENGUIN GUIDE ROSETTE



GABRIEL FAURÉ (1845-1924)

The Complete Songs – 1

Les matelots, Op 2 No 2; Seule! Op 3 No 1; Chanson du pêcheur, Op 4 No 1 Barcarolle, Op 7 No 3; Tarentelle, Op 10 No 2; Au bord de l'eau, Op 8 No 1 Les berceaux, Op 23 No 1; Au cimetière, Op 51 No 2; Larmes Op 51 No 1 Cinq mélodies de Venise, Op 58; Pleurs d'or, Op 72 Accompagnement, Op 85 No 3; La fleur qui va sur l'eau, Op 85 No 2 Mirages, Op 113; C'est la paix, Op 114; L'horizon chimérique, Op 118

FELICITY LOTT, JENNIFER SMITH, GERALDINE MCGREEVY soprano

STELLA DOUFEXIS soprano, JOHN MARK AINSLEY tenor

CHRISTOPHER MALTMAN, STEPHEN VARCOE baritone

GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67333

GRAMOPHONE EDITOR'S CHOICE



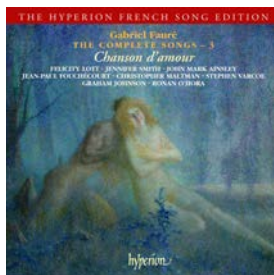
GABRIEL FAURÉ (1845-1924)

The Complete Songs – 2

Mai, Op 1 No 2; Puisqu'ici-bas toute âme, Op 10 No 1; Dans les ruines d'une abbaye, Op 2 No 1; Lydia, Op 4 No 2; L'absent, Op 5 No 3; Chant d'automne, Op 5 No 1; Tristesse, Op 6 No 2; Après un rêve, Op 7 No 1; Le voyageur, Op 18 No 2; Sérénade toscane, Op 3 No 2; Automne, Op 18 No 3; La fée aux chansons, Op 27 No 2; Noël, Op 43 No 1; Clair de lune, Op 46 No 2; Spleen, Op 51 No 3; Il est né, le divin enfant; En prière; Prison, Op 83 No 1; Dans la forêt de septembre, Op 85 No 1; Chanson, Op 94; Le jardin clos, Op 106 GERALDINE MCGREEVY, JENNIFER SMITH, FELICITY LOTT, STELLA DOUFEXIS soprano, JOHN MARK AINSLEY, JEAN-PAUL FOUCHÉCOURT tenor, CHRISTOPHER MALTMAN, STEPHEN VARCOE baritone GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67334

'I can scarcely wait for Volume 3' (*Gramophone*)



GABRIEL FAURÉ (1845-1924)

The Complete Songs – 3

La bonne chanson, Op 61; Poème d'un jour, Op 21; Puisque j'ai mis ma lèvre; Tristesse d'Olympio; Hymne, Op 7 No 2; Sylvie, Op 6 No 3; Nell, Op 18 No 1; Notre amour, Op 23 No 2; Le secret, Op 23 No 3; Chanson d'amour, Op 27 No 1; Fleur jetée, Op 39 No 2; Les présents, Op 46 No 1; Shylock, Op 57; Sérénade: Le bourgeois gentilhomme; Le ramier, Op 87 No 2; Le don silencieux, Op 92

FELICITY LOTT, JENNIFER SMITH soprano, JOHN MARK AINSLEY, JEAN-PAUL FOUCHÉCOURT tenor, CHRISTOPHER MALTMAN, STEPHEN VARCOE baritone, RONAN O'HORA, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67335

'Recording and presentation are the stuff of dreams. Hyperion has done Fauré proud' (*Gramophone*)
'No other disc, I imagine, has ever managed to be quite so scholarly and quite so erotic at the same time' (*The Guardian*)



GABRIEL FAURÉ (1845-1924)

The Complete Songs – 4

La chanson d'Ève, Op 95; Le papillon et la fleur, Op 1 No 1; Rêve d'amour, Op 5 No 2; Dans les ruines d'une abbaye, Op 2 No 1; L'aurore; La rançon, Op 8 No 2; Aubade, Op 6 No 1; Ici-bas!, Op 8 No 3; Aurore, Op 39 No 1; Le pays des rêves, Op 39 No 3; Les roses d'Ispahan, Op 39 No 4; Nocturne, Op 43 No 2; La rose, Op 51 No 4; Soir, Op 83 No 2; Le parfum impérissable, Op 76 No 1; Arpège, Op 76 No 2; Mélisande's song, from Op 80; Le plus doux chemin, Op 87 No 1; Vocalise-étude

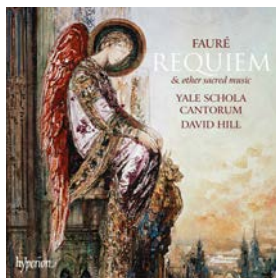
JENNIFER SMITH, GERALDINE MCGREEVY, FELICITY LOTT soprano

JEAN-PAUL FOUCHÉCOURT tenor, STEPHEN VARCOE baritone

GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67336

GRAMOPHONE EDITOR'S CHOICE



GABRIEL FAURÉ (1845-1924)

Requiem & other sacred music

Requiem, Op 48; Messe basse

Maria, mater gratiae, Op 47 No 2; Ave Maria, Op 67 No 2

Ave verum, Op 65 No 1; Ave Maria, Op posth.; Tantum ergo, Op 65 No 2

Tantum ergo, Op 55; Cantique de Jean Racine, Op 11

Fugue in A minor, Op 84 No 3; Fugue in E minor, Op 84 No 6

YALE SCHOLA CANTORUM / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68209

'A superb performance of the *Cantique de Jean Racine* ... the real glories of the disc come with the handful of rarely heard choral miniatures which are, without exception, absolute gems' (*Gramophone*) 'The singing is splendid. The baritone soloist Edmund Milly has just the cantor-like voice Fauré specified, with no boom or bluster, and the top choral parts are clear and bell-like ... Hill's instrumentally expanded version of the *Cantique de Jean Racine* is equally effective' (*BBC Music Magazine*) 'Hyperion is to be congratulated on such a fine production, as is David Hill and his musicians' (*MusicWeb International*)



GABRIEL FAURÉ (1845-1924)

Requiem and other choral music

Requiem, Op 48 (1893 version)

Cantique de Jean Racine, Op 11

Messe Basse

Ave verum, Op 65 No 1

Tantum ergo, Op 65 No 2

MARY SEERS, ISABELLE POULENARD soprano

MICHAEL GEORGE baritone

ENGLISH CHAMBER ORCHESTRA, CORYDON SINGERS / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66292

'Outstanding' (*The Independent*) 'Ethereally beautiful' (*The Penguin Guide to Compact Discs*)

'Recommended without hesitation' (*Classic CD*)



GABRIEL FAURÉ (1845-1924)

Requiem

Requiem, Op 48 (1893 version)

DURUFLÉ Requiem (third version)

CORYDON SINGERS

ENGLISH CHAMBER ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67070

'Superb' (*Fanfare*, USA)

GRAMOPHONE RECOMMENDED RECORDING



MORTON FELDMAN (1926-1987)

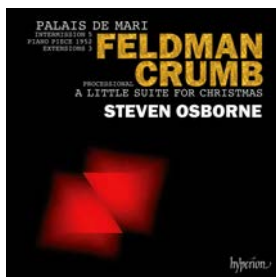
For Bunita Marcus

For Bunita Marcus

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68048

'Marc-André Hamelin, known for his extraordinary virtuosity, here presents not so much the exact opposite of this but a world that complements it: slow, minimalist, yet strangely evocative and expressive' (*BBC Music Magazine*) 'What Hamelin has in his favour is an unwavering focus on the dense wave of Feldman's rhythmic grid, and a studio recording as softly tangible as fine silk' (*Planist*) 'Hamelin's technical mastery and control of gradations of tone and volume are put to the test here and he proves masterful ... his performance is both absorbed and absorbing, he takes central, thoughtful tempi, his dynamic shaping is convincing, and his attention to detail is colossal' (*MusicWeb International*)



MORTON FELDMAN (1926-1987)

Palais de Mari

Palais de Mari; Intermission 5; Piano Piece 1952; Extensions 3

GEORGE CRUMB (b1929) A Little Suite for Christmas 'AD 1979'; Processional

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68108

'What's so marvellous about the way Steven Osborne plays Feldman is how entirely alert he is to those kaleidoscopic gradations' (*The Guardian*) 'Osborne fully demonstrates his versatility in revealing the colours of Crumb, and in the zen-like patience with which he unfolds each of Feldman's works' (*BBC Music Magazine*) 'Abrupt juxtapositions of slammed fff chords breaking into echoing ppp aftershocks make the piano resonate like you never heard, and Hyperion's microphones intimately capture the wailing overtones and ricocheting piano action' (*Gramophone*) 'Typically soft, muted, timeless, and in Osborne's tasteful interpretation, mesmerisingly sublime ... a triumph of the extraordinary' (*The Scotsman*)



ANTOINE DE FÉVIN (c1470-1511/12)

Missa Ave Maria & Missa Salve sancta parens

Missa Ave Maria; Missa Salve sancta parens

Ascendens Christus in altum; Sancta Trinitas a 4

FÉVIN/BRUCK Sancta Trinitas a 6; CHANT Salve sancta parens

THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD468265

Available Friday 2 November 2018



GERALD FINZI (1901-1956)

Clarinet Concerto

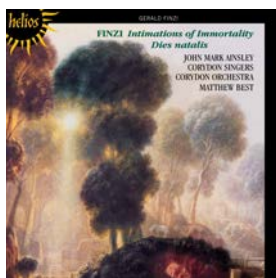
Clarinet Concerto, Op 31

STANFORD Clarinet Concerto in A minor, Op 80

THEA KING clarinet, PHILHARMONIA ORCHESTRA / ALUN FRANCIS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55101

'The original release of these concertos was long overdue and unanimously praised on both sides of the Atlantic. Its re-emergence at a moderate price is not only welcome but also deserving of high praise and an appropriate pedestal in our Classical Hall of Fame' (*Fanfare*, USA) 'An inspired coupling. One of the year's best releases' (*Classical Music*) 'A superb reading. Such easy virtuosity enhances the happy, carefree atmosphere' (*Gramophone*) 'Thea King's shaping and colouring of Finzi's almost improvisatory melodic lines is more deeply persuasive than any other recorded version I know – touching without being sentimental' (*BBC Music Magazine*) 'A definitive performance' (*The Penguin Guide to Compact Discs*)



GERALD FINZI (1901-1956)

Dies natalis & Intimations of Immortality

Dies natalis, Op 8

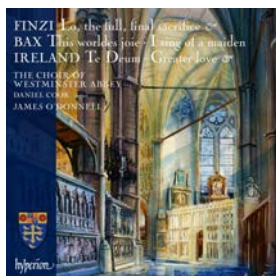
Intimations of Immortality, Op 29

JOHN MARK AINSLEY tenor

CORYDON SINGERS, CORYDON ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55432

'The performance by tenor John Mark Ainsley and Corydon Singers weds the ecstatic to the sublime' (*The New Yorker*) 'Rich, glowing performances in a class apart' (*BBC Music Magazine*) 'With such ardent, beautiful singing that communicates deep respect for the music, it's a performance to treasure ... [a] ravishingly poignant release' (*Soundscapes*, Australia) 'I shall treasure this recording' (*Organists' Review*) 'There have been several excellent previous recordings of *Dies natalis* but John Mark Ainsley's rendition is as fine as the best of them. This recent release is indispensable to the Finzi aficionado and highly recommended to all who enjoy the early twentieth-century English school of composers' (*Fanfare*, USA)



GERALD FINZI (1901-1956)

Choral Music

My lovely one, Op 27 No 1; God is gone up, Op 27 No 2; Welcome sweet and

sacred feast, Op 27 No 3; Let us now praise famous men, Op 35; Lo, the full,

final sacrifice, Op 26; Magnificat, Op 36

SIR ARNOLD BAX I sing of a maiden that is makeless; This worldes joie

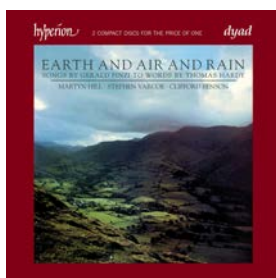
JOHN IRELAND Greater love hath no man; Ex ore innocentium; Te Deum in F

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

DANIEL COOK organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD468167

'A superb achievement ... the choral singing is of the highest standard ... a special word must be reserved for sub-organist Daniel Cook, who accompanies throughout with impeccable musicianship and sensitivity' (*Choir & Organ*) 'The boy choristers ... grasp their moment with a confident display of crystalline tonal quality, an informed awareness of textual meaning, and the ability to vary dynamics convincingly' (*BBC Music Magazine*) 'A more than worthy ... disc' (*LimeLight*, Australia)



GERALD FINZI (1901-1956)

Earth and Air and Rain

Five song cycles by Gerald Finzi to poems by Thomas Hardy

Earth and Air and Rain, Op 15

Till Earth outwards, Op 19a

I said to Love, Op 19b

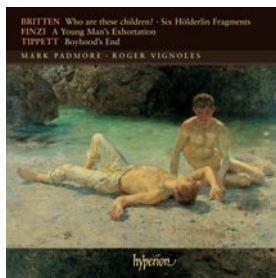
A Young Man's Exhortation, Op 14

Before and After Summer, Op 16

MARTYN HILL tenor, STEPHEN VARCOE baritone, CLIFFORD BENSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD222070

'There are so many really subtle and distinguished performances in this set, and so much sheerly beautiful singing, that I shall be listening to it often over the years' (*Gramophone*) 'These are marvellous songs' (*Oxford Times*)



GERALD FINZI (1901-1956)

A Young Man's Exhortation

A Young Man's Exhortation, Op 14

BRITTEN Who are these children?, Op 84;
Sechs Hölderlin-Fragmente; Um Mitternacht

MICHAEL TIPPETT Boyhood's End

MARK PADMORE tenor, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67459

'This is a remarkable debut recital by one of the most intelligent, musical and thoughtful British singers before the public today. It's not easy listening, but Padmore and Vignoles demonstrate song's unique power to shake, stir and move. The recorded balance is ideal, but no company is more experienced in the art-song repertoire than Hyperion. Another jewel in an already superlative crown' (*International Record Review*) 'Mark Padmore and Roger Vignoles perform all these songs with great understanding and sensitivity' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



FEDERICO FIORILLO (1755-after 1823)

Violin Concerto No 1

Violin Concerto No 1 in F major

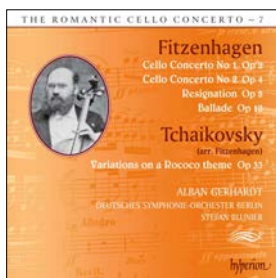
VIOTTI Violin Concerto No 13 in A major

ADELINA OPREAN violin

EUROPEAN UNION CHAMBER ORCHESTRA / JÖRG FAERBER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH56062

'A welcome reissue of a fine disc coupling a pair of delightful concertos, in performances of delectable poise and refinement. Recommended' (*International Record Review*) 'One is at home with this music right from the start' (*Fanfare*, USA)



WILHELM FITZENHAGEN (1848-1890)

Cello Concertos

Cello Concerto No 1 in B minor, Op 2

Cello Concerto No 2 in A minor 'Fantastique', Op 4

Ballade 'Concertstück', Op 10

Resignation 'Ein geistliches Lied ohne Worte', Op 8

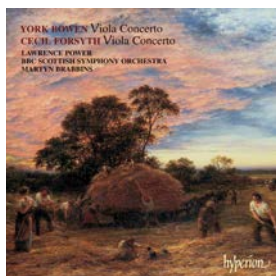
TCHAIKOVSKY/FITZENHAGEN Variations on a Rococo theme, Op 33

ALBAN GERHARDT cello

DEUTSCHES SYMPHONIE-ORCHESTER BERLIN / STEFAN BLUNIER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68063

'Enthusiastically recommended' (*Gramophone*) 'Everywhere here Gerhardt is at his most eloquent, technically exceptional and interpretatively satisfying. It would be hard to imagine finer support than that provided by the world-class Deutsches Symphonie-Orchester Berlin under Stefan Blunier who holds everything together with adept assurance ... an especially splendid balance between soloist and orchestra ... excellently recorded and scrupulously played performances' (*MusicWeb International*)



CECIL FORSYTH (1870-1941)

Viola Concerto

Viola Concerto in G minor

YORK BOWEN (1884-1961) Viola Concerto in C minor, Op 25

LAWRENCE POWER viola

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67546

'The performance [Forsyth] is everything one could desire and the recording is wonderfully ripe and glowing to match. A fascinating coupling: hearty congratulations to all' (*Gramophone*) 'Lawrence Power is a consummate artist and clearly heir to the long and honoured tradition of Tertis, Primrose, and Trampler. He produces a full, robust, and confident tone that is seething with emotion and that finds an ideal home in these neglected works ... Brabbins's leadership is strong; he succeeds in getting the orchestra to produce and exquisite sound characterized by subtle nuances and the most subtle gradations of colour imaginable' (*Fanfare*, USA) 'The ardent and lucid Power is the real star of the disc' (*Classic FM Magazine*)

GRAMOPHONE EDITOR'S CHOICE



JEAN FRANÇAIX (1912-1997)

A huit, Divertissement & Clarinet Quintet

A huit for clarinet, horn, bassoon and string quintet

Divertissement for bassoon and string quintet

Clarinet Quintet

L'heure du berger for flute, oboe, clarinet, bassoon, horn and piano

THE GAUDIER ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67036

'Four delightful works. Music which is as easy on the ear as it is beguilingly performed. A magical disc ideal for unwinding after a long hard day at the chalk face' (*Classic CD*) 'An hour's worth of pure delight' (*Hi-Fi News*) 'An absolute must for every Françaix addict' (*Fanfare*, USA)



JEAN FRANÇAIX (1912-1997)

Les malheurs de Sophie

Concertino for piano and orchestra

Les bosquets de Cythère

Les malheurs de Sophie

PHILIPPE CASSARD piano

ULSTER ORCHESTRA / THIERRY FISCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67384

'The playing here is absolutely first class: rhythmically taut, clear and bright in texture, with a wide range in dynamics, spaciouly but not echoingly recorded' (*Gramophone*) 'Crisp, stylish performances' (*Classic FM Magazine*) 'It would be hard to imagine more persuasive performances than these nimble accounts by Fischer and his alert Ulster players. Good clean sound, too. Warmly recommended' (*Fanfare*, USA)



JEAN FRANÇAIX (1912-1997)

The naked king & The ladies of the night

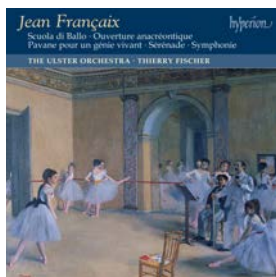
Le roi nu (ballet after Hans Christian Andersen's *The Emperor's New Clothes*)

Les demoiselles de la nuit (ballet for cats after an idea by Jean Anouilh)

ULSTER ORCHESTRA / THIERRY FISCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67489

'The playing throughout is sensitive and fully attentive to the varied rhythms, while the sound is clear and bright, bringing out Françaix's imaginative writing for individual instruments, especially the woodwind' (*Gramophone*) 'It's the conductor Thierry Fischer's third Françaix disc with the Ulster Orchestra, and the players now have the composer's style off to a T' (*The Times*) 'I'll extend the praise they've already received from other reviewers by saying that these performances are polished and idiomatic. With their rhythmic point and colour, they invite the dance. The engineering is well balanced and not hyped' (*International Record Review*) 'The musicians are excellent, not merely in instrumental sections or as a balanced ensemble, but in their respective solo passages as well' (*Fanfare*, USA)



JEAN FRANÇAIX (1912-1997)

Scuola di Ballo

Symphony in G major

Sérénade

Ouverture anacréontique

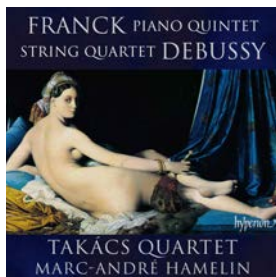
Pavane pour un Génie vivant

Scuola di Ballo

ULSTER ORCHESTRA / THIERRY FISCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67323

'An hour of pure joy' (*BBC Music Magazine*) 'Again and again while listening to Thierry Fischer's ebullient performances I smile and wish that I had met Jean Françaix' (*Gramophone*) 'The Ulster Orchestra sound captivated by this music, as well they might ... pure pleasure from beginning to end' (*International Record Review*) 'This collection serves to remind us what 20th-century joys can be found away from the fashionable modernists. The Ulster players may not actually be French, but they fooled me. An utter delight' (*The Times*) 'Highly recommended' (*Fanfare*, USA)



CÉSAR FRANCK (1822-1890)

Piano Quintet

Piano Quintet in F minor, M7

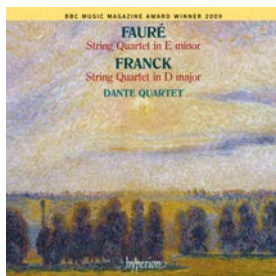
DEBUSSY String Quartet in G minor, L91

MARC-ANDRÉ HAMELIN piano, TAKÁCS QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68061

'When the seasoned artistry of the Takács Quartet blends with the thoughtful brilliance of Marc-André Hamelin, a rare alchemy occurs ... every measure of this performance affords pleasure ... very highly recommended' (*Gramophone*) 'Marc-André Hamelin has made a number of outstanding recordings, yet his playing in Franck's Quintet is in a class apart, captured in sound of almost tactile presence ... the Takács follows him every inch of the way, with playing of impassioned eloquence' (*The Strad*) 'The Takács Quartet matches the music's mystic fervour and impassioned rhetoric with burnished intensity of tone, through which Marc-André Hamelin's apparently effortless virtuosity dashes and dives with scintillating clarity ... and the sound quality is absolutely splendid' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



CÉSAR FRANCK (1822-1890)

String Quartet

String Quartet in D major

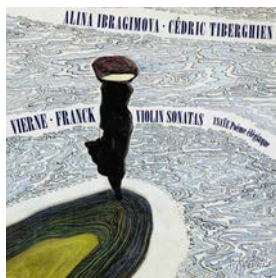
FAURÉ String Quartet in E minor

DANTE QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67664

'This new disc by the Dante Quartet leaves a strong impression ... this version of the Fauré quartet is one to which I shall happily return. There are moments of the most ravishing beauty in this ultra-refined score, and the Dante relish these most sensitively ... Hyperion's recording sounds extremely natural, and the disc is enhanced by fine notes from Roger Nichols' (*International Record Review*) 'This is a wonderfully played pairing of perhaps the two greatest of all French string quartets ... it is a measure of the outstanding quality of the Dante Quartet that both works are projected as vividly and immediately as they are. There's such a passionate involvement about their playing, such belief in the music's outstanding qualities ... it's an outstanding disc' (*The Guardian*)

DIAPASON D'OR / BBC MUSIC MAGAZINE AWARD WINNER



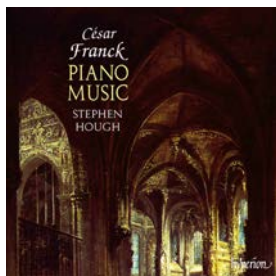
CÉSAR FRANCK (1822-1890)

Violin Sonata

Violin Sonata in A major
VIERNE Violin Sonata in G minor, Op 23
YSAYE Poème élégiaque, Op 12
LILI BOULANGER Nocturne
ALINA IBRAGIMOVA violin
CÉDRIC TIBERGHIEU piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA668204

Available Friday 1 March 2019



CÉSAR FRANCK (1822-1890)

Piano Music

Prélude, Choral et Fugue; Prélude, Aria et Final; Troisième Choral
Danse Lente; Grand Caprice; Les Plaintes d'une poupée
STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66918

'Only the most exalted comparisons will do for Stephen Hough's latest disc, and even they are struggling to compete. Hough has a dream-ticket combination of virtues – astonishing agility, a faultless ear for texture, fine-tuned stylistic sensibility and an exceptional understanding of harmonic and structural tensions. [His] recent Hyperion issues have given him a lot to live up to. This recital triumphantly does that' (*Gramophone*)
'It is hard to imagine better performances' (*BBC Music Magazine*) 'A superb production!' (*Fanfare, USA*)
'Must take pride of place among recordings of this repertoire. A most distinguished record in every way' (*The Penguin Guide to Compact Discs*) 'A peach of an issue' (*Hi-Fi News*)

**PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK
GRAMOPHONE EDITOR'S CHOICE**



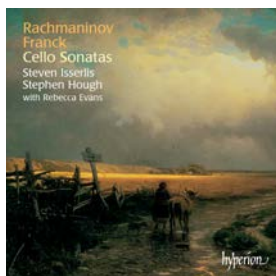
CÉSAR FRANCK (1822-1890)

Symphonic organ works

Symphony in D minor, M48 (transcribed by Simon Johnson)
Cantabile, M36; Pièce héroïque, M37
Symphonic Interlude from Rédemption, M52 (transcribed by Daniel Roth)
SIMON JOHNSON
organ of St Paul's Cathedral

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68046

'Transcribing Franck's D minor Symphony for organ works extremely well. Simon Johnson's performance on the instrument at St Paul's Cathedral is deftly paced, and the shorter pieces are also enjoyable' (*BBC Music Magazine*) 'An impressive and enlightening experience. Johnson clearly has the measure of the work ... I was enthralled throughout ... the detail in the recording is surprisingly good considering the venue, and the engineers have to be applauded for capturing this magnificent instrument in its more refined and gentle registration' (*International Record Review*) 'I am totally convinced throughout this splendid album by Johnson's playing, which is superbly poised and magnificently self-assured' (*Gramophone*)



CÉSAR FRANCK (1822-1890)

Cello Sonata

Cello Sonata in A major, M8; Le Sylphe, M73; Panis Angelicus
RACHMANINOV Cello Sonata in G minor, Op 19, 2; Two Pieces, Op 2
STEVEN ISSERLIS cello
STEPHEN HOUGH piano
with REBECCA EVANS soprano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67376

'Steven Isserlis and Stephen Hough give a serene and eloquent performance' (*Gramophone*)
'An unalloyed joy ... the joy they take in each other's playing is infectious, and if this doesn't win a few more awards I'll eat my CD player' (*Mail on Sunday*)



ROBERT FRANZ (1815-1892)

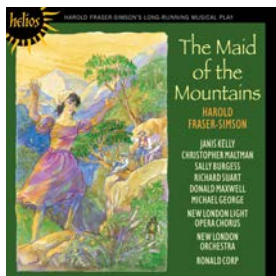
Songs

Mailied; Gleich und gleich; Wonne der Wehmut; Im Sommer; Rastlose Liebe; Liebliche Maid; O säh' ich auf der Haide dort; Schummerlied; Romanze; Jagdlied; Der vielschönen Frau; Im wunderschönen Monat Mai; Die Rose, die Lilie; Wenn ich in deine Augen seh'; Ich will meine Seele tauchen; Im Rhein, im heiligen Strome; Hör' ich das Liedchen klingen; Am leuchtenden Sommermorgen; Ich hab' im Traume geweinet; Allnächtlich im Traume; Die Lotoblume; Lieb' Liebchen!; Es treibt mich hin, es treibt mich her!; Ja, du bist elend; Durch den Wald im Mondenscheine; Wie des Mondes Abblid; Auf dem Meere; Ich lieb' eine Blume; Aus meinen grossen Schmerzen; Es fällt ein Stern herunter; Der Fichtenbaum; Das ist ein Brausen und Heulen; Sterne mit den gold'nen Füßchen; Traumbild; Mädchen mit dem roten Mündchen; Frühlingsgedränge; Um Mitternacht; Ein Stündlein wohl vor Tag; Verborgenheit; Waldfahrt; Vöglein, wohin so schnell?; Für Musik; Ach, wenn ich doch ein Immenh wär; Genesung

ROBIN TRITSCHLER tenor, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68128

'A completely original, vastly underappreciated musical voice' (*BBC Music Magazine*)



HAROLD FRASER-SIMSON (1872-1944)

The Maid of the Mountains

The Maid of the Mountains – a musical play in three acts

JANIS KELLY soprano, CHRISTOPHER MALTMAN baritone

MICHAEL GEORGE bass, RICHARD SUART baritone

SALLY BURGESS mezzo-soprano, DONALD MAXWELL bass

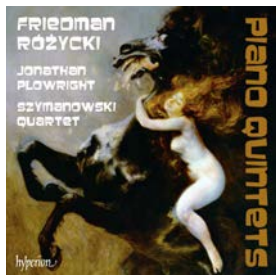
NEW LONDON LIGHT OPERA CHORUS

NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5246

'A quite outstandingly successful re-creation of the work ... it is a hugely important contribution to preserving our British musical theatre heritage' (*Gramophone*) 'Enchanting' (*Classic FM Magazine*) 'Janis Kelly and Christopher Maltman sing the romantic leads with the right clear-eyed sentiment, and Richard Stuart and Sally Burgess provide expert comic relief. The whole affair is piloted with style and affection by Ronald Corp, Hyperion's light music guru. Wicked!' (*BBC Music Magazine*)

GRAMOPHONE CRITICS' CHOICE



IGNACY FRIEDMAN (1882-1948)

Piano Quintet

Piano Quintet in C minor

LUDOMIR RÓŻYCKI Piano Quintet in C minor, Op 35

JONATHAN PLOWRIGHT piano

SZYMANOWSKI QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD468124

'Full of style and grace' (*The Strad*) 'The performances are everything one could wish for. Jonathan Plowright is a splendid pianist who has done much to champion this out-of-the-way Polish repertoire and the Szymanowski Quartet could hardly be bettered' (*MusicWeb International*) 'The excellent Szymanowski Quartet [exploits] to the full Friedman's civilised five-way conversation' (*Gramophone*) 'Une délectable double découverte' (*Diapason*, France)



ROBERT FUCHS (1847-1927)

Piano Concerto

Piano Concerto in B flat minor, Op 27

KIEL Piano Concerto in B flat major, Op 30

MARTIN ROSCOE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD468124

'Impressive additions to Hyperion's superbly presented Romantic Piano Concerto series ... they could hardly be performed in a more masterly and eloquent style ... all lovers of a fascinating series will have to add this to their collection' (*Gramophone*) 'Irresistible, as is Martin Roscoe's playing' (*The Independent*) 'Martin Roscoe's performances with the BBC Scottish Symphony Orchestra and Martyn Brabbins make strong advocacy for these two 19th-century charmers' (*The Times*) 'Both works are immediately attractive and good-hearted, stuffed full of engaging musical ideas satisfyingly exploited in craftsmanship of a high order ... I enjoyed – am still enjoying – this disc enormously' (*International Record Review*) 'Needless to say, the performances and recording are immaculate' (*Classic FM Magazine*)



ROBERT FUCHS (1847-1927)

Clarinet Quintet

Quintet in E flat major for clarinet and string quartet, Op 102

ROMBERG Quintet in E flat major for clarinet, two violas and cello, Op 57

STANFORD Two Fantasies for clarinet and string quartet

DAME THEA KING clarinet, THE BRITTEN STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5076

'These are diversions – divertimenti – in the best sense of the word. There's plenty of lively, affectionate musicianship in these performances – all warmly and intimately recorded' (*BBC Music Magazine*)



ANDREA GABRIELI (c1510-1586)

Missa Pater Peccavi

Motets and instrumental music

Missa Pater peccavi; Ricercar a 4 del primo tuono; De profundis clamavi

Petit Jacquet; Intonazione del sesto tuono; Ricercar a 4 del sesto tuono

Ancor che co'l partire; Ricercar a 4 del duodecimo tuono

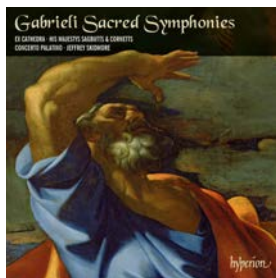
Ricercar del settimo tuono; O sacrum convivium; Ricercar per sonar a 8

HIS MAJESTYS CONSORT OF VOICES

HIS MAJESTYS SAGBUTTS & CORNETTS / TIMOTHY ROBERTS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5265

'A welcome addition to the catalog ... excellent playing of His Majestys Sagbutts and Cornetts – their contributions to the program are uniformly brilliant. Makes me want to hear more' (*Goldberg*) 'Andrea Gabrieli has been overshadowed by Giovanni. This disc confirms his craftsmanship as composer' (*BBC Music Magazine*) 'A real gem' (*Gramophone*)



GIOVANNI GABRIELI (1557-1612)

Sacred Symphonies

Vox Domini super aquas Jordanis, C64; In ecclesiis, C78
 Canzon primi toni, C176; O Jesu mi dulcissime, C24
 Omnes gentes plaudite manibus, C52; O Jesu mi dulcissime, C56
 Kyrie, C71-73; Maria virgo, C35; Magnificat, C75
 Litanie Beatae Mariae Virginis, C63; Exultet iam angelica turba, C131
 HIS MAJESTYS SAGBUTTS & CORNETTS, CONCERTO PALATINO
 EX CATHEDRA / JEFFREY SKIDMORE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67957

'There's great variety among the wonderful split-chorus effects, the hypnotic chordal intonations and the lovely spicy harmonic clashes ... the performers marvelously project the power, glory and praise of this music' (*BBC Music Magazine*) 'Warmth and opulence permeate every pore of this deeply attractive and strangely compelling recording ... Skidmore drives it along with considerable verve and energy ... this is altogether a superb release' (*International Record Review*)



GIOVANNI GABRIELI (1557-1612)

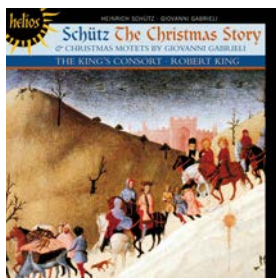
16 Canzonas and Sonatas from Sacrae Symphoniae

The 16 Canzonas and Sonatas from Sacrae Symphoniae, 1597

HIS MAJESTYS SAGBUTTS & CORNETTS / TIMOTHY ROBERTS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66908

'Masterly performances, alive with authentic detail' (*BBC Music Magazine*) 'Excellent. The playing is fluent and exhilarating. An excellent recording. The notes are exemplary' (*Classic CD*) 'L'ensemble anglais est aujourd'hui au sommet de son art' (*Répertoire, France*) 'Magnificent. The range of color, breadth and depth of sonority and the majestic nobility of the composer's conception are all revealed in a manner even the most expert of modern brass players could not possibly emulate. A superlative disc and a real credit to everyone involved' (*Fanfare, USA*) 'This superb disc ... is the very essence of La Serenissima' (*BBC Music Magazine*)



GIOVANNI GABRIELI (1557-1612)

Christmas Motets

Quem vidistis pastores?; Audite principes

Salvator noster; O magnum mysterium

SCHUTZ The Christmas Story

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55310

'Ravishing ... the sheer beauty of the sound, immeasurably enhanced by a warm, sonorous recording, sweeps us into the narration of the familiar story' (*BBC Music Magazine*)



JOHN GAY (1685-1732)

The Beggar's Opera

A complete recording of the new edition by Jeremy Barlow

BOB HOSKINS The Beggar, IAN CADDY The Player

ADRIAN THOMPSON Macheath, CHARLES DANIELS Peachum

SARAH WALKER Mrs Peachum, BRONWEN MILLS Polly

RICHARD JACKSON Lockit, ANNE DAWSON Lucy

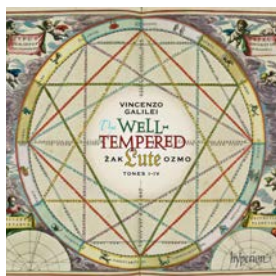
ROGER BRYSON Matt of the Mint, CATHERINE WYN-ROGERS Jenny Diver

THE BROADSIDE BAND / JEREMY BARLOW

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66801/2

'I have never heard, and can't imagine, better performances ... A delightful performance of this timeless opera' (*American Record Guide*) 'A treasure that belongs in every collection, be it opera, musical comedy, pop music or theater' (*Fanfare, USA*)

EDISON AWARD WINNER



VINCENZO GALILEI (c1520-1591)

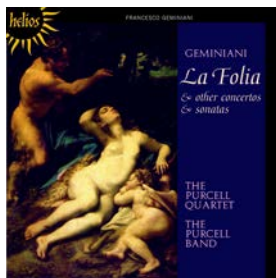
The Well-tempered Lute

Libro d'intavolature di liuto: Tones I-IV

ŽAK OZMO lute

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA668017

'This latest release from Žak Ozmo again demonstrates the London-based lutenist and conductor's searching intellect and wry imagination ... beautiful, fluent playing as a whole' (*Gramophone*) 'A thoughtful guide to music that doesn't always yield its secrets easily' (*BBC Music Magazine*) 'This disc invites us constantly to reassess and realign our expectations ... there are obviously considerable technical challenges of which Ozmo's meticulous execution seems to make light ... this recording reveals both the science behind the scale; and the human expression behind the experiment' (*MusicWeb International*)



FRANCESCO GEMINIANI (1687-1762)

La Folia

Concerto Grosso 'La Folia'; Sonata No 3 in F major
Sonata No 3 in E minor, Op 1 No 3; Sonata No 5 in A minor
Sonata No 6 in D minor; Sonata in A major, Op 4 No 12
Concerto Grosso in G minor, Op 7 No 2

THE PURCELL QUARTET, THE PURCELL BAND

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55234

'Another example of the riches Hyperion finds in Baroque corners' (*The Magic Flute*) 'The Purcell Quartet play with dedication and spirit' (*The Penguin Guide to Compact Discs*)

1ER DE RÉPERTOIRE AWARD, FRANCE



GEORGE GERSHWIN (1898-1937)

Fascinating Rhythm

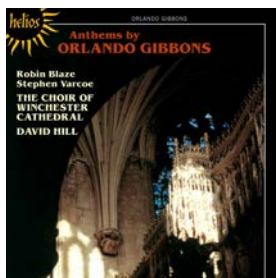
The Complete Music for Solo Piano

Three Preludes; Jazzbo Brown; Merry Andrew; Promenade; Impromptu in Two Keys; Two Waltzes in C; Three-Quarter Blues; Rialto Ripples; Overture to Lady be Good; Ballet; Overture to Girl Crazy; Swanee; Nobody But You; The Man I Love; I'll build a Stairway to Paradise; Do it again; Fascinating Rhythm; Oh, Lady be Good; Somebody loves me; Sweet and Low Down; Clap yo' hands; Do Do Do; My One and Only; 'S Wonderful; Strike up the Band; I Got Rhythm Who cares?; That Certain Feeling; Liza

ANGELA BROWNRIDGE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55006

'A brilliantly accomplished pianist, assured, passionate, hugely versatile. Gershwin is in her blood. An enchanting disc for all who love Gershwin's music' (*BBC Music Magazine*)



ORLANDO GIBBONS (1583-1625)

Anthems

Hosanna to the son of David; Sing unto the Lord; This is the record of John If ye be risen again with Christ; O Lord, in thy wrath rebuke me not
Second Evening Service; Behold, thou hast made my days
O God, the King of Glory; Glorious and powerful God; Fantasia in A minor
O clap your hands; Thou God of wisdom
Blessed are all they that fear the Lord; Great King of Gods

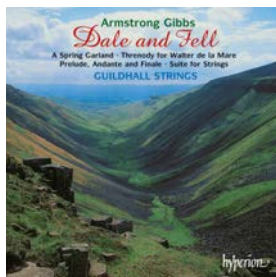
ROBIN BLAZE countertenor, STEPHEN VARCOE baritone

STEPHEN FARR organ

WINCHESTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55228

'An essential addition to any collection of English church music' (*International Record Review*)
'Clean, but edged with an appealing English softness ... a glorious sound' (*BBC Music Magazine*)



CECIL ARMSTRONG GIBBS (1889-1960)

Dale and Fell & other chamber music

Prelude, Andante and Finale, Op 112 arr. Lawrence Ashmore

Dale and Fell

Threnody for Walter de la Mare

A Spring Garland, Op 84

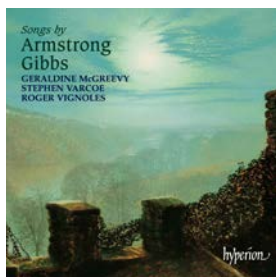
Almayne, Op 71

Suite for Strings

GUILDHALL STRINGS / ROBERT SALTER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67093

'A quiet mastery of the medium that brings constant pleasure, nicely performed and recorded' (*BBC Music Magazine*) 'Outstanding playing' (*Classic FM Magazine*)



CECIL ARMSTRONG GIBBS (1889-1960)

Songs

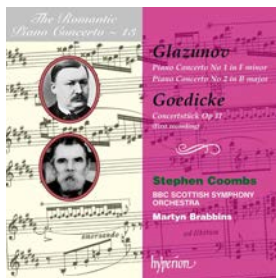
The Bells, Op 14 No 2; To one who passed whistling through the night; Summer Night; The fields are full; Take Heed, Young Heart; When I was one-and-twenty; The Birch Tree; Lullaby; The Sleeping Beauty; Ballad of Semmerwater; Tom o'Bedlam; The Mad Prince; Hypochondriacus; Neglected Moon!; The Rejected Lover; Arrogant Poppies; Sailing Homeward; The Tiger-Lily; The splendour falls; Titania; Danger; Nightfall; Silver; Mistletoe; The Oxen; In the Highlands; By a Bierside; Araby; Ann's Cradle Song; Five-Eyes; The Wanderer; The Flooded Stream; Four Songs for a Mad Sea Captain, Op 111

GERALDINE MCGREEVY soprano, STEPHEN VARCOE baritone

ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67337

GRAMOPHONE EDITOR'S CHOICE



ALEXANDER GLAZUNOV (1865-1936)

Piano Concertos

Piano Concerto No 1 in F minor, Op 92

Piano Concerto No 2 in B major, Op 100

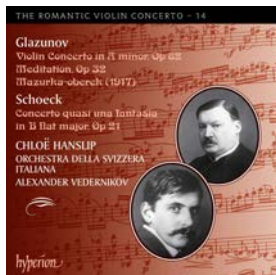
GOEDICKE Concertstück in D major, Op 11

STEPHEN COOMBS piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66877

'Stephen Coombs is on scintillating form throughout, turning even the most standardised of virtuoso gestures into remarkable utterances' (*Piano International*) 'As in his four-disc set of Glazunov's complete solo piano music, Stephen Coombs is poetic and powerful. The rare Goedicke concertante makes a charming filler' (*The Guardian*) 'Sparkling performances ... his playing is by turns gloriously extrovert and affectionately intimate ... superbly recorded orchestral colours' (*BBC Music Magazine*)



ALEXANDER GLAZUNOV (1865-1936)

Violin Concerto

Violin Concerto in A minor, Op 82

Meditation in D major, Op 32; Mazurka-oberek in D major

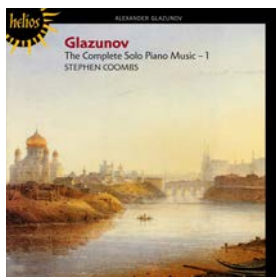
OTHMAR SCHOECK Concerto quasi una fantasia in B flat major, Op 21

CHLOË HANSLIP violin

ORCHESTRA DELLA SVIZZERA ITALIANA / ALEXANDER VEDERNIKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67940

'A most convincing performance; her unobtrusive musicianship, with subtle variations in tone to match the emotional colour of each phrase, is admirably suited to the music's refined expressiveness ... the orchestral contribution is splendidly clear and well balanced ... the purity and neatness of her playing bring an effortless sparkle' (*Gramophone*) 'A spry, tenderly phrased performance of Glazunov's delightful concerto launches the first part of Chloë Hanslip's impressively played programme, with the addition of two exquisite miniatures' (*The Daily Telegraph*) 'Glazunov's once extremely popular Violin Concerto should delight. Here full-blooded lyricism meets virtuoso delirious high spirits' (*BBC Music Magazine*)



ALEXANDER GLAZUNOV (1865-1936)

The Complete Solo Piano Music 1

Suite on the name 'SASCHA', Op 2; Three Miniatures, Op 42

Valse de salon, Op 43; Grande valse de concert, Op 41

Waltzes on the theme 'SABELA', Op 23; Petite valse, Op 36

Piano Sonata No 1 in B flat minor, Op 74

STEPHEN COOMBS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55221

'A dazzling series of salon and genre pieces full of the easy charm and winning tunefulness that also mark Glazunov's ballet *The Seasons*. Stephen Coombs proves a most persuasive advocate, consistently conveying sheer joy in keyboard virtuosity ... which gives magic to pieces which might otherwise seem trivial. It makes a feast for any lover of piano music' (*The Guardian*) 'Coombs is clearly equipped to face the most prodigious demands ... this is a most impressive and highly enjoyable release' (*BBC Music Magazine*)

GRAMOPHONE CRITICS' CHOICE



ALEXANDER GLAZUNOV (1865-1936)

The Complete Solo Piano Music 2

Three études, Op 31; Two pieces, Op 22; Trois morceaux, Op 49

Nocturne, Op 37; Miniature in C; Easy sonata; Sonata

Two prelude-improvisations; Theme and variations, Op 72

STEPHEN COOMBS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55222

'A dazzling series of salon and genre pieces full of the easy charm and winning tunefulness that also mark Glazunov's ballet *The Seasons*. Stephen Coombs proves a most persuasive advocate, consistently conveying sheer joy in keyboard virtuosity ... which gives magic to pieces which might otherwise seem trivial. It makes a feast for any lover of piano music' (*The Guardian*) 'Coombs is clearly equipped to face the most prodigious demands ... this is a most impressive and highly enjoyable release' (*BBC Music Magazine*) 'Stephen Coombs se révèle être un défenseur convaincu de ce répertoire qu'il aborde avec des moyens digitaux et une poésie remarquables' (*Diapason*, France)

GRAMOPHONE CRITICS' CHOICE



ALEXANDER GLAZUNOV (1865-1936)

The Complete Solo Piano Music 3

Prelude and Fugue in D minor, Op 62

Four Preludes and Fugues, Op 101

Prelude and Fugue in E minor

STEPHEN COOMBS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55223

'Wonders unfold still further in [this] third disc in the series ... Glazunov has not enjoyed such persuasive advocacy in recent years. Stephen Coombs really succeeds, where others have not, in making the listener believe that this is not only music of charm but of quality' (*Gramophone*) 'When in the past we have written that Glazunov is not at his best in his piano music we obviously did not have the benefit of such persuasive advocacy as this' (*The Penguin Guide to Compact Discs*)

GRAMOPHONE CRITICS' CHOICE



ALEXANDER GLAZUNOV (1865-1936)

The Complete Solo Piano Music 4

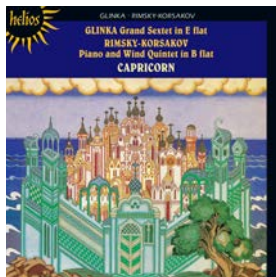
Prelude and two mazurkas, Op 25; Barcarolle sur les touches noires
Two impromptus, Op 54; Idylle, Op 103; Triumphant march, Op 40
Song of the Volga boatmen, Op 97; In modo religioso, Op 38
Pas de caractère, Op 68; Piano Sonata No 2 in E minor, Op 75

STEPHEN COOMBS piano
with HOLST SINGERS / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55224

'A series that will surely raise this composer's status immeasurably' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



MIKHAIL GLINKA (1804-1857)

Grand Sextet

Grand Sextet in E flat major
RIMSKY-KORSAKOV Quintet in B flat major
CAPRICORN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55173

'Some of the most joyously delightful music that you will ever hear' (*American Record Guide*)

'Rimsky's youthful quintet is a thoroughly diverting piece ... like a garrulous but endearing friend whose loquacity is readily borne for the sake of his charm and good nature' (*Penguin Stereo Record Guide*)

'Two delightful rarities' (*The Musical Times*) 'Captivating' (*Hi-Fi News*) 'A most striking performance, beautifully modulated, elegantly phrased ... very well recorded indeed' (*BBC Record Review*)



MIKHAIL GLINKA (1804-1857)

Trio pathétique

Trio pathétique in D minor
LUDWIG VAN BEETHOVEN (1770-1827) Trio in E flat major, Op 38
RICHARD STRAUSS (1864-1949) Duet-Concertino, TrV293

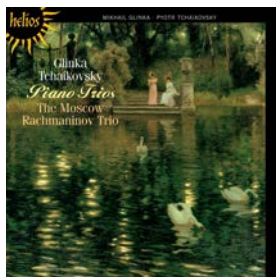
LAURENCE PERKINS bassoon

SARAH WATTS clarinet, MARTIN ROSCOE piano

ROYAL SCOTTISH NATIONAL ORCHESTRA / SIAN EDWARDS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68263

Available Friday 27 July 2018



MIKHAIL GLINKA (1804-1857)

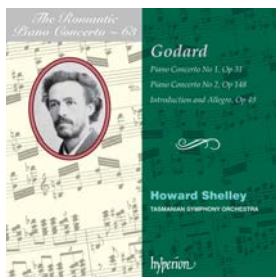
Trio pathétique

Trio pathétique in D minor
TCHAIKOVSKY Piano Trio in A minor, Op 50

THE MOSCOW RACHMANINOV TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55322

'The Moscow Rachmaninov Trio demonstrate what a versatile and capable ensemble they are' (*BBC Music Magazine*)



BENJAMIN GODARD (1849-1895)

Piano Concertos

Piano Concerto No 1 in A minor, Op 31
Piano Concerto No 2 in G minor, Op 148
Introduction and Allegro, Op 49

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68043

'Godard's music tickles the senses with some attractive, dramatic ideas during the actual process of listening. There is, for example, a delightful, nifty Saint-Saëns-esque Scherzo to the A minor Concerto, and an even better one in the G minor ... the performances by the indefatigable Howard Shelley and the Tasmanian orchestra cannot be faulted' (*Gramophone*) 'Throughout all three works, Shelley dazzles with his effortless virtuosity and lightness of touch, and the recording is first-rate. In short, this release must rank alongside the finest of rediscoveries in this most pioneering of series, and one that should spur on others to explore further the works of this greatly neglected composer' (*International Record Review*)



LEOPOLD GODOWSKY (1870-1938)

Strauss Transcriptions & other waltzes

Symphonische Metamorphosen Johann Strauss'scher Themen: Künstlerleben; Die Fledermaus; Wein, Weib und Gesang; Walzermasken; Pastell; Französisch; Wienerisch; Portrait – Joh. Str.; Triakontameron; Terpsichorean Vindobona; Rendezevous; The Salon; Memories; Alt Wien
OSCAR STRAUSS-GODOWSKY The Last Waltz

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67626

'Marc-André Hamelin, it hardly needs saying, is precisely the pianist for this music ... no-one since Godowsky's son-in-law, David Saperton, has played it with such discernment ... bravura handled with exquisite tact. If you are looking for an example of pianistic grace under fire, you won't find anything better ... all in all, a caviar release' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE / DIAPASON D'OR



LEOPOLD GODOWSKY (1870-1938)

Piano Music by Leopold Godowsky

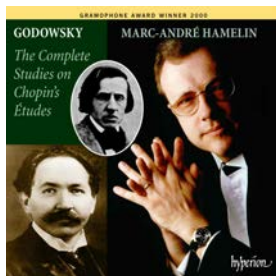
Alt Wien; Passacaglia (44 variations, cadenza and fugue on the opening of Schubert's 'Unfinished' Symphony); WEBER-GODOWSKY Aufforderung zum Tanz; SCHUBERT-GODOWSKY Ballet music from Rosamunde; Moment musical in F minor; Das Wandern; Gute Nacht; Ungeduld
STRAUSS-GODOWSKY Künstlerleben

RIAN DE WAAL piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55206

'A musical as well as a technical revelation ... De Waal's virtuosity is awe-inspiring, and he's complemented throughout by a beautifully natural and wide-ranging recording' (*Gramophone*)
'Thunderously exciting pianism' (*CDReview*) 'Pure delight! And one of this year's outstanding recordings' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE



LEOPOLD GODOWSKY (1870-1938)

The Complete Studies on Chopin's Études

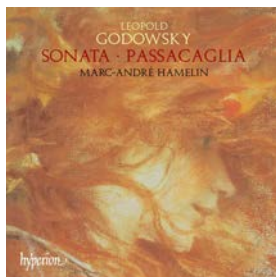
MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67411/2

'This small, green box contains the pianophile's ultimate heaven ... this recording redoubles Hamelin's growing status as today's complete pianist, equal to anything that Godowsky cares to throw at him. Yet perhaps his greatest achievement is that this recording leaves the listener marvelling not only at Hamelin's incomparable pianism, but above all at the wizardry of the music itself' (*BBC Music Magazine*) 'In Hamelin's hands more than any other these studies are no mere freak show, but make a genuine bid for repertoire status. Yet who else among pianists could rise to the challenge? And who else could do so with such consummate artistry? The Hyperion team has provided fabulous recording quality, commensurate with Hamelin's fabulous playing ... a sensational issue' (*International Record Review*) 'A celebration of what is possible on the pianoforte ... sensational!' (*Hi-Fi News & Record Review*)

GRAMOPHONE AWARD WINNER

INTERNATIONAL RECORD REVIEW CRITICS' CHOICE



LEOPOLD GODOWSKY (1870-1938)

Sonata and Passacaglia

Piano Sonata in E minor

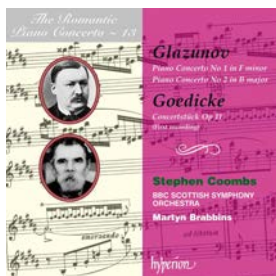
Passacaglia (44 variations, cadenza and fugue on the opening of Schubert's 'Unfinished' Symphony)

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67300

'Eloquent, pointed, and moving ... a recommendation would be superfluous – this is one for the ages' (*Fanfare*, USA) 'Hamelin's performance is a magnificent achievement ... all lovers of Godowsky's magic will snap up this finely recorded album' (*Gramophone*) 'Spellbinding performances ... a heightened degree of poetic sensitivity ... a rare eloquence, courtesy of Hamelin's jaw-dropping pianism' (*Classic FM Magazine*) 'Breathlessly brilliant ... Marc-André Hamelin proves not only that it's possible, but that it's definitely worth the effort. Revelatory' (*BBC Music Magazine*) 'Handily coupled and as well played as you're ever likely to hear' (*Piano International*)

10 DE RÉPERTOIRE, FRANCE



ALEXANDER GOEDICKE (1877-1957)

Concertstück in D major

Concertstück in D major, Op 11

GLAZUNOV Piano Concerto No 1 in F minor, Op 92

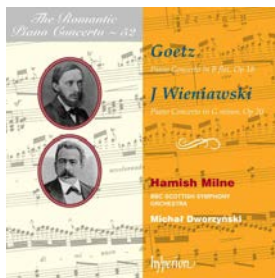
Piano Concerto No 2 in B major, Op 100

STEPHEN COOMBS piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA6877

'Stephen Coombs is on scintillating form throughout, turning even the most standardised of virtuoso gestures into remarkable utterances' (*Piano International*) 'As in his four-disc set of Glazunov's complete solo piano music, Stephen Coombs is poetic and powerful. The rare Goedicke concertante makes a charming filler' (*The Guardian*) 'Sparkling performances ... his playing is by turns gloriously extrovert and affectionately intimate ... superbly recorded orchestral colours' (*BBC Music Magazine*)



HERMANN GOETZ (1840-1876)

Piano Concerto

Piano Concerto in B flat major, Op 18

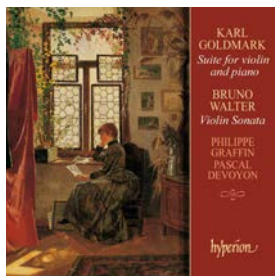
JÓZEF WIENIAWSKI (1837-1912) Piano Concerto in G minor, Op 20

HAMISH MILNE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MICHAŁ DWORZYŃSKI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67791

'This is among the most rewarding concertos of Hyperion's entire series' (*Gramophone*) 'There is much about Goetz's concerto that is adorable – the slow movement in particular ... Milne is aristocratic and subtle in both his tone and his interpretation, and this seems appropriate for Goetz's gentlemanlike personality and Concerto' (*International Record Review*) 'Goetz delivers generous helpings of melodic warmth with his virtuoso passages ... Hamish Milne's distinctive playing of great clarity and sensitivity invests both these concertos with a characteristic of their own' (*Classic FM Magazine*) 'It has become a critical commonplace to wax lyrical about the riches consistently uncovered in Hyperion's Romantic Piano Concerto Series ... superb recorded sound, too: highly recommended' (*International Piano*)



KARL GOLDMARK (1830-1915)

Violin Sonata

Suite for violin and piano in D, Op 11

BRUNO WALTER Sonata for violin and piano

PHILIPPE GRAFFIN violin, PASCAL DEVOYON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67720

'These are sumptuously responsive performances, glowingly recorded and expertly annotated' (*International Record Review*) 'Walter's sonata, tackled with relish by Graffin, from the turbulent first two movements to the resolution of the third. Goldmark's suite is a delightful set of pieces (you will be smitten with the playful middle section). Full marks to Hyperion' (*Classic FM Magazine*) 'Fine, colourful and lyrical playing by Graffin, who contrasts effectively passages of serious intensity with moments of lighter character and repose' (*The Strad*)



NICOLAS GOMBERT (c1495-c1560)

Tribulatio et angustia

Four- and five-part motets by Nicolas Gombert

Tribulatio et angustia; Hortus conclusus es; Aspicie Domine; Virgo sancta Katherina; Inviolata, integra, et casta es, Maria; Ne reminiscaris, Domine; Pater noster; Ave Maria; Ergone vitae; Ave sanctissima Maria

THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67614

'It's one of very few discs of this repertoire I've been happy to play in its entirety, and then several times since. This is in part a tribute to Gombert ... but also to The Brabant Ensemble and Stephen Rice ... by encouraging an unusually individual and carefully balanced vocal response, he avoids the pitfalls of relentless consistency and arid elision ... there is a welcome and (in this music) novel belief in the power of voices as voices ... try the sopranos halfway through *Hortus conclusus* es for erotic Mariolatry at its most disconcertingly sensual. Arise, make haste, as they sing, and hear this music' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



NICOLAS GOMBERT (c1495-c1560)

Missa Tempore paschali & Motets

Missa Tempore paschali

Magnificat octavi toni; Adonai, Domine Jesu Christe

In illo tempore; O rex gloriae

HENRY'S EIGHT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55323

'This second instalment of Gombert from Henry's Eight is cause for celebration. Gombert has found worthy champions' (*Gramophone*) 'A magnificent piece ... beautifully poised singing' (*BBC Music Magazine*) 'Surely an absolute classic of the years around 1530, full of details that ravish the ear. Henry's Eight presents it with a wonderful balance and tact' (*BBC Record Review*) 'Gloriously rich and sensitive performances of magnificent music' (*Classic CD*) 'Une partition puissante éclairée avec ferveur et magnificence par les voix d'Henry's Eight' (*Répertoire*, France)



NICOLAS GOMBERT (c1495-c1560)

Eight-part Credo, Media vita and other music

Credo; Haec dies quam fecit Dominus; Qui colis Ausoniam

Salve regina ('Diversi diversa orant'); O beata Maria; Vae, vae Babylon

Media vita in morte sumus; Lugebat David Absolon

HENRY'S EIGHT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55247

'This is vocal chamber music of a high order – secure in tuning, varied in sonority and elegant in phrasing' (*Early Music News*) 'Hauntingly beautiful music ... a most rewarding experience' (*Organists' Review*) 'Indispensable para un amante de la polifonía renacentista' (*CD Compact*, Spain)

GRAMOPHONE EDITOR'S CHOICE



HENRYK GÓRECKI (1933-2010)

The Three String Quartets

Already it is dusk (String Quartet No 1, Op 62)

Quasi una fantasia (String Quartet No 2, Op 64)

... songs are sung (String Quartet No 3, Op 67)

ROYAL STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67812

'The quartets were commissioned by Kronos, whose recordings on Nonesuch must command respect and attention, but the Royal's performances rival them with playing that is passionate and sharp-edged, capturing the emotional depth and intensity of the music equally vividly' (*BBC Music Magazine*) 'The Royal Quartet is outstanding in every respect ... the sheer poise of the playing in the last movement of the Third, never slackening for a moment, is absolutely remarkable ... this is an outstanding tribute to a great composer' (*International Record Review*) 'The players are suitably violent and relentless as Górecki creates driving, looping friezes of sound. They are terrific at sustaining long, slow lines of musical thought, a skill much needed in the predominantly slow Third Quartet ... very fine playing, superbly recorded' (*The Strad*)



LOUIS MOREAU GOTTSCHALK (1829-1869)

Piano Music – 1

'An American composer, bon Dieu!'

Minuit à Seville (Caprice), Op 30; Le Mancenillier (Serenade), Op 11

Le Banjo (Grotesque fantasie); Chanson de Gitano; Romanze; Mazurka

Danza, Op 33; Sixième Ballade, Op 83; Souvenir de la Havane, Op 39

Columbia (Caprice américain), Op 34

Les yeux créoles (Danse cubaine), Op 37

Le Bananier (Chanson nègre), Op 5

Union (Paraphrase de concert), Op 48; Souvenir de Porto Rico, Op 31

PHILIP MARTIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66459

'An important and recommendable issue ... to be welcomed wholeheartedly' (*CDReview*) 'The best Gottschalk disk currently available' (*Fanfare*, USA) 'A very enjoyable disc indeed' (*The Good CD Guide*)



LOUIS MOREAU GOTTSCHALK (1829-1869)

Piano Music – 2

Berceuse, Op 47; Suis moi! (Caprice), Op 45; Miserere du Trovatore

(Paraphrase de Concert), Op 52; Pasquinade (Caprice), Op 59; La Savane

(Ballade Créole), Op 3; Souvenir de Lima (Mazurka), Op 74; Marche de Nuit,

Op 17; Caprice-Polka, Op 79; Scherzo Romantique, Op 73

Polka in B flat; Polka in A flat; Ballade; Ynés; La Jota Aragonesa (Caprice

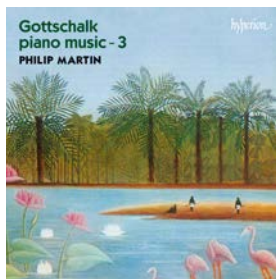
espagnol), Op 14; Manchega (Etude de Concert), Op 38; Souvenir

d'Andalousie (Caprice de Concert), Op 22; Grand Scherzo, Op 57

PHILIP MARTIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66697

'Martin's flair comes through flamboyantly in these virtuosic pieces ... the ideal advocate for his music' (*Radio Televis Eireann*) 'I can't imagine an aficionado of 19th-century piano music who wouldn't want Martin's two recordings ... I hope we don't have to wait another three years for the next step in what is turning into an exceptional series' (*Fanfare*, USA)



LOUIS MOREAU GOTTSCHALK (1829-1869)

Piano Music – 3

Ô ma charmante, épargnez-moi!, Op 44

Grande Fantaisie triomphale sur l'hymne national brésilien, Op 69

Gottschalk's Melody; Bamboula, Op 2

The Dying Poet; Hercule, Op 88

The Last Hope, Op 16; Murmures éoliens, Op 46

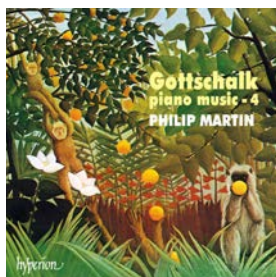
Andante (Symphony No 1); La Chute des Feuilles, Op 42

Tournament Galop

PHILIP MARTIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66915

'The pre-eminent Gottschalk interpreter of the 1980s and 1990s. Again the piano sound from the fastidious Hyperion team is absolutely flawless. Don't forget to buy the other two volumes' (*Gramophone*) 'Another distinguished addition to a most valuable cycle' (*Fanfare*, USA)



LOUIS MOREAU GOTTSCHALK (1829-1869)

Piano Music – 4

La Colombe, petite polka, Op 49; La Moissonneuse, mazurka caractéristique,

Op 8; Le songe d'une nuit d'été, caprice élégant, Op 9; Pensée poétique, Op

62; La Scintilla (L'Étincelle), mazurka sentimentale, Op 20; Souvenir de Cuba,

mazurka, Op 75; La gitanelle, caprice caractéristique, Op 35; Morte!,

Lamentation, Op 55; Polonia, grande caprice de concert, Op 35; Fantôme de

bonheur (Illusions perdues), caprice, Op 36; Forest Glade Polka (Les Follets),

Op 25; Ossian, deux ballades, Op 4; Ricordati, nocturne, méditation, romance,

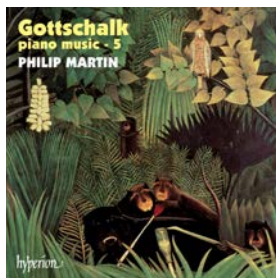
Op 26; Reflets du passé, Op 28; Apothéose, grande marche solennelle, Op 29

PHILIP MARTIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67118

'Immaculately delivered, recorded and presented in every way ... every track is a delight' (*Gramophone*)

RÉPERTOIRE RECOMMANDÉ / GRAMOPHONE CRITICS' CHOICE



LOUIS MOREAU GOTTSCHALK (1829-1869)

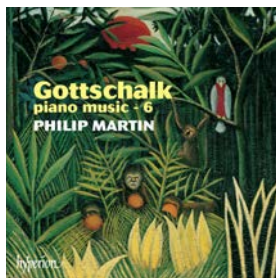
Piano Music – 5

Sospiro, valse poétique; Marguerite, grande valse brillante
Bataille, étude de concert; Réponds-moi (Di que si), danse cubaine, caprice
brilliant; Solitude; 8ème Ballade; Tremolo, Grande étude de concert; Orfa,
grande polka; El Cocoyé, grande caprice cubain à bravura; Polka de salon;
Rayons d'azur, polka de salon; La chasse du jeune Henri, morceau de concert
PHILIP MARTIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67248

'More glowing Gottschalk from Martin ... a real enchantment from start to finish. This series is another immaculate Hyperion production [and] nobody is better qualified than Philip Martin to play it all for us' (*Gramophone*) 'This disc is a constant delight' (*Piano International*) 'Go for it!' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE



LOUIS MOREAU GOTTSCHALK (1829-1869)

Piano Music – 6

Le Carnaval de Venise, Op 89; Marche funèbre, Op 64
Vision, Op posth; Caprice élégiaque, Op 56
Printemps d'amour, Op 40; Colliers d'or, Op 6
Dance ossianique, Op 12; Danse des sylphes, Op 86
Le Sourire d'une jeune fille; Jeunesse, Op 70; Impromptu, Op 54
La Favorita (after Donizetti), Op 68
PHILIP MARTIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67349

'It's impossible to listen to this disc and not beam with pleasure ... real melodic charm, surprising harmonic progressions, and enough sensuality and humour to put a kick in the greyest of January days. The recorded sound is gorgeous' (*The Times*)

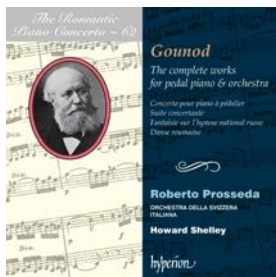


LOUIS MOREAU GOTTSCHALK (1829-1869)

The Complete Solo Piano Music

PHILIP MARTIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44451/8



CHARLES GOUNOD (1818-1893)

The complete works for pedal piano & orchestra

Suite concertante in A major; Concerto for pedal piano in E flat major
Fantaisie sur l'hymne national russe; Danse roumaine

ROBERTO PROSSEDA pedal piano

ORCHESTRA DELLA SVIZZERA ITALIANA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67975

'A real winner ... one of the very jolliest of piano-and-orchestra recordings to come my way for some time ... Hyperion's cast is top drawer ... given exactly the right light touch and deft execution, abetted by Howard Shelley's stylish accompaniment, Gounod's box of bonbons is an unexpected delight' (*Gramophone*) 'The sound world is fascinating; a multi-textured tapestry woven by an empowered soloist ... full of swooping melodies and earworm motifs' (*International Piano*) 'Excellent performances' (*BBC Music Magazine*) 'These four works are often charming and witty, sometimes massive and sometimes delicate. Prosseda plays all of the solo parts with Gallic elegance ... this release is certainly 'off the beaten track' but it is definitely worth exploring' (*International Record Review*)



CHARLES GOUNOD (1818-1893)

The 'Biondina' Cycle and other songs

The Arrow and the Song; L'absent; Au rossignol; Ave Maria; Biondina – Cycle; Boléro; Ce que je suis sans toi; Chanson de printemps; Clos ta paupière; Envoi de fleurs; The fountain mingles with the river; If thou art sleeping, maiden; Ilala (Stances à la mémoire de D Livingstone); A lay of the early spring; Loïn du pays; Ma belle amie est morte; Maid of Athens; Mignon; My true love hath my heart; Oh happy home! Oh blessed flower! Où voulez-vous aller?; La pâquerette; Prière; Réverie; Le soir; Le temps des roses; Sérénade; Venise; The Worker; Beware!

ELICITY LOTT soprano, ANN MURRAY mezzo-soprano

ANTHONY ROLFE JOHNSON tenor, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66801/2

'Exemplary ... enchanting ... ravishingly sung' (*The Daily Telegraph*)

'Superb ... perfection ... Best of the year' (*The Sunday Times*)

GRAMOPHONE CRITICS' CHOICE

CHOC, MONDE DE LA MUSIQUE



PERCY GRAINGER (1882-1961)

Piano Music

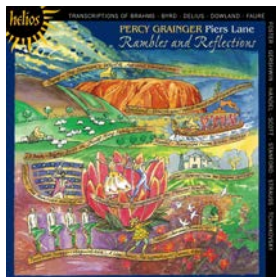
In Dahomey ('Cakewalk Smasher'); A March-Jig; A Reel; The Merry King; Ramble on Love (from Richard Strauss's *Der Rosenkavalier*); Mock Morris; Walking Tune; Handel in the Strand; 'The Gum-Suckers' March; Country Gardens; Molly on the Shore; Scotch Strathspey and Reel; Colonial Song; Shepherd's Hey; Spoon River; The Hunter in his Career; Irish Tune from County Derry; Harvest Hymn; Jutish Medley

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66884

'The wizardry of Grainger's invention is never out of step with Hamelin's fingers – all 20 (or so it seems) of them ... try and keep your lower jaw in place as [he] negotiates Grainger's 'cakewalk smasher' *In Dahomey*' (*The Independent*) 'Hamelin's pleasure in this repertoire – challenging to the pianist, delightful to the listener – is manifest in every bar' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE / DIAPASON D'OR



PERCY GRAINGER (1882-1961)

Rambles & Reflections

Piano transcriptions by Percy Grainger

ANON Beautiful Fresh Flower; BRAHMS Cradle Song; BYRD The Carman's Whistle; DELIUS Air and Dance; DOWLAND Now, oh now I needs must part; FAURÉ Après un rêve; Nell; FOSTER Lullaby from Tribute to Foster; GERSHWIN The man I love; Love walked in; HANDEL Hornpipe; SCOTT Handelian Rhapsody; STANFORD Four Irish Dances; STRAUSS Ramble on Love; TCHAIKOVSKY Paraphrase on Tchaikovsky's Flower Waltz

PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55454

'A delight from start to finish' (*The Observer*) 'Inspired re-creations ... strongly recommended to connoisseur and newcomer alike' (*BBC Music Magazine*) 'A charming recital, beautifully played and recorded' (*Classic FM Magazine*) 'Musically enchanting fare' (*Gramophone*)



PERCY GRAINGER (1882-1961)

Jungle Book

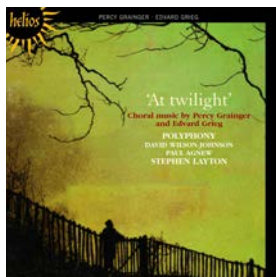
Jungle Book; Shallow Brown; Good-bye to love; Died for love The power of love; The Rival Brothers; Six dukes went afishin' The sprig of thyme; Willow, willow; Recessional; Lord Maxwell's goodnight The Three Ravens; The running of shindand; Early one morning The love song of Har Dyal; My love's in Germanie

JOHN MARK AINSLEY tenor, DAVID WILSON-JOHNSON baritone
POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55433

'This disc offers a sympathetic, endearing portrait of a composer too often valued for his wackiness and eccentricity alone' (*Classic CD*) 'Unquestionably an important and reliable release' (*Hi-Fi News*) 'A capella singing at its very finest' (*Soundscape, Australia*) 'Ce superbe album vient confirmer l'extraordinaire intuition de Grainger pour l'écriture chorale' (*Diapason, France*)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



PERCY GRAINGER (1882-1961)

'At twilight'

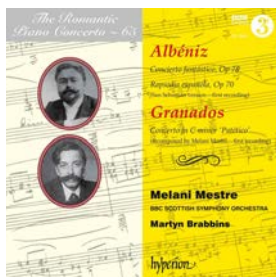
Irish tune from County Derry; Dollar and a half a day; Shenandoah; Stormy The gypsies's wedding day; Brigg Fair; Mo nighean dubh; O mistress mine Soldier, soldier; Mary Thomson; Ye banks and braes o' bonnie Doon; Dalvise Australian up-country song; Near Woodstock Town

The Sussex mummers' Christmas carol; A song of Värmland; At twilight EDVARD GRIEG Four Psalms, Op 74; Ave, maris stella

DAVID WILSON-JOHNSON baritone, PAUL AGNEW tenor
POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55236

'This scalp-prickling, sometimes spine-chilling, disc should not be missed' (*The Musical Times*) 'This is a disc which will take a long time to put back on the shelf' (*Choir & Organ*)



ENRIQUE GRANADOS (1867-1916)

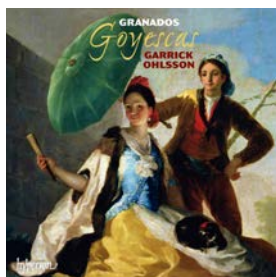
Piano Concerto

GRANADOS/MESTRE Piano Concerto in C minor 'Patético'
ALBÉNIZ Piano Concerto No 1 in A minor 'Concierto fantástico', Op 78
Rapsodia española, Op 70

MELANI MESTRE piano
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67918

'Impeccably recorded, all the performances by Melani Mestre and the BBC Scottish Orchestra under Martyn Brabbins are of an unflinching fluency and stylistic command' (*Gramophone*) 'Mestre's playing is limpid and convincing, with Martyn Brabbins and the BBC Scottish Symphony Orchestra giving discreet support' (*BBC Music Magazine*) 'Both fall attractively within the rubric of Hyperion's successful Romantic Piano Concertos series, of which this is a remarkable 65th volume' (*The Sunday Times*)



ENRIQUE GRANADOS (1867-1916)

Goyescas

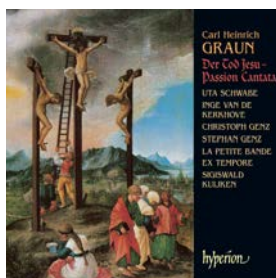
Goyescas, o Los majos enamorados

El pelele 'Escena goyesca'; Allegro de concierto

GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67846

"You can't go far wrong with Ohlsson, who could hardly be more affecting in 'Quejas, o La maja y el ruiseñor' or more able to express the dark and glittering hearts of both 'El amor y la muerte' and 'Epilogo, serenata del espectro' (Gramophone) 'Ohlsson is very much the performer for the heart of the work ... his feeling for the constant fluctuations of pace and mood infuses 'The Maiden with the Nightingale', right through to its wonderfully delicate birdsong fantasy ... rounded off by the brighter energies of *El pelele* and the spectacular *Allegro de concierto*, this makes a fine, warmly recorded all-Granados disc' (BBC Music Magazine) 'Recording engineer David Hinitt achieves truly sumptuous results. The piano sound has tremendous amplitude and richness ... Ohlsson excels when Granados asks for wit or overt technical display' (International Record Review)



CARL HEINRICH GRAUN (1704-1759)

Der Tod Jesu

Der Tod Jesu (Passion Cantata)

UTA SCHWABE, INGE VAN DE KERKHOVE soprano

CHRISTOPH GENZ tenor

STEPHAN GENZ baritone

LA PETITE BANDE

EX TEMPORE / SIGISWALD KUIJKEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67446

"Sigiswald Kuijken directs a flowing, sympathetic performance, characterised by moderate tempi, detailed yet gentle articulation, and a restrained – yet never static – approach to dynamics ... the performance successfully communicates the music's charm, lyricism and genteel expression' (Goldberg Early Music Magazine) 'When all is said and done, Kuijken and Hyperion have given us perhaps the most fully satisfying recording yet of the work – one not likely to be challenged for some time' (American Record Guide)



ALEKSANDR GRECHANINOV (1864-1956)

Piano Trios

Piano Trio No 1 in C minor, Op 38

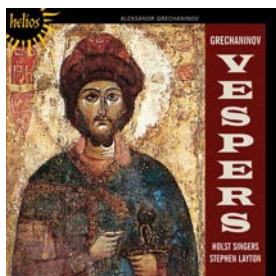
Piano Trio No 2 in G major, Op 128

Cello Sonata in E minor, Op 113

THE MOSCOW RACHMANINOV TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55399

"Spirited, joyous, and brilliantly played' (American Record Guide) 'Strongly recommended' (Fanfare, USA) 'Such an innocent exuberance as well as an amiable lyrical impulse that it is hard not to find the music easy on the ear, especially in such infectious performances – splendidly energetic, and excellently recorded' (Gramophone) 'The committed, forceful playing of the Moscow players makes a strong case for Grechaninov' (The Independent) 'The Moscow Rachmaninov Trio make a convincing argument for this overlooked repertoire' (The Observer) 'Lovely and fresh-sounding tonal works full of emotional tune-spinning' (Audiophile)



ALEKSANDR GRECHANINOV (1864-1956)

Vespers

Vsenoshchnoye bdeniye (All-Night Vigil), Op 59

Nine otpushchayeshi (Lord, now lettest thou thy servant), Op 34 No 1

Nine sili nebesniya (Now the powers of heaven), Op 58 No 6

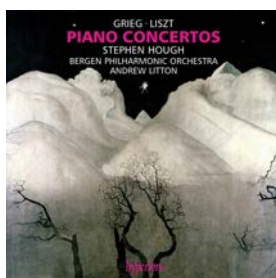
Vo tsartvii Tvoyem (In thy kingdom), Op 58 No 3

HOLST SINGERS / STEPHEN LAYTON

with JAMES BOWMAN countertenor

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55352

'Numerous delights. The performance by the Holst Singers is stunningly good. This serene, delectable music is irresistible and so is its performance' (Choir & Organ) 'This recording brings a sense of deep spiritual peace and will especially appeal to those who already know the beauties of the Russian liturgical tradition' (Contemporary Review) 'Great blocks of beautifully contructed sound are stunning in their apparent simplicity' (The Scotsman) 'Two highly attractive and unstuffy Russian liturgical works in attractive performances' (Classic CD) 'Really something of a triumph' (The Penguin Guide to Compact Discs)



EDVARD GRIEG (1843-1907)

Piano Concerto

Piano Concerto in A minor, Op 16

LISZT Piano Concerto No 1 in E flat major, S124

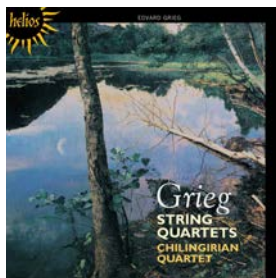
Piano Concerto No 2 in A major, S125

STEPHEN HOUGH piano

BERGEN PHILHARMONIC ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67824

'There are so many recordings of all three of these works that it's fair to ask: can we really be doing with any more? Yes, if they're in this kind of intriguing and appealing class ... Hough's scintillating expertise is complemented by Andrew Litton and the orchestra's engaging and live-wire support' (BBC Music Magazine) 'Hough continues to bemuse as a pianist so free from difficulty that he can soar, infect and alter the course of a musical argument at the drop of a hat ... a personality all his own, brilliantly alert to mercurial changes of mood and clearly riding on the crest of a wave of success. With technique honed to a state of diamond-like brilliance, he gives us rapier-like cadenzas and glissandos that flash like summer lightning' (Gramophone)



EDVARD GRIEG (1843-1907)

String Quartets 1 & 2

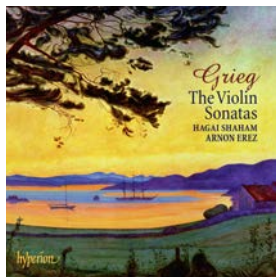
String Quartet No 1 in G minor, Op 27

String Quartet No 2 in F major (1891) (completed by Levon Chilingirian)

CHILINGIRIAN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55299

'High-class playing and recording' (*Gramophone*) 'In the hands of the Chilingirian these works receive their best possible advocacy. Superbly played' (*Classic CD*) 'In every way a thoroughly worthwhile issue' (*Classic FM Magazine*)



EDVARD GRIEG (1843-1907)

The Violin Sonatas

Violin Sonatas: No 1 in F, Op 8; No 2 in G, Op 13; No 3 in C minor, Op 45
piano miniatures arranged for violin and piano by Joseph Achron: At Home, Op 43/3; Puck, Op 71/3; Lonely Wanderer, Op 43/2; Scherzo-Improptu, Op 73/2; Grandmother's Minuet, Op 68/2; Dance from Jølster, Op 17/5

HAGAI SHAHAM violin

ARNON EREZ piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67504

'Any rival versions to this Hyperion disc will have to be truly exceptional, for this issue is, in almost every respect, going to be hard to beat. The recording quality is first-class ... and the performances have clearly been thought through with considerable musicianship. This is a first-rate issue' (*International Record Review*) 'The playing is outgoing and communicative, and each movement makes a distinct positive impression. In vivacious movements the sheer verve of the playing is irresistible ... an extremely enjoyable issue' (*Gramophone*) 'A strong recommendation' (*Fanfare, USA*)



EDVARD GRIEG (1843-1907)

Cello Sonata

Cello Sonata in A minor, Op 36

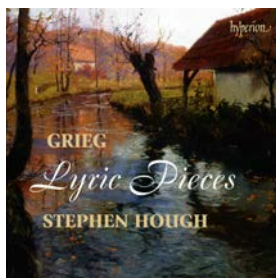
STEPHEN HOUGH (b1961) Sonata for cello and piano left hand 'Les adieux'

FELIX MENDELSSOHN (1809-1847) Cello Sonata No 2 in D major, Op 58

STEVEN ISSERLIS cello, STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68079

'Steven Isserlis and Stephen Hough move things up to another level of intensity and technical command' (*BBC Music Magazine*) 'The performance couldn't be more persuasive and the two players are beautifully recorded, with Isserlis providing typically engaging notes' (*Gramophone*) 'Grieg's Cello Sonata encompasses a wide-ranging emotional landscape, to which Steven Isserlis and Stephen Hough, a magnificent partnership, respond with big-hearted playing' (*The Strad*) 'Steven Isserlis, cellist, supplies the rush of emotion and Stephen Hough, pianist, the glittering, fleet-footed accompaniment' (*Financial Times*)



EDVARD GRIEG (1843-1907)

Lyric Pieces

Arietta, Op 12/1; Berceuse, Op 38/1; Elegy, Op 38/6; Butterfly, Op 43/1

Solitary traveller, Op 43/2; In my native country, Op 43/3; Little bird, Op 43/4

Erotikon, Op 43/5; To spring, Op 43/6; Valse-impromptu, Op 47/1

Melody, Op 47/3; Elegy, Op 47/7; March of the trolls, Op 54/3

Notturmo, Op 54/4; Bell ringing, Op 54/6; Homesickness, Op 57/6

Sylph, Op 62/1; Homeward, Op 62/6; From early years, Op 65/1

Salon, Op 65/4; Wedding day at Troldhaugen, Op 65/6

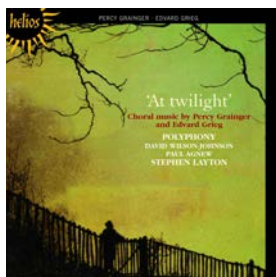
Grandmother's minuet, Op 68/2; At your feet, Op 68/3; At the cradle, Op 68/5

Summer's eve, Op 71/2; Puck, Op 71/3; Remembrances, Op 71/7

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68070

'Stephen Hough is up there with the best, may we never take his excellence for granted' (*Gramophone*)



EDVARD GRIEG (1843-1907)

'At twilight'

Four Psalms, Op 74; Ave, maris stella

PERCY GRAINGER Irish tune from County Derry; Dollar and a half a day;

Shenandoah; Stormy; The gypsy's wedding day; Brigg Fair; Mo nighean dubh;

O mistress mine; Soldier, soldier; Mary Thomson; Ye banks and braes o'

bonnie Doon; Dalvisa; Australian up-country song; Near Woodstock Town

The Sussex mummers' Christmas carol; A song of Värmland; At twilight

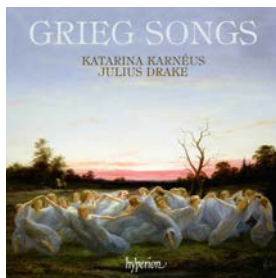
DAVID WILSON-JOHNSON baritone, PAUL AGNEW tenor

POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55236

'This scalp-prickling, sometimes spine-chilling, disc should not be missed' (*The Musical Times*)

'This is a disc which will take a long time to put back on the shelf' (*Choir & Organ*)



EDVARD GRIEG (1843-1907)

Songs

Sex digte af Henrik Ibsen, Op 25; Sechs Lieder, Op 48

Haugtussa 'The mountain maid', Op 67

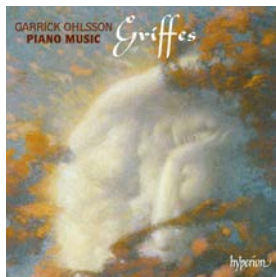
Hjertets melodier 'Melodies of the heart', Op 5

Prinsessen, EG133

KATARINA KARNÉUS mezzo-soprano, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67670

'In the mezzo-soprano of Katarina Karnéus, *Haugtussa* becomes a darkly erotic tale ... Julius Drake provides the watery undercurrents for Karnéus's eloquent 'En svane' and 'Med en vandlilje'. Their partnership is vividly alive ... with the timbre of Karnéus's mezzo particularly moving in the grief-stricken dying falls of Goethe's 'Zur Rosenzeit' (*BBC Music Magazine*) 'Swedish mezzo Katarina Karnéus is as eloquent and impassioned an advocate of Grieg as she was of Sibelius in her first recital for Hyperion ... a singer of natural warmth and spontaneity ... a glorious disc' (*Daily Telegraph*)



CHARLES TOMLINSON GRIFFES (1884-1920)

Piano Music

Three Tone-Pictures, Op 5: The Lake at Evening, The Vale of Dreams,

The Night Winds; Fantasy Pieces, Op 6; Roman Sketches, Op 7: The White

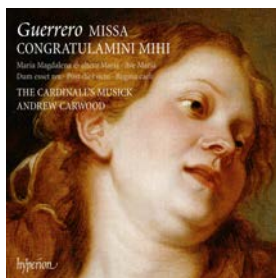
Peacock, Nightfall, The Fountain of the Acqua Paola, Clouds

Piano Sonata; De profundis; A Winter Landscape; Three Preludes

GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67907

'Very special indeed. Hyperion's immaculate piano sound helps, too. But Ohlsson's phrasing is perfect: no exaggeration, simply rapturous harmonic textures projecting elegant melodies ... all Ohlsson's much-admired distinction in the Romantic piano repertoire is on display here, and Griffes can never have sounded better' (*Gramophone*) 'Ohlsson's performances throughout are a judicious blend of absolute technical security and fantasy, giving especially appealing treatment to the single melodies that emerge occasionally from Griffes's teeming textures. With exemplary recorded sound and useful notes, this album makes a compelling case for a masterly figure in American musical history' (*BBC Music Magazine*)



FRANCISCO GUERRERO (1528-1599)

Missa Congratulamini mihi

Missa Congratulamini mihi; Dum esset rex

Maria Magdalena et altera Maria; Post dies octo

Regina caeli a 4; Ave Maria; Regina caeli a 8

CRECQUILLON Congratulamini mihi

THE CARDINAL'S MUSICK / ANDREW CARWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67836

'This latest addition to Guerrero's discography is especially to be welcomed for his fine Mass on a motet by Thomas Crecquillon, in which one hears echoes of the style of Guerrero's near-direct contemporary, Palestrina. Like its model it is a joyful, extrovert piece, to which Andrew Carwood's singers respond with an equal measure of buoyancy and vigour' (*Gramophone*)



FRANCISCO GUERRERO (1528-1599)

Missa De la batalla escoutez & other works

Pange lingua gloriosi; Missa De la batalla escoutez

In exitu Israel; Duo seraphim clamabant; Regina caeli laetare, alleluia

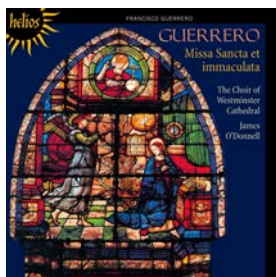
Magnificat octavi toni; Conditor alme siderum

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5340

'These performances show that Guerrero deserves his anniversary celebration' (*BBC Music Magazine*) 'A marvellously varied disc. More please' (*Early Music Quarterly*) 'This is massive music, a broad rich landscape of astonishing power and beauty' (*Classical Express*) 'A very important disc' (*Early Music Review*) 'James O'Donnell and the Westminster Choir have surely come up with another stunning winner. Hyperion and all involved in this record deserve a very special accolade' (*Choir & Organ*) 'Una estupenda interpretación. Es un gran homenaje para un gran centenario' (*Scherzo, Spain*) 'Anniversary CD of the year – and my personal favourite' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



FRANCISCO GUERRERO (1528-1599)

Missa Sancta et immaculata

Missa Sancta et immaculata; Hei mihi, Domine; Trahe me post te, virgo Maria

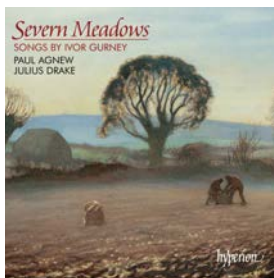
Magnificat septimi toni; Vexilla regis; O lux beata Trinitas; Lauda mater ecclesia

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55313

'Exhilarating, full of variety, and spiritually uplifting. Westminster Cathedral Choir are on their very best form, incisive and thrilling. Very highly recommended' (*Gramophone*) 'Spellbinding: a really magnificent achievement' (*Goldberg*) 'The music and performances on this disc defy superlatives – just go out and buy it!' (*Early Music Today*)

CLASSIC FM MAGAZINE RECORD OF THE MONTH



IVOR GURNEY (1890-1937)

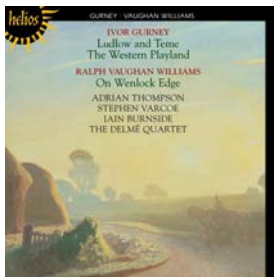
Savern Meadows

I will go with my father a-ploughing; Even such is time; Most Holy Night; A Cradle Song; In Flanders; Desire in Spring; Severn Meadows; The Cloths of Heaven; The fields are full; By a Bierside; The Singer; Down by the salley gardens; All night under the moon; Nine of the Clock; You are my sky; Ha'nacker Mill; Bread and Cherries; An Epitaph; The folly of being comforted; Epitaph in Old Mode; Orpheus; Tears; Under the greenwood tree; Sleep; Spring

PAUL AGNEW tenor, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67243

'Another fine addition to the Hyperion treasure-house of vocal recordings' (*The Penguin Guide to Compact Discs*) 'If ... at the very thought of hazy June fields, your eyes mist up or you feel a lump in the throat, then this record is for you. On it, the tenor Paul Agnew sings, exquisitely, 25 exquisite songs by Ivor Gurney. The songs themselves ... are without exception minor miracles of controlled pathos and these performances do them more than justice' (*International Record Review*)



IVOR GURNEY (1890-1937)

The Western Playland

The Western Playland

Ludlow and Teme

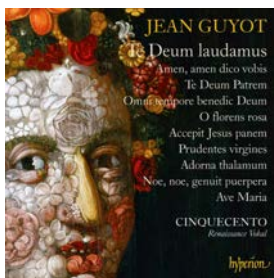
RALPH VAUGHAN WILLIAMS (1872-1958) On Wenlock Edge

ADRIAN THOMPSON tenor, STEPHEN VARCOE baritone

THE DELMÉ QUARTET, IAIN BURNSIDE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55187

'I recommend this record to every serious collector of songs' (*American Record Guide*) 'A recording to cherish' (*Gramophone*) 'Adrian Thompson's superb performance ... is a clear first choice' (*BBC Music Magazine Top 1000 CDs Guide*) 'A welcome recital, well sung and played and a necessary addition to the English Song section of your library' (*CD Review*)



JEAN GUYOT (?1520-1588)

Te Deum laudamus & other sacred music

Te Deum laudamus; Te Deum Patrem; O florens rosa

Amen, amen dico vobis; Accipit Jesus panem; Prudentes virgines

Omni tempore benedic Deum; Adorna thalamum

Noe, noe, genuit puerpera; Ave Maria ... Signum magnum

CINQUECENTO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68180

'Guyot emerges from this disc as a marvellously fluent composer ... the five adult men of Cinquento – here joined by the counter-tenor David Allsopp – are, as always, absolutely flawless in the performance of this music. Even by the best standards of today their ensemble, balance and intonation are beyond reproach' (*Gramophone*) 'These are works of exquisite beauty and striking originality ... beautiful music, superb singing, a vibrantly clear recording, fascinating and beautifully written programme notes – it doesn't get much better than this!' (*Early Music Review*) 'Sublime from start to finish, this a very special listening experience' (*MusicWeb International*) 'Longue vie à Cinquento!' (*Diapason*, France)



REYNALDO HAHN (1874-1947)

Le Bal de Béatrice d'Este

Le Bal de Béatrice d'Este

POULENC Aubade; Sinfonietta

JULIAN EVANS piano

NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55167

'A scintillating recording debut ... in admirably off-the-beaten-track repertoire' (*The Observer*)



REYNALDO HAHN (1874-1947)

Piano Concerto

Piano Concerto in E major

MASSENET Piano Concerto in E flat major

STEPHEN COOMBS piano

BBC SCOTTISH SYMPHONY ORCHESTRA / JEAN-YVES OSSONCE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68697

'These really are very good performances of two mystifyingly neglected gems of the repertoire' (*BBC Record Review*) 'Heavenly Hahn in this latest addition to this treasure of a series' (*Classic CD*) 'If you'd sooner have fraises des bois and crème Chantilly rather than foie gras and trumps, this is for you' (*Gramophone*) 'A thoroughly delightful piece [Hahn], well worth reviving, here perfectly coupled ... a delight [Massenet]' (*The Penguin Guide to Compact Discs*) 'Stephen Coombs is at least as fine as any artist to appear from Russia in all the past 20 years. Sonics are excellent and the booklet brimming with interest' (*In Tune*, USA) 'A thoroughly delightful disc' (*Piano International*)



REYNALDO HAHN (1874-1947)

Piano Quintet

Piano Quintet in F sharp minor

LOUIS VIERNE Piano Quintet in C minor, Op 42

STEPHEN COOMBS piano, CHILINGIRIAN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67258

'A pair of piano quintets that are as different as could be in terms of musical expression, but prove to be complementary companion pieces that make very appealing listening' (*The Daily Telegraph*)



REYNALDO HAHN (1874-1947)

Piano Quartet & Violin Sonata

Sonata in C major for violin and piano; Piano Quartet No 3 in G major

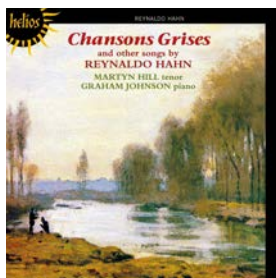
Soliloque et Forlane; Nocturne in E flat major; Romance in A major

Si mes vers avaient des ailes

ROOM-MUSIC

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55379

'This is Hyperion at its best – backing a new, imaginative group in little-known, high-quality repertoire with its customary standards of presentation and recording. C'est tout aimable, génial – and heartily recommended' (*BBC Music Magazine*) 'A highly rewarding and beautifully recorded recital' (*International Record Review*) 'Les quatre interprètes jouent Reynaldo Hahn avec le naturel, l'élégance et la plus fine musicalité qu'on attend dans ces œuvres dont le charme ne s'épuise pas' (*Le Monde de la Musique*, France) 'An immaculately engineered disc' (*The Strad*) 'I cannot recommend this disc too highly. Whether you already know Reynaldo Hahn or not, you're in for a real treat' (*Fanfare*, USA)



REYNALDO HAHN (1874-1947)

Chansons Grises and other songs

Chansons Grises – Cycle

Les fontaines; À Cloris; Tyndaris; La chère blessure; L'air; Quand je fus pris au pavillon; Les étoiles; L'Automne; Infidélité; Si mes vers avaient des ailes

L'Enamourée; D'une prison; Offrande; L'incrédule; Fêtes galantes

MARTYN HILL tenor, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55040

'Beautifully performed' (*Gramophone*) 'Delicate, stylish performances' (*The Penguin Guide to Compact Discs*) 'A very recommendable issue' (*Hi-Fi News*) 'Martyn Hill's tenor is perfectly suited to Hahn's deliciously sentimental idiom. Most of the settings on the disc are to texts by his favourite Verlaine, including the seven *Chansons Grises*. Hahn gauges the level of sensuality perfectly, allowing the words to make their point rather than making the point on their behalf, and Hill and his accompanist Johnson relax wonderfully into this rather enticing world' (*BBC Music Magazine*)



REYNALDO HAHN (1874-1947)

Songs by Reynaldo Hahn

Si mes vers avaient des ailes; Paysage; Réverie; Offrande; Mai; Infidélité; Seule; Les Cygnes; Released; Trois jours de vengeance; D'une prison; Sérénaphie; L'heure exquise; Fêtes galantes; Douze Rondels; Quand la nuit n'est pas étoilée; Le plus beau présent; Sur l'eau; Le rossignol des îles; À Cloris; Ma jeunesse; Puisque j'ai mis ma lèvre; Etudes Latines; La Nymphé de la Source; Au rossignol; Je me souviens; Air de la lettre (from 'Mozart'); C'est très vilain d'être infidèle (from 'O mon bel inconnu'); C'est sa banlieue (from 'Ciboulette'); Nous avons fait un beau voyage (from 'Ciboulette'); La Dernière Valse (from 'Une Revue')

FELICITY LOTT soprano, SUSAN BICKLEY mezzo-soprano, IAN BOSTRIDGE

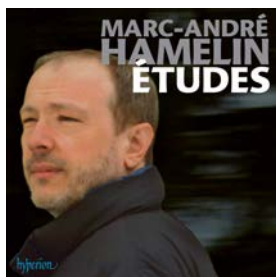
tenor, STEPHEN VARCOE baritone, GRAHAM JOHNSON piano

THE LONDON SCHUBERT CHORALE / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67141/2

'This gorgeous set ... irresistible' (*The Sunday Times*)

DIAPASON D'OR, FRANCE / GRAMOPHONE CRITICS' CHOICE



MARC-ANDRÉ HAMELIN (b1961)

Études

12 Études in all the minor keys; Little Nocturne

from Con intimissimo sentimento: Ländler I; Album Leaf; Music Box;

After Pergolesi; Berceuse (in tempore belli)

Theme and Variations (Cathy's Variations)

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67789

'Dear Marc-André, I begged and pleaded for Hyperion to keep this disc under wraps. But now that it's released, all of us composer / pianists have no choice but to go out of business. Isn't it enough for you simply to be the world's most proficient pianist? Do you also have to compose amazingly well for your instrument, and rewardingly so? Must you serve up some of the most witty, charming, entertaining and devastatingly effective piano music of your generation?' (*Gramophone*) 'A cause for celebration' (*International Record Review*) 'One of this extraordinary musician's finest achievements, indeed, one of the great solo piano recordings ever made' (*Fanfare*, USA)



GEORGE FRIDERIC HANDEL (1685-1759)

Fireworks Music & Coronation Anthems

Music for the Royal Fireworks (authentic 1749 scoring); My heart is inditing
The King shall rejoice; Let thy hand be strengthened; Zadok the Priest

CHOIR OF NEW COLLEGE, OXFORD
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66350

'Mightily impressive' (*The Guardian*) 'This recording recreates the scale of [the] original outdoor performance with 24 oboes, nine each of horns and trumpets, a dozen bassoons, and a mighty percussion of four pairs of timpani including a unique pair of extra-large 'double drums' and four side-drummers. The effect is shattering, the justifiably 'authenticity' in performance' (*BBC Music Magazine Top 1000 CDs Guide*) 'Those two dozen oboes make a magnificent and surprisingly clear sound, and the inclusion of the glorious Coronation Anthems composed for George II's coronation makes the disc one of unshamed musical splendour' (*The Sunday Times*)



GEORGE FRIDERIC HANDEL (1685-1759)

Music for Royal Occasions

Eternal source of light divine (Birthday Ode for Queen Anne)
Te Deum (for Queen Caroline, 1714)
Sing unto God (Wedding Anthem for Prince Frederick and Princess Augusta)

GILLIAN FISHER soprano, JAMES BOWMAN countertenor
JOHN MARK AINSLEY tenor, MICHAEL GEORGE bass
CHOIR OF NEW COLLEGE, OXFORD
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66315

'An imaginative programme of infrequently performed music by a great composer is always welcome, and this one should make a wide appeal' (*Gramophone*)



GEORGE FRIDERIC HANDEL (1685-1759)

Water Music

Water Music HWV348; 349/350
TELEMANN Wassermusik 'Hamburger Ebb' und Fluth'
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66967

'A rewarding programme, imaginatively realised and played with panache. Strongly recommended' (*Gramophone*) 'Performances, engineering, packaging—everything here is first-class: the kind of truly perfect release one usually just dreams about!' (*American Record Guide*) 'The King's Consort makes Handel's music dance ... the whole thing is toe-tappingly infectious' (*Classic CD*)



GEORGE FRIDERIC HANDEL (1685-1759)

Fireworks Music & Water Music

Music for the Royal Fireworks (authentic 1749 scoring)
Water Music Suites: No 1 in F major; No 2 in D major; No 3 in G major
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55375



GEORGE FRIDERIC HANDEL (1685-1759)

Handel in Hamburg

Suite from Almira; Suite, possibly from Nero; Oboe Concerto in G minor
Suite from Florindo and Daphne; Overture in B flat major from Rodrigo
THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55324

'A highly entertaining collection. Delightful rarities from the young Handel' (*Classic CD*)
'A marvellous disc' (*The Independent*) 'The disc is warmly commended' (*Fanfare*, USA)

AMERICAN HANDEL SOCIETY RECORDING PRIZE



GEORGE FRIDERIC HANDEL (1685-1759)

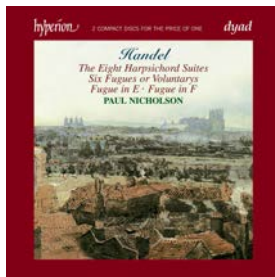
Organ Concertos

performed on the organ of St Lawrence, Whitchurch which Handel played while in the service of the Duke of Chandos (1718-1721)
Organ Concertos: G minor, Op 4/1; B flat, Op 4/2; G minor, Op 4/3; F, Op 4/4; F, Op 4/5; B flat, Op 7/1; A, Op 7/2; B flat, Op 7/3; D minor, Op 7/4; G minor, Op 7/5; B flat, Op 7/6; Harp Concerto in B flat, Op 4/6

PAUL NICHOLSON organ
with FRANCES KELLY harp, THE CHOIR OF CLARE COLLEGE, CAMBRIDGE
THE BRANDENBURG CONSORT / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD022052

'The great coup of this new recording ... is to have secured the instrument on which the composer played. Nicholson's playing is unfailingly stylish' (*The Times*) 'Highly recommended' (*BBC Music Magazine*) 'Superbly played' (*Organists' Review*)



GEORGE FRIDERIC HANDEL (1685-1759)

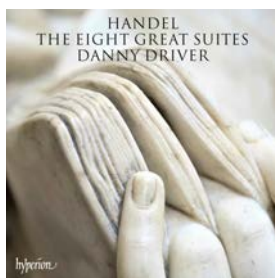
Harpsichord Suites

Suite No 1 in A major, HWV426; Suite No 2 in F major, HWV427
Suite No 3 in D minor, HWV428; Suite No 4 in E minor, HWV429
Suite No 5 in E major, HWV430; Suite No 6 in F sharp minor, HWV431
Suite No 7 in G minor, HWV432; Suite No 8 in F minor, HWV433
Six Fugues or Voluntaries, HWV605-610
Fugue in E major, HWV612; Fugue in F major, HWV611

PAUL NICHOLSON harpsichord

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD022045

'Superbly recorded. Highly recommended and unlikely to be surpassed in the near future' (*The Penguin Guide to Compact Discs*) 'The commanding nature of these performances, captured in sound of tremendous presence, cannot be denied. Nicholson captures a Handelian dignity and grandeur often forgotten in the frenzy that informs many interpretations aspiring to authenticity ... magisterial performances of majestic music' (*Classic CD*)



GEORGE FRIDERIC HANDEL (1685-1759)

The Eight Great Suites

Suite No 1 in A major, HWV426; Suite No 2 in F major, HWV427
Suite No 3 in D minor, HWV428; Suite No 4 in E minor, HWV429
Suite No 5 in E major, HWV430; Suite No 6 in F sharp minor, HWV431
Suite No 7 in G minor, HWV432; Suite No 8 in F minor, HWV433
Suite in C minor 'Partita', HWV444; Suite in E minor, HWV438
Chaconne in G major, HWV435

DANNY DRIVER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68041/2

'When performed with such commitment and expressive vitality, Handel's suites are worthy to be placed alongside the finest, and these performances by Danny Driver are a welcome addition to the discography ... I feel sure that Handel would have been only too delighted with these results ...' (*International Record Review*) 'Driver brings to it all a winning sense of style, crisply ornamented, sensitively drawing on the piano's tonal potential for shadings of colour and alert to the rhythmic energy' (*The Daily Telegraph*)



GEORGE FRIDERIC HANDEL (1685-1759)

Angela Hewitt plays Handel & Haydn

Chaconne in G major, HWV435; Suite No 2 in F major, HWV427
Suite No 8 in F minor, HWV433

HAYDN Piano Sonata in E flat major, Hob XVI:52

Sonata 'Un piccolo divertimento' (Variations in F minor), Hob XVII:6

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67736

'Altogether a splendid contribution to these composers' anniversary year' (*BBC Music Magazine*) 'What intrigues me most about Angela Hewitt's playing is the tension between the expressive restrictions of her 18th-century repertoire, and the imagination she deploys so fully within its boundaries ... she takes pains to make each strand of the music apparent to the listener' (*Fanfare, USA*) 'Everything emerges with an impressive combination of clarity and vitality ... the programme is unique to the current catalogue, and Hewitt's favoured Fazioli instrument has been recorded with superb fidelity' (*International Record Review*)



GEORGE FRIDERIC HANDEL (1685-1759)

The Complete Flute Sonatas

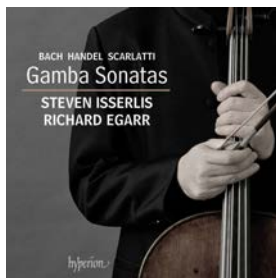
Sonata in B minor, HWV376 ('Halle Sonata No 3')
Sonata in E minor, HWV375 ('Halle Sonata No 2')
Sonata in A minor, HWV374 ('Halle Sonata No 1')
Sonata in E minor, HWV379 ('Op 1 No 1a')
Sonata in G, HWV363b ('Op 1 No 5')
Sonata in E minor, HWV359b ('Op 1 No 1')
Sonata in B minor, HWV367b ('Op 1 No 9'); Sonata in D, HWV378

LISA BEZNOSIUK flute, RICHARD TUNNICLIFFE cello

PAUL NICHOLSON harpsichord

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67278

'The performances deserve a place at the very forefront of available versions of these charming sonatas' (*Fanfare, USA*) 'Delightful in every way' (*The Penguin Guide to Compact Discs*)



GEORGE FRIDERIC HANDEL (1685-1759)

Gamba Sonatas

Violin Sonata in G minor, HWV364b

BACH Sonata in G major, BWV1027; Sonata in G minor, BWV1029

Sonata in D major, BWV1028; Ich ruf' zu dir, Herr Jesu Christ, BWV639

DOMENICO SCARLATTI Sonata in D minor, Kk90

STEVEN ISSERLIS cello, RICHARD EGARR harpsichord

with ROBIN MICHAEL cello

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68045

'A revelation of simple beauty' (*The Strad*) 'Isserlis makes no attempt to make his cello imitate the wispy resonance of the gamba, instead claiming the music for his instrument with vigorously articulated lines, robust technical athleticism and ravishing cantabile ... wondrous singing quality' (*Gramophone*) 'Egarr on harpsichord matches Isserlis's eloquence and rambunctious energy all the way' (*The Guardian*) 'Both Scarlatti and Handel are most alluring. With Robin Michael's added cello on the bass line, they become real duo sonatas with discreet, though inventive and often witty, continuo harpsichord' (*BBC Music Magazine*)



GEORGE FRIDERIC HANDEL (1685-1759)

20 Sonatas 'Opus 1'

Violin Sonatas: D major, HWV371; D minor, HWV359a; G major, HWV358;

A major, HWV361; G minor, HWV364a; Flute Sonatas: B minor 'Halle Sonata

No 3', HWV376; E minor 'Halle Sonata No 2', HWV375; A minor 'Halle Sonata

No 1', HWV374; E minor, HWV379; G major, HWV363b; E minor, HWV359b;

B minor, HWV367b; Recorder Sonatas: G minor, HWV360; F major, HWV369;

D minor, HWV367a; A minor, HWV362; B flat major, HWV377; C major,

HWV365; Oboe Sonatas: B flat major, HWV357; C minor, HWV366

ELIZABETH WALLFISCH violin, LISA BEZNOSIUK flute

RACHEL BECKETT recorder, PAUL GOODWIN oboe

RICHARD TUNNICLIFFE cello, PAUL NICHOLSON harpsichord

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44411/3

'This set gives authoritative readings, impeccable in style, dependable in text' (*Gramophone*)



GEORGE FRIDERIC HANDEL (1685-1759)

Six Concerti Grossi, Op 3

Concerto No 1 in B flat major, HWV312; Concerto No 2 in B flat major, HWV313

Concerto No 3 in G major, HWV314; Concerto 'No 4a' in F major, HWV315

Concerto 'No 4b' in F major (anonymous); Concerto No 5 in D minor, HWV316

Concerto No 6 in D major, HWV317/337

Organ Concerto movement in D minor, HWV317/ii

THE BRANDENBURG CONSORT / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55075

'A thoroughly enchanting set of performances' (*Classic CD*) 'Another thoroughly excellent release' (*CDReview*) 'A real bargain' (*BBC Music Magazine*) 'Exuberant and stylistically aware' (*International Record Review*)



GEORGE FRIDERIC HANDEL (1685-1759) (attributed)

Trio Sonatas for oboe and violin

No 1 in B flat major, HWV380; No 2 in D minor, HWV381; No 3 in E flat major,

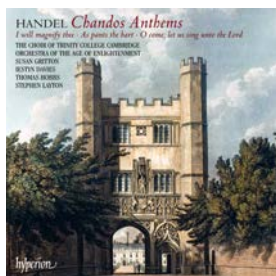
HWV382; No 4 in F major, HWV383; No 5 in G major, HWV384; No 6 in D

major, HWV385; 'No 8' in G minor, HWV393 (Op 2 No 8)

CONVIVIAM

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55280

'An excellent disc' (*Gramophone*) 'Decidedly convivial Handel from Convivium' (*Classic CD*) 'Attractive and well-written works, definitely worth recording ... the performances are vivacious and stylish. Hyperion's recording is excellent, and this fascinating disc should appeal to anyone with a taste for the byways of the Baroque' (*International Record Review*) 'Performed with style and an engagingly playful spirit by Convivium' (*Classic FM Magazine*) 'Very engaging sonatas performed stylishly and with lively spirit by Convivium ... well worth exploring' (*BBC Music Magazine*) 'Unashamedly fine performances. The recorded sound and balance is masterful, and I can happily recommend this to Handelians (even if the music is by someone else) and chamber music fans alike. It's a real pleasure' (*Early Music Review*)



GEORGE FRIDERIC HANDEL (1685-1759)

Chandos Anthems Nos 5a, 6a & 8

O come, let us sing unto the Lord, HWV253

As pants the hart, HWV251b; I will magnify thee, O God, HWV250a

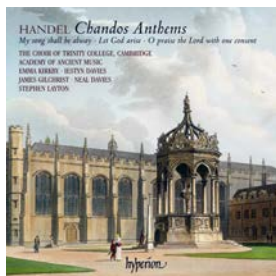
SUSAN GRITTON soprano, IESTYN DAVIES countertenor

THOMAS HOBBS tenor, TRINITY COLLEGE CHOIR CAMBRIDGE

ORCHESTRA OF THE AGE OF ENLIGHTENMENT / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67926

'Layton is a peerless Handelian, master of the architecture, yet constantly alert to enlivening nuances that only seem obvious with hindsight ... Susan Gritton's radiant soprano, Iestyn Davies's immaculately contoured countertenor and the appropriately 'English' tenor of Thomas Hobbs are the icing on the cake' (*BBC Music Magazine*) 'Three cheers for three more anthems for the Duke of Chandos to complement the same already available from the same conductor and choir' (*Gramophone*) 'An outstanding solo line-up and compelling, razor-sharp performances ... this recording is a must, not only for lovers of Handel's music but of fine choral singing' (*International Record Review*)



GEORGE FRIDERIC HANDEL (1685-1759)

Chandos Anthems Nos 7, 9 & 11a

My song shall be always, HWV252

O praise the Lord with one consent, HWV254; Let God arise, HWV256a

EMMA KIRKBY soprano, IESTYN DAVIES countertenor, JAMES GILCHRIST tenor, NEAL DAVIES bass, TRINITY COLLEGE CHOIR CAMBRIDGE ACADEMY OF ANCIENT MUSIC / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67737

'There is vintage Handel to be gleaned here ... Layton offers luxury casting, Iestyn Davies and Neal Davies on particularly commanding form ... the only thing missing on this disc are the words 'Vol. 1' (BBC Music Magazine) 'Soloists and chorus alike excel in three of Handel's Chandos Anthems ... the 40 members of the Choir of Trinity College, Cambridge, sing with flexibility and lightness ... Emma Kirkby shows her stylistic intelligence and masterful communication of text in the opening of HWV252. It is enjoyable to hear some of Handel's lesser-known and more intimate church music performed with such elegant restraint and skill' (Gramophone) 'Very good performances ... much to enjoy here' (Fanfare, USA)



GEORGE FRIDERIC HANDEL (1685-1759)

Dettingen Te Deum

Dettingen Te Deum, HWV283; Zadok the Priest, HWV258

Organ Concerto No 14 in A major, HWV296a

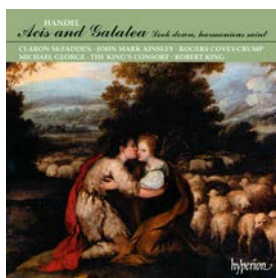
TRINITY COLLEGE CHOIR CAMBRIDGE

NEAL DAVIES bass, RICHARD MARLOW organ

ACADEMY OF ANCIENT MUSIC / STEPHEN LAYTON

» **MORE INFO** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67678

'This rip-roaring Handel disc ... there's no want of youthful vigour here, expressed in glorious technicolour at salient points in the martial Dettingen Te Deum and Zadok the Priest. Yet it's the disciplined refinement of the music-making that delivers the purest pleasure. Recommended' (Classic FM Magazine) 'The score simply teems with incredible invention ... Layton's tempos are faultless, the Academy of Ancient Music plays as though possessed, and Neal Davies's solos lend an authority complementing the more soft-grained soloists from within the choir (itself fresh-sounding and impeccably collegiate in every sense) ... if you're still to be persuaded by the Dettingen, this is the performance to do it' (BBC Music Magazine)



GEORGE FRIDERIC HANDEL (1685-1759)

Acis and Galatea

Acis and Galatea; Cantata 'Look down, harmonious saint'

CLARON McFADDEN Galatea, JOHN MARK AINSLEY Acis

ROGERS COVEY-CRUMP Damon, MICHAEL GEORGE Polyphemus

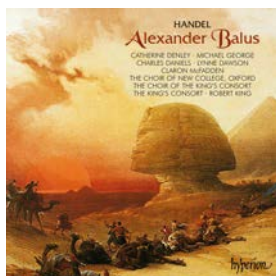
ROBERT HARRE-JONES Chorus

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66361/2

'An unflinchingly delightful work, beautifully performed and recorded' (Gramophone) 'Une des plus délicieuses partitions du XVIII^e siècle' (L'Avant Scene Opéra, France) 'A first-class Handel release' (American Record Guide) 'McFadden is a loving Galatea, Ainsley a charming Acis, and Covey-Crump a finely polished Damon. Michael George is magnificent – a nimble but ferocious Polyphemus whose every note is absolutely centred' (BBC Music Magazine Top 1000 CDs Guide)

BBC 'BUILDING A LIBRARY' BEST RECORDING



GEORGE FRIDERIC HANDEL (1685-1759)

Alexander Balus

LYNNE DAWSON Cleopatra, MICHAEL GEORGE Ptolemy

CATHERINE DENLEY Alexander Balus, CHARLES DANIELS Jonathan

CLARON McFADDEN Aspasia

THE CHOIR OF NEW COLLEGE, OXFORD

CHOIR OF THE KING'S CONSORT

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67241/2

'This is a landmark in recording history ... self-recommending, I think' (The Sunday Times) 'King and his musicians approach the piece with vitality and affection and, in so doing, carried me along from start to finish' (BBC Music Magazine) 'A landmark in discographic history. We must be grateful for so splendid a debut recording. All the soloists are excellent' (American Record Guide)

AMERICAN HANDEL SOCIETY RECORDING PRIZE



GEORGE FRIDERIC HANDEL (1685-1759)

L'Allegro, il Penseroso ed il Moderato

SUSAN GRITTON, LORNA ANDERSON, CLARON McFADDEN soprano

PAUL AGNEW tenor, NEAL DAVIES bass

CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67283/4

'One of Handel's loveliest English works, full of the pastoral delights of *Acis and Galatea* and some of his most sublime vocal inspirations' (The Sunday Times) 'L'Allegro would with little doubt be one of my desert island pieces, all the more so after listening to this first truly complete recording of Handel's delectable pastoral ode. Enjoy!' (Gramophone) 'This delightful set ... must surely rank as one of the discs of the year' (The Scotsman) 'Unflinchingly excellent' (BBC Music Magazine) 'Robert King's affection for the work shines out from every number' (Classic CD)

GRAMOPHONE RECORDING OF THE MONTH

TIMBRE DE PLATINE, OPERA INTERNATIONAL, FRANCE

CLASSIC FM MAGAZINE BEST OF THE MONTH



GEORGE FRIDERIC HANDEL (1685-1759)

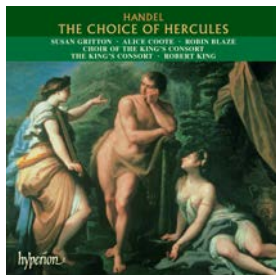
Aminta e Fillide

Cantata 'Arresta il passo' for two voices and strings, HWV83

GILLIAN FISHER soprano, PATRIZIA KWELLA soprano
THE LONDON HANDEL ORCHESTRA / DENYS DARLOW

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55077

'Even after 17 years this performance still dazzles. Significantly, no other group has touched the cantata since the disc was made. One can understand why: its charms would be hard to match. A celebration of Handel's youthful genius, this recording fully deserves its reissue' (*International Record Review*) 'A suitably pastoral cantata, it depicts the shepherd Aminta's wooing of the initially reluctant nymph in a series of charming arias' (*BBC Music Magazine*) 'Outstanding' (*The Guardian*) 'Strongly recommended' (*Gramophone*)



GEORGE FRIDERIC HANDEL (1685-1759)

The Choice of Hercules

The Choice of Hercules, HWV69

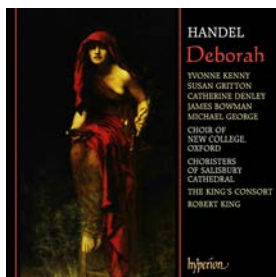
MAURICE GREENE Hearken unto me, ye holy children

SUSAN GRITTON soprano, ALICE COOTE mezzo-soprano
ROBIN BLAZE countertenor, CHARLES DANIELS tenor, PETER HARVEY bass
CHOIR OF THE KING'S CONSORT
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67298

'The Choice of Hercules is one of Handel's best-kept secrets' (*The Daily Telegraph*) 'A delightful sequence of 24 brief numbers telling the story of Hercules making his choice between Virtue and Pleasure' (*The Guardian*) 'Susan Gritton and Alice Coote are exquisite as Pleasure and Virtue. A delightful rarity, coupled with an appealing anthem by Handel's English contemporary Maurice Greene' (*The Sunday Times*)

THE 2003 INTERNATIONAL HANDEL RECORDING PRIZE



GEORGE FRIDERIC HANDEL (1685-1759)

Deborah

YVONNE KENNY Deborah, SUSAN GRITTON Jael

CATHERINE DENLEY Sisera, JAMES BOWMAN Barak

MICHAEL GEORGE Abinoam, MARK MILHOFFER Herald

COLIN CAMPBELL Priest of Baal, ADRIAN PEACOCK Priest of the Israelites
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66841/2

'Superb ... the recording is another of these inspired ventures by Hyperion into music we ought to know better' (*BBC Record Review*) 'Deborah contains some of the most glorious music Handel ever wrote. Even if many of the numbers have been recycled from earlier works, the invention is still staggering. Handel devotees can thus amuse themselves spotting the tunes while everyone else can revel in the sumptuous scoring and the sheer vitality and humanity of the piece, all superbly conveyed in Robert King's recording' (*BBC Music Magazine Top 1000 CDs Guide*)

BBC MUSIC MAGAZINE BEST OF THE YEAR



GEORGE FRIDERIC HANDEL (1685-1759)

Il Duello Amatoroso

O come chiare e belle

Clori, mia bella Clori

Amarilli vezzosa (Il Duello Amatoroso)

PATRIZIA KWELLA soprano, GILLIAN FISHER soprano

CATHERINE DENLEY contralto

THE LONDON HANDEL ORCHESTRA / DENYS DARLOW

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55136

'Beautifully performed' (*The New York Times*) 'Enjoyable performances ... well worth exploring' (*Gramophone*)



GEORGE FRIDERIC HANDEL (1685-1759)

Joseph and his Brethren

YVONNE KENNY Asenath, JAMES BOWMAN Joseph

CATHERINE DENLEY Potiphar, Phanor, MICHAEL GEORGE Pharaoh, Reuben

CONNOR BURROWES Benjamin, JOHN MARK AINSLEY Simeon, Judah

THE CHOIR OF NEW COLLEGE, OXFORD

CHOIR OF THE KING'S CONSORT

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67171/3

'I have no reservations about encouraging anyone interested in Handel to buy this set and to acquaint themselves with the many delights of this grossly neglected work' (*Gramophone*) 'This is as fine a case as one could imagine being made for the work' (*American Record Guide*) 'With first-rate casts and careful attention to Handel's original texts, King has blown the dust off some magnificent music' (*BBC Record Review*)



GEORGE FRIDERIC HANDEL (1685-1759)

Joshua

JOHN MARK AINSLEY Joshua, EMMA KIRKBY Achsah
JAMES BOWMAN Othniel, MICHAEL GEORGE Caleb, AIDAN OLIVER Angel
CHOIR OF NEW COLLEGE, OXFORD
THE KING'S CONSORT / ROBERT KING

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66461/2

'This recording gets to the very heart of Handel in a most human and convincing way. All the soloists are excellent, needless to say ...' (CDReview) 'The whole production is excellent and I cannot recommend this new disc more highly' (Organists' Review) 'With first-rate casts and careful attention to Handel's original texts, King has blown the dust off some magnificent music' (BBC Record Review)

PENGUIN GUIDE ROSETTE



GEORGE FRIDERIC HANDEL (1685-1759)

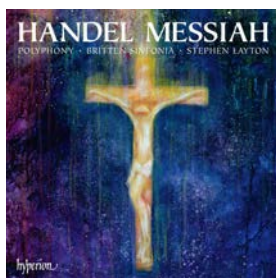
Judas Maccabaeus

JAMIE MacDOUGALL Judas Maccabaeus, EMMA KIRKBY Israelitish Woman
CATHERINE DENLEY Israelitish Man, JAMES BOWMAN Priest, Messenger
MICHAEL GEORGE Simon, SIMON BIRCHALL Eupolemus
CHOIR OF NEW COLLEGE, OXFORD
THE KING'S CONSORT / ROBERT KING

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66461/2

'A profusion of colourful delights ... persuasive evidence indeed that what may seem mediocre on the page can spring to life, given the artistry and conviction of performers of this calibre' (BBC Music Magazine Top 1000 CDs Guide) 'Excellent - don't miss it' (BBC Music Magazine) '... finally received a recording worthy of its grandeur' (Los Angeles Times) 'An outstanding achievement' (CDReview)

**BEST CD OF THE YEAR AWARD, CZECH HARMONY, PRAGUE
AMERICAN HANDEL SOCIETY RECORDING PRIZE 1992**



GEORGE FRIDERIC HANDEL (1685-1759)

Messiah

JULIA DOYLE soprano, IESTYN DAVIES countertenor
ALLAN CLAYTON tenor, ANDREW FOSTER-WILLIAMS bass
POLYPHONY, BRITTEN SINFONIA / STEPHEN LAYTON

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67800

'If you only listen to one *Messiah* this Christmas, Stephen Layton and Polyphony's live recording should be it ... Layton's interpretation has matured into something of infinite variety, clear insight and spiritual substance' (Classic FM Magazine) 'The soloists are ideal. Julia Doyle is a charismatic Angel/narrator in the pastoral scene, and her embellished recaptulation of 'I know that my Redeemer liveth' is spine-tingling. Andrew Foster-Williams' singing is marvellous ... the well-rounded tone and technical precision of Iestyn Davies's singing is easy to enjoy, but it is equally significant that his ornamentation in 'But who may abide' is masterful for its stylish vocabulary and expressive wisdom' (Gramophone) 'The new release has both a fine sense of style and is full of refreshing insights ... Polyphony's new *Messiah* gives the daughters of Zion cause to 'Rejoice Greatly' (BBC Music Magazine)



GEORGE FRIDERIC HANDEL (1685-1759)

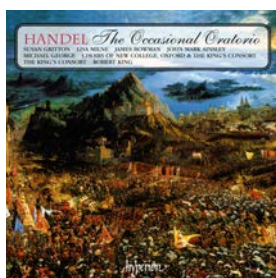
Messiah

LYNNE DAWSON soprano
CATHERINE DENLEY alto
DAVID JAMES countertenor
MALDWIN DAVIES tenor
MICHAEL GEORGE bass
THE SIXTEEN CHOIR AND ORCHESTRA / HARRY CHRISTOPHERS

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD022019

'This is a model among live recordings' (The Guardian) 'One of the most attractive ever on disc' (The Penguin Guide to Compact Discs) 'The performance is one of extraordinary quality. Unequivocally recommended' (The Sydney Sun Herald)

GRAND PRIX DU DISQUE



GEORGE FRIDERIC HANDEL (1685-1759)

The Occasional Oratorio

SUSAN GRITTON, LISA MILNE soprano, JAMES BOWMAN countertenor
JOHN MARK AINSLEY tenor, MICHAEL GEORGE bass
CHOIR OF NEW COLLEGE, OXFORD
CHORISTERS AND CHOIR OF THE KING'S CONSORT
THE KING'S CONSORT / ROBERT KING

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66961/2

'A very fine set, with a lot of magnificent music, played and sung as well as one could hope for' (Gramophone) 'Robert King blows cobwebs off a neglected Handel oratorio' (Classic CD) 'Full of superb music ... highly recommended' (The Daily Telegraph) 'Handel at his most inspired ... the whole performance is fresh and electrifying' (The Guardian) 'A wonderful showcase of Handel at his most inspired and vigorous. The whole performance is fresh and electrifying, with excellent singing from all the soloists' (The Penguin Guide to Compact Discs)

AMERICAN HANDEL SOCIETY RECORDING PRIZE



GEORGE FRIDERIC HANDEL (1685-1759)

An Ode for St Cecilia's Day

An Ode for St Cecilia's Day (From harmony, from heav'nly harmony)
Cecilia, volgì un sguardo

CAROLYN SAMPSON soprano, JAMES GILCHRIST tenor
CHOIR OF THE KING'S CONSORT
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67463

'This new recording finds Robert King and his splendid King's Consort on top form and in Carolyn Sampson he has surely found one of the most exquisite voices for this repertoire ... this is a mouth-watering performance of Handel's colourfully gorgeous ode ... the recording is in a class of its own ... notwithstanding many agreeable past achievements, King has seldom produced a disc of such outstanding conviction' (*Gramophone*) 'Excellent recording, this is an unmissable disc of Handelian delights' (*BBC Music Magazine*) 'A delectable disc' (*The Daily Telegraph*)

GRAMOPHONE EDITOR'S CHOICE



GEORGE FRIDERIC HANDEL (1685-1759)

Ottone

Ottone, Re di Germania

JAMES BOWMAN Ottone, CLARON MCFADDEN Teofane
JENNIFER SMITH Gismonda, DOMINIQUE VISSÉ Adelberto
MICHAEL GEORGE Emireno, CATHERINE DENLEY Matilda
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44511/3

'Ottone is, even for Handel, unusually rich in lovely, heartrending arias' (*The Times*) 'Everywhere, the dexterity and resource of Robert King's Consort lend enchantment' (*The Independent*) 'Superbe' (*Compact*, France)



GEORGE FRIDERIC HANDEL (1685-1759)

Parnasso in Festa

Parnasso in Festa, HWV73

The festival on Parnassus for the wedding of Thetis and Peleus

DIANA MOORE Apollo, Euterpe, CAROLYN SAMPSON Clio
LUCY CROWE Orfeo, REBECCA OUTRAM Calliope, RUTH CLEGG Clori
PETER HARVEY Marte, CHOIR OF THE KING'S CONSORT
THE KING'S CONSORT / MATTHEW HALLS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67701/2

'The cast is led by the superb Apollo of Diana Moore ... her semiquaver runs in 'Torni pure' are thrilling. With admirable support from Carolyn Sampson and the rest of the cast, and crisp choral and orchestral contributions under Matthew Halls, this recording should ensure that *Parnasso in Festa* will at last come into its own' (*Gramophone*) 'A recording of such exemplary artistry and insight that it is difficult to imagine the music ever sounding better - you'll wish it would go on for ever!' (*Classic FM Magazine*)



GEORGE FRIDERIC HANDEL (1685-1759)

Il trionfo del Tempo e del Disinganno

The triumph of Time and Enlightenment, HWV46a (1707)

ROBERTA INVERNIZZI Bellezza, KATE ALDRICH Piacere
MARTIN ORO Disinganno, JÖRG DÜRMÜLLER Tempo
ACADEMIA MONTIS REGALIS / ALESSANDRO DE MARCHI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67681/2

'A wonderfully inventive and exuberant work ... Invernizzi's alluring voice is fluent in challenging virtuosity but sweetly penitent as she rejects Aldrich's somewhat assertive 'Piacere' ... a high point is a quartet combining highly differentiated characters with almost Mozartean skill. Ornamentation and improvisation is highly stylish throughout, and orchestral support polished ... altogether thoroughly enjoyable' (*BBC Music Magazine*) 'Four top-class soloists in plaintive melodies, fizzing coloratura and touching duets. Academia Montis Regalis is highly regarded for its Baroque interpretations and plays with sophistication' (*Classic FM Magazine*)



GEORGE FRIDERIC HANDEL (1685-1759)

The Triumph of Time and Truth

GILLIAN FISHER Beauty, EMMA KIRKBY Deceit
CHARLES BRETT Counsel, or Truth, IAN PARTRIDGE Pleasure
STEPHEN VARCOE Time, THE LONDON HANDEL CHOIR
THE LONDON HANDEL ORCHESTRA / DENYS DARLOW

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22050

'Enchanting music, performed with warmth and insight. An important addition to the current list of Handel recordings' (*The Sunday Times*) 'Much recommended' (*The Daily Telegraph*)



GEORGE FRIDERIC HANDEL (1685-1759)

Utrecht Te Deum & Jubilate

'Utrecht' Te Deum & Jubilate

BOYCE Lord, thou hast been our refuge

BLOW I was glad when they said unto me

ST PAUL'S CATHEDRAL CHOIR

THE PARLEY OF INSTRUMENTS / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55359

'A very fine demonstration of the English choral tradition at its best' (*Classic CD*) 'Warmly recommended' (*BBC Music Magazine*) 'Highly recommendable for an excellent programme beautifully performed' (*Organists' Review*) 'A disc well worthy of its subject' (*Gramophone*) 'Invigorating and uplifting, this is a disc to raise the lowest and most jaded of spirits' (*Fanfare*, USA)



GEORGE FRIDERIC HANDEL (1685-1759)

Arias

Quando mai, spietata sorte (Radamisto); Mi lusinga il dolce affetto; Verdi prati; Stà nell'Ircana (Alcina); There in myrtle shades reclined; Cease, ruler of the day, to rise; Where shall I fly? (Hercules); Cara speme, questo core (Giulio Cesare in Egitto); Con l'ali di costanza; Scherza infida!; Dopo notte (Ariodante)

ALICE COOTE mezzo-soprano

THE ENGLISH CONCERT / HARRY BICKET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67979

'Alice Coote has chosen arias from four of Handel's greatest operas, and from *Hercules*, one of his most dramatic oratorios. Her warmly textured voice, especially in the middle range lends itself alluringly to Handel's portrayal of tenderness, intimacy and melancholy ... the wealth of virtues in Coote's recital include her intuitive sense of apposite, well-proportioned ornamentation and a sure feeling for just tempo ... expressive singing with eloquent instrumental partnership make for a rewarding encounter' (*BBC Music Magazine*)



GEORGE FRIDERIC HANDEL (1685-1759)

German Arias

Künft'ger Zeiten eitler Kummer, HWV202; Das zitternde Glänzen der spielenden Wellen, HWV203; Süßer Blumen Ambräpflocken, HWV204; Süße Stille, sanfte Quelle, HWV205; Singe, Seele, Gott zum Preise, HWV206; Meine Seele hört im Sehen, HWV207; Die ihr aus dunkeln Grüften, HWV208; In den angenehmen Büschen, HWV209; Flammende Rose, Zierde der Erden, HWV210

Oboe Sonatas: B flat major, HWV357; F major, HWV363a; C minor, HWV366

CAROLYN SAMPSON soprano

ALEXANDRA BELLAMY oboe, STÉPHANIE-MARIE DEGAND violin

THE KING'S CONSORT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67627

'With her pure, luminous tone, graceful sense of phrase and discerning musicality, Carolyn Sampson gives enchanting performances' (*Gramophone*)



GEORGE FRIDERIC HANDEL (1685-1759)

Opera Arias

Arias, overtures, and duets from Almira, HWV1; Rodrigo, HWV3; Rinaldo, HWV7; Silla, HWV10; Amadigi di Gaula, HWV11; Giulio Cesare in Egitto, HWV17; Tamerlano, HWV18; Rodelinda, regina de' Longobardi, HWV19; Scipione, HWV20; Alessandro, HWV21; Admeto, re di Tessaglia, HWV22; Riccardo primo, re d'Inghilterra, HWV23; Siroe, re di Persia, HWV24; Tolomeo, re di Egitto, HWV25; Lotario, HWV26; Partenope, HWV27; Ezio, HWV29; Sosarme, re di Media, HWV30; Atalanta, HWV35; Arianna in Creta, HWV32; Alcina, HWV34; Berenice, HWV38; Deidamia, HWV42

DAME EMMA KIRKBY soprano, with CATHERINE BOTT soprano

THE BRANDENBURG CONSORT / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD544271/3

'It is difficult to pick out a particular highlight, there are so many of them' (*Classic CD*) 'A splendidly enjoyable disc. Kirkby is in top-notch form' (*Hi-Fi News*)



GEORGE FRIDERIC HANDEL (1685-1759)

English Arias

Yet, can I hear that dulcet lay (The Choice of Hercules); Overture; How can I stay, when love invites; Tune your harps (Esther); O fairest of ten thousand fair; O Lord, whose mercies numberless (Saul); Great God! who, yet but darkly known; Martial Symphony – Destructive war (Belshazzar); The raptur'd soul; Kind heaven, if virtue be thy care (Theodora); Father of heav'n! From thy eternal throne (Judas Maccabaeus); What though I trace each herb; Welcome as the dawn of day; Almighty pow'r (Solomon)

JAMES BOWMAN countertenor, with SUSAN GRITTON soprano

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55419

'This beautiful collection of songs and duets from Handel oratorios finds the 52-year-old English countertenor in quite amazing form ... his voice remains phenomenally agile. Unmissable' (*The Sunday Times*) 'Un disco a la mayor gloria de Bowman' (*Ritmo*, Spain) 'A noble and dignified recital' (*Fanfare*, USA)



GEORGE FRIDERIC HANDEL (1685-1759)

Handel's finest arias for Base Voice – 1

Sibilar gli angui d'Aletto (Rinaldo); O ruddier than the cherry (Acis and Galatea); Fra l'ombre e gl'orrori (Acis, Galatea e Polifemo); Mirth, admit me of thy crew (L'Allegro, il Penseroso ed il Moderato); Caddi, è ver (La Resurrezione); Tears, such as tender fathers shed (Deborah); To pow'r immortal my first thanks are due (Belshazzar); Sorge infausta una procella (Orlando); Racks, gibbets, sword and fire (Theodora); Volate più del venti (Muzio Scevola); Vieni, o cara (Agrippina); Nel mondo e nell'abisso (Riccardo Primo); Mie piante corrette – Cara pianta (Apollo e Dafne); Revenge, Timotheus cries (Alexander's Feast); Leave me, loathsome light (Semele)

CHRISTOPHER PURVES baritone, ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67842

'This is the most outstanding album of its kind I've ever heard' (*Early Music Today*) 'A recital that pays eloquent tribute to Handel's boundless invention in composing for bass voice' (*Gramophone*)



GEORGE FRIDERIC HANDEL (1685-1759)

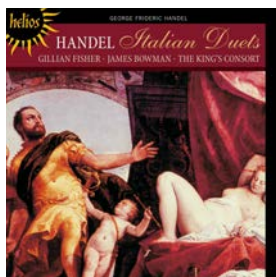
Handel's finest arias for Base Voice – 2

Nell'africane selve; Concerto grosso in F major, HWV315
Gelido in ogni vena; Tu di pietà mi spogli (Siroe, Re di Persia)
Turn not, O Queen, thy face away; How art thou fall'n from thy height! (Esther)
When storms the proud; Ah, canst thou but prove me! (Athalie)
Opprest with never-ceasing grief (Belshazzar); È ver che all'amo intorno (Catone); Piangi pur (Tolomeo, Re di Egitto); See, the raging flames arise; Shall I in Mamre's fertile plain (Joshua); Vieni, o cara (Rinaldo)

CHRISTOPHER PURVES baritone, ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68152

Available Friday 29 June 2018



GEORGE FRIDERIC HANDEL (1685-1759)

Italian Duets

Tanti strali al sen mi scocchi; A mirarvi io son intento
Troppo cruda, troppo fiera; Se tu non lasci amore; Conservate, raddoppiate
Langue, geme, sospira e si lagna; Nò, di voi non vo' fidarmi
Sono liete, fortunate; Fronda leggiera e mobile
GILLIAN FISHER soprano, JAMES BOWMAN countertenor
THE KING'S CONSORT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55262

'Impeccably sung' (*Fanfare*, USA) 'A feast of early Handel and glorious singing. A musical delight from beginning to end. Unreservedly recommended' (*The Sunday Times*) 'Yet another top quality Hyperion disc. Recommended with the utmost enthusiasm' (*CD Review*)



GEORGE FRIDERIC HANDEL (1685-1759)

James Bowman sings Handel Heroic Arias

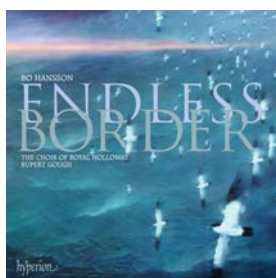
Pena tiranna (Amadigi di Gaula); Va tacito e nascosto; Al lampo dell'armi
(Giulio Cesare in Egitto); Venti turbini; Or la tromba – Battaglia; Cara sposa
(Rinaldo); Scherza infida (Ariodante); Overture (Serse); Zeffiretto, che scorre
nel prato; Se parla nel mio cor (Giustino); Tanti affanni (Ottone, Re di
Germania); Verdi prati (Alcina)

JAMES BOWMAN countertenor

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55370

'A supreme achievement' (*Classic CD*) 'The King's Consort, clearly inspired by the genius of James Bowman, is musically at its very best' (*CDReview*) 'Uno de los mejores discos händelianos que he escuchado jamás' (*CD Compact*, Spain)



BO HANSSON (b1950)

Endless border & other choral works

Endless border; Som när handen (As when day dawns); Salve regina
Then I heard the singing; For as the rain; The place amongst the trees
Missa brevis; Lighten mine eyes

WILLIAM BALDRY organ

ROYAL HOLLOWAY CHOIR / RUPERT GOUGH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67881

'This marvellous disc ... not only pays tribute to the Swedish composer's fresh, melodic, choral writing but also to the uniformly excellent vocal ensemble at Royal Holloway under their inspirational director, Rupert Gough. On the basis of this disc, these performers are wholly inside Hansson's sonic world ... highly recommended' (*Choir & Organ*) 'Hansson's music shows off the choir's strengths to great advantage ... it is their confident and committed performance that warrants a recommendation from the objective listener' (*Gramophone*) 'The brightly rippling *Salve regina* and the mellifluous, resonantly multi-part *Endless border* are particularly impressive' (*BBC Music Magazine*)



KARL AMADEUS HARTMANN (1905-1963)

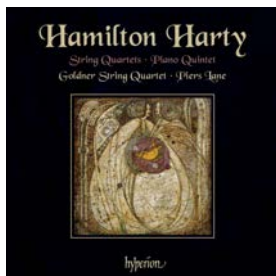
The complete music for violin

Concerto funebre for violin and string orchestra
Suite No 1 for solo violin; Suite No 2 for solo violin
Sonata No 1 for solo violin; Sonata No 2 for solo violin

ALINA IBRAGIMOVA violin
with BRITTEN SINFONIA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67547

'Crisply and incisively argued ... musicianship of the highest order' (*International Record Review*) 'The precocious Alina Ibragimova offers a program of engaging and thoughtful works that she's approached with an equally engaging, interpretive and masterfully commanding musical personality that brooks no opposition. Strongly recommended to violinists, to violin aficionados, and to general listeners of all predilections' (*Fanfare, USA*) 'Wonderfully assured ... the way in which the playing of the Britten Sinfonia dovetails with hers is always compelling ... Ibragimova conveys their crispness and clarity to perfection' (*The Guardian*)



SIR HAMILTON HARTY (1879-1941)

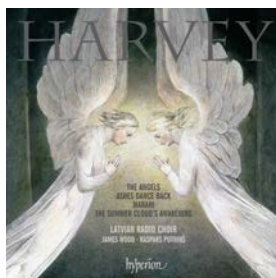
String Quartets & Piano Quintet

String Quartet No 1 in F major, Op 1; String Quartet No 2 in A minor, Op 5
Piano Quintet in F major, Op 12

GOLDNER STRING QUARTET
with PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67927

'Here, most valuably, we have three of Harty's important chamber works ... Piers Lane plays immaculately with great sympathy ... and the Goldner Quartet play warmly to bring out the finest qualities of the music. Altogether a delightful disc of music neglected for far too long' (*Gramophone*) 'Harty's melodies are appealing and graceful, the counterpoint is never overwrought ... it is a joy to hear, in a performance that is compelling from first to last ... I welcome this release with enthusiasm: no-one could fail to enjoy it' (*International Record Review*) 'The Goldner String Quartet, joined in the Quintet by Piers Lane, displays just the right warmth and spirit to suit this attractive music ... Hyperion's succulent recording is a peach' (*BBC Music Magazine*)



JONATHAN HARVEY (1939-2012)

The Angels, Ashes Dance Back, Marahi

The Angels; Ashes Dance Back
Marahi; The Summer Cloud's Awakening

LATVIAN RADIO CHOIR / KASPARS PUTNIŅŠ, JAMES WOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67835

'The Latvian Radio Choir is evidently unfazed by the demands encountered, while the sound has an ideal depth and spaciousness. Warmly recommended' (*Gramophone*) 'Harvey's unworlly scores and the Latvian Radio Choir's superb ability to render them combine in this uncompromising disc' (*Choir & Organ*) 'Both *Ashes and Awakening* are visionary pieces, and have the makings of modern masterpieces ... a magnificent disc, superbly performed and recorded, and a magnificent argument for the ongoing, cutting-edge relevance of contemporary music' (*BBC Music Magazine*) 'This fine anthology of Harvey's music is performed by the Latvian Radio Choir, surely now one of the finest vocal ensembles in the world. Its commitment to Harvey's music seems absolute and technical difficulties seem to hold no terrors ... sung and recorded to perfection' (*International Record Review*)



JOHANN ADOLF HASSE (1699-1783)

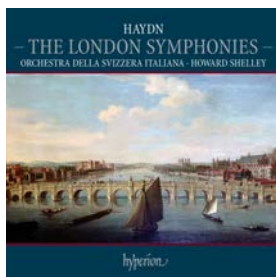
Salve regina

Salve regina; DOMENICO SCARLATTI Salve regina in A major
ALESSANDRO SCARLATTI Su le sponde del Tebro; Infirmata vulnerata;
O di Betlemme altera

DEBORAH YORK soprano, JAMES BOWMAN countertenor
CRISPIAN STEELE-PERKINS trumpet
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55354

'Congratulations to Hyperion on imaginative programming of repertoire, some not otherwise available on disc. Highly recommended ... for repeated enjoyable listening' (*BBC Music Magazine*) 'Una de las mejores elecciones de musica barroca que haya escuchado este año. Por supuesto que lo recomiendo vivamente' (*CD Compact, Spain*) 'The recording is exemplary. If you want an introduction to vocal writing in compact forms in early 18th-century Italy, this is ideal' (*American Record Guide*)



JOSEPH HAYDN (1732-1809)

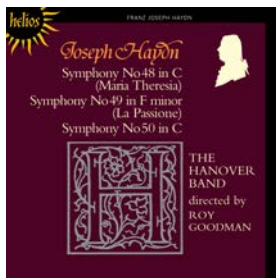
The London Symphonies

Symphony No 93 in D major; Symphony No 94 'Surprise' in G major
Symphony No 95 in C minor; Symphony No 96 'Miracle' in D major
Symphony No 97 in C major; Symphony No 98 in B flat major
Symphony No 99 in E flat major; Symphony No 100 'Military' in G major
Symphony No 101 'The Clock' in D major; Symphony No 102 in B flat major
Symphony No 103 'Drumroll' in E flat major
Symphony No 104 'London' in D major

ORCHESTRA DELLA SVIZZERA ITALIANA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44371/4

'The Orchestra della Svizzera Italiana is finely honed and the rapport is evident, with unfailingly fine and musically playing' (*Gramophone*) 'Performances of the symphonies that are ultra-clean, pleasingly joyous and straightforwardly entertaining' (*Classic FM Magazine*) 'Sa splendide intégrale des Londoniennes ... ces interprétations dégagent une extraordinaire vitalité' (*Le Monde de la Musique, France*)

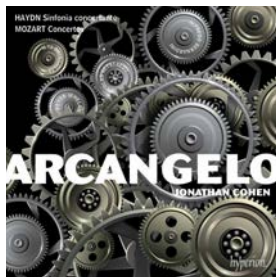


JOSEPH HAYDN (1732-1809)

Symphonies

THE HANOVER BAND / ROY GOODMAN

Available on 17 CDs: **Nos 1 in D; 2 in C; 3 in G; 4 in D; 5 in A CDH55111; 6 in D; 7 in C; 8 in G CDH55112; 9 in C; 10 in D; 11 in E flat; 12 in E CDH55113; 13 in D; 14 in A; 15 in D; 16 in B flat CDH55114; 17 in F; 18 in G; 19 in D; 20 in C; 21 in A CDH55115; 22 in E flat; 23 in G; 24 in D; 25 in C CDH55116; 42 in D; 43 in E flat; 44 in E minor CDH55117; 45 in F sharp minor; 46 in B; 47 in G CDH55118; 48 in C; 49 in F minor; 50 in C CDH55119; 70 in D; 71 in B flat; 72 in D CDH55120; 73 in D; 74 in E flat; 75 in D CDH55121; 76 in E flat; 77 in B flat; 78 in C minor CDH55122; 82 in C; 83 in G minor; 84 in E flat CDH55123; 85 in B flat; 86 in D; 87 in A CDH55124; 90 in C; 91 in E flat; 92 in G CDH55125; 93 in D; 94 in G; 95 in C minor CDH55126; 101 in D; 102 in B flat; Overture to 'Windsor Castle' CDH55127**



JOSEPH HAYDN (1732-1809)

Sinfonia concertante

Sinfonia concertante in B flat major, Hob I:105

MOZART Oboe Concerto in C major, K314 K271k

Bassoon Concerto in B flat major, K191 K186e

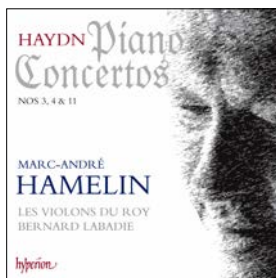
ILYA GRINGOLTS violin, NICOLAS ALTSTAEDT cello

ALFREDO BERNARDINI oboe, PETER WHELAN bassoon

ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A8090

'You sense the fun they have with the music while never playing fast and loose with the basic pulse. A joy from start to finish ... one of the loveliest recent discs of this repertoire' (*Gramophone*) '[A] spirited and affectionate performance heard here from the lithe violin of Ilya Gringolts, the sometimes-stratospheric cello playing of Nicolas Altstaedt, the bucolic oboe of Alfredo Bernardini and the mischievous bassoon of Peter Whelan, with the resplendent ensemble Arcangelo under Jonathan Cohen' (*BBC Music Magazine*)



JOSEPH HAYDN (1732-1809)

Piano Concertos Nos 3, 4 & 11

Piano Concertos in F major, Hob XVIII:3;

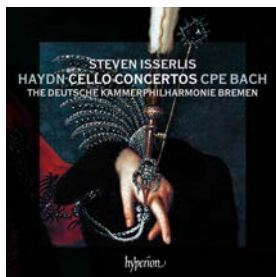
G major, Hob XVIII:4; D major, Hob XVIII:11

MARC-ANDRÉ HAMELIN piano

LES VIOLONS DU ROY / BERNARD LABADIE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7925

'Hamelin challenges the benchmark recordings for supremacy ... the cadenzas are among the special joys of this new recording ... almost worth the price of the disc' (*Gramophone*) 'I am bowled over ... it is as though we are getting the best possible compromise between the shimmering timbre of the harpsichord and the rather grander majestic sweep of the modern piano, all bound together eruditely by Hamelin ... the players of Les Violons du Roy show supreme tightness and fizz in their dispatch of the rapid-bowed figures and yet are as soft as a feather duster when placing chords in the slower movements ... Olympian power, authority, consistency and finesse' (*International Record Review*) Pianist Marc-André Hamelin and Les Violons du Roy play the gypsy rondo of the D major Concerto with irresistible verve' (*BBC Music Magazine*)



JOSEPH HAYDN (1732-1809)

Cello Concertos

Cello Concerto in C major, Hob VIIb:1; Cello Concerto in D major, Hob VIIb:2

CPE BACH Cello Concerto in A major, H439 Wq172

MOZART/ISSERLIS Geme la tortorella, from La finta giardiniera, K196

BOCCHERINI Adagio, from Cello Concerto in G major, G480

STEVEN ISSERLIS cello

THE DEUTSCHE KAMMERPHILHARMONIE BREMEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A8162

'Delicious' (*The Strad*) 'The main selling point is the two Haydn concertos, and this album is worth acquiring whether you're yet to own a recording of these masterpieces or your collection is already bulging with them. Isserlis's 1998 recording remains classy stuff, but this has superbly trumped it' (*Gramophone*) 'This new set has the advantages of ... Bremen's excellent Kammerphilharmonie and superb recorded sound, darker in colour than the bright-ringing 1998 version ... passagework is wonderfully supple, always shaped by his inimitable expressive urgency' (*BBC Music Magazine*)



JOSEPH HAYDN (1732-1809)

Concertos

Concerto for violin, piano and strings in F major, Hob XVIII:6

Concerto for violin and strings in G major, Hob VIIa:4

Concerto for violin and strings in C major, Hob VIIa:1

JUSTIN OPREAN piano

EUROPEAN UNION CHAMBER ORCHESTRA / ADELINA OPREAN violin

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55007

'Adalina Oprean plays with flair and style, adding her own cadenzas ... and holding her own against competition from a number of better-known violinists. The European Union Chamber Orchestra plays very well for her, and the recorded sound is excellent ... a thoroughly enjoyable disc' (*American Record Guide*) 'Virtuoso playing by Adalina Oprean' (*The World of Compact Discs*)



JOSEPH HAYDN (1732-1809)

String Quartets, Op 9

performed from the 1790 London edition published by Longman and Broderip

No 1 in C major; No 2 in E flat major; No 3 in G major
No 4 in D minor; No 5 in B flat major; No 6 in A major

THE LONDON HAYDN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67611

'Without a doubt one of the all-time great Haydn quartet recordings' (*Classic FM Magazine*) 'Hyperion's sound is ideal: close, clear and free of harshness and any intrusive breathing. In short, this is an interesting and possibly controversial release, but one that shows The London Haydn Quartet to be thoughtful, provocative and technically accomplished' (*International Record Review*) 'I quickly warmed to the pure, glowing sound of gut strings played perfectly in tune, and to the ensemble's delicacy of nuance and sensitively to harmonic colour, treating the listener as a privileged eavesdropper ... these performances should win new friends for an undeservedly neglected set' (*Gramophone*) 'Highly evocative' (*Fanfare*, USA)



JOSEPH HAYDN (1732-1809)

String Quartets, Op 17

performed from the London edition published by Welcker in c1774

No 1 in E major; No 2 in F major; No 3 in E flat major
No 4 in C minor; No 5 in G major; No 6 in D major

THE LONDON HAYDN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67722

'Gut strings sometimes mean sour intonation, but not with this superb British group. Formed out of love for Haydn, they explore his repertoire with a light touch and kaleidoscopic colours. This second Hyperion survey brings the six Op 17 quartets ... crammed with subtle pleasures. A set to bring long-lasting pleasure' (*The Times*) 'These musicians arrest attention by the variety of their bowing and articulation. They lean into notes, swelling and contracting the sound ... to heighten the potential for expression ... a very imaginative interpretation' (*Gramophone*) 'Those who want a 'period' performance should not hesitate – they are unlikely to hear any better of its kind' (*BBC Music Magazine*)



JOSEPH HAYDN (1732-1809)

String Quartets, Op 20

performed from the Artaria edition published in Vienna in 1801

No 1 in E flat major; No 2 in C major; No 3 in G minor
No 4 in D major; No 5 in F minor; No 6 in A major

THE LONDON HAYDN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67877

'The commitment of this string quartet to one composer pays off. Their period tone suits Haydn's melodious down-to-earth writing and they capture the urbane wit and complex intelligence of Vienna's first superstar' (*Classic FM*) 'Their lean tone keeps everything impeccably clear, they avoid any sense of casualness, and they make the music sound austere yet fresh' (*The Irish Times*) 'An ensemble unique in collective insight, in tempo-management, articulation of melodic design and assessment of harmonic weight ... [these are] provocative interpretations of enthralling magnitude' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



JOSEPH HAYDN (1732-1809)

String Quartets, Op 33

performed from the Schmitt edition published in Amsterdam in 1782

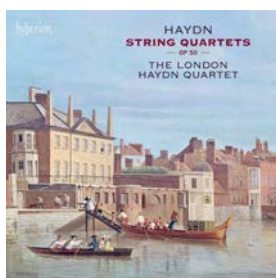
No 1 in B minor; No 2 in E flat major 'The Joke'; No 3 in C major 'The Bird'
No 4 in B flat major; No 5 in G major 'How do you do?'; No 6 in D major

THE LONDON HAYDN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67955

'The lovely plangency of gut strings ... the many examples of Haydn's wit are laid out with an audible twinkle in the eye. The musicians know how to have gentle fun together – and they seem happy to welcome interested listeners in to share it with them' (*Gramophone*) 'The LHQ are gradually working their way through the mature Haydn quartets, and proving ideal companions in this eventful music ... they revel in Haydn's ever-inventive scherzos and zany prestos, with dazzling playing from their leader ... this delectable set is a bargain, too' (*The Sunday Times*) 'Lucky Haydn, lucky Haydn lovers ... great clarity to textures and there are many exquisitely shaded ends to phrases among the innumerable brilliant moments' (*Early Music Review*)

GRAMOPHONE EDITOR'S CHOICE



JOSEPH HAYDN (1732-1809)

String Quartets, Op 50

performed from the Artaria edition published in Vienna in December 1787

No 1 in B flat major; No 2 in C major
No 3 in E flat major; No 4 in F sharp minor
No 5 in F major 'The Dream'; No 6 in D major 'The Frog'

THE LONDON HAYDN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68122

'There is never a dull moment, and the recording is of answering immediacy and bloom' (*BBC Music Magazine*) 'Light-footed, witty and intelligent ... pure joy' (*The Observer*) 'These are stylish, faithful accounts of these six great quartets, and if you've been collecting The London Haydn Quartet's ongoing Hyperion cycle, you needn't hesitate' (*Gramophone*)



JOSEPH HAYDN (1732-1809)

String Quartets, Op 54 & 55

performed from the 1789 London edition published by Longman and Broderip

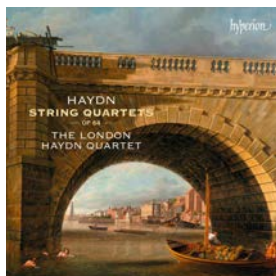
Op 54: No 1 in G major; No 2 in C major; No 3 in E major

Op 55: No 1 in A major; No 2 in F minor 'Razor'; No 3 in B flat major

THE LONDON HAYDN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68160

'These performances offer more with each listening ... a very handsome package' (*Gramophone*) 'Too many pleasures to enumerate. Try for yourself' (*The Guardian*) 'An impressive achievement' (*The Strad*) 'With their virtuoso first violin parts, these are quartets primarily for professional performance and The London Haydn Quartet revel in their brilliance and originality' (*Financial Times*) 'The London Haydn Quartet cultivate a light, at times almost fantastical sound that forms an intriguing contrast with the often dense and economical structures of these quartets ... this is distinctive and attractive Haydn' (*AllMusic*, USA) 'This is a recording notably pleasing to the ear' (*Classical Source*)



JOSEPH HAYDN (1732-1809)

String Quartets, Op 64

performed from the London Forster edition

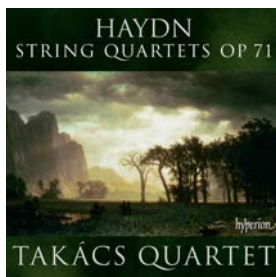
No 1 in C major; No 2 in B minor; No 3 in B flat major

No 4 in G major; No 5 in D major 'The Lark'; No 6 in E flat major

THE LONDON HAYDN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68221

Available Friday 2 November 2018



JOSEPH HAYDN (1732-1809)

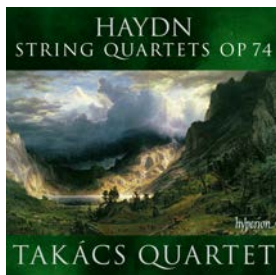
String Quartets, Op 71

No 1 in B flat major; No 2 in D major; No 3 in E flat major

TAKÁCS QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67793

'Takács Quartet delivers these works with commanding verve and style, often casting novel perspectives on pieces which deserve to be far better known than they actually are ... Op 71 No 2 has at its heart one of the most radiant Adagio slow movements to be found among Haydn's later quartets ... and it is played here with exceptionally beautiful tone and unerring refinement by the Takács Quartet' (*Gramophone*) 'Led by the Englishman Edward Dusinberre – who relishes the virtuosity Haydn demanded of Salomon – the Takács play this ever-surprising music with their characteristic imagination, contrapuntal rigour, sensitivity to texture and colour, and, in the dizzying finales, wit. They are the epitome of Goethe's four intelligent conversationalists, always fresh in their response to Haydn's astonishing inventiveness' (*The Sunday Times*) 'After these magnificent CDs, if the Takács wanted to record Haydn's other 62 quartets, I wouldn't raise a hand to stop them' (*The Times*) 'Structure and integrity of feeling are heard here in abundance' (*BBC Music Magazine*)



JOSEPH HAYDN (1732-1809)

String Quartets, Op 74

No 1 in C major; No 2 in F major; No 3 in G minor 'Rider'

TAKÁCS QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67781

'The musicians' excellent internal balancing allows every note and expressive gesture to speak' (*Gramophone*) 'Hyperion's wonderful recording ... has remarkable clarity, focus and spatial realism ... [Op 74 No 1] the finale ... is wonderfully brought off by the Takács, with the players relishing Haydn's bravura passagework and near-orchestral sonorities, while the cello's drone-bass effects later on have real humour ... there is a similarly highly-charged reading of the stunning Presto finale of Op 74 No 2, one of the Takács players have the magical gift of playing them so that they seem absolutely right ... a naive elegance pervades the Andante grazioso of Op 74 No 1, played with apparent, and deceptive, simplicity ... these two discs are a constant and rewarding delight' (*The Strad*)



JOSEPH HAYDN (1732-1809)

Piano Trios – 1

Piano Trio in D major, Hob XV:24

Piano Trio in G major 'Gypsy Rondo', Hob XV:25

Piano Trio in F sharp minor, Hob XV:26

Piano Trio in C major, Hob XV:27

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67719

'Tomes and her partners identify themselves fully with the emotional scale of the works ... there is so much from the Florestan to stop us in our tracks ... a very special disc, recorded in detailed, front-row sound' (*Gramophone*) 'These are altogether lively and alert performances, with repeats imaginatively varied, and a real feel for the subtle balance of the music' (*BBC Music Magazine*) 'The Florestan is the ultimate in gentility and grace ... the playing, interpretation, and recorded sound are perfection; every note, every phrase, every balance is beyond criticism' (*Fanfare*, USA)



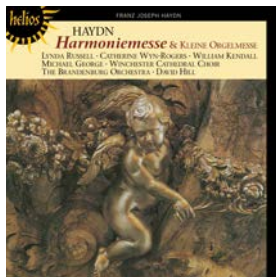
JOSEPH HAYDN (1732-1809)

Piano Trios – 2

Piano Trio in E major, Hob XV:28; Piano Trio in E flat major, Hob XV:29
Piano Trio in E flat major, Hob XV:30; Piano Trio in E flat minor, Hob XV:31
THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67757

'The Florestans display their customary virtuosity, elegance and caprice in these outwardly easy-going works, once again capturing the full (and deceptively wide) emotional range of what may appear on the surface to be merely domestic entertainment music ... a highlight of the year' (*Gramophone*) 'This is Haydn stimulated by instrument and player into some of his most original music, obviously relishing the unusual textures, which are paid proper respect by the attentive recording as well as by the players ... this is all brilliant ensemble playing by thoughtful and enthusiastic as well as skilful performers' (*International Record Review*) 'These warmly recorded performances offer plenty of musical insight and deserve a positive recommendation' (*BBC Music Magazine*) 'The Florestans play with a spring in their fingers Haydn's last four piano trios dating from the mid-1790s' (*Classic FM Magazine*)



JOSEPH HAYDN (1732-1809)

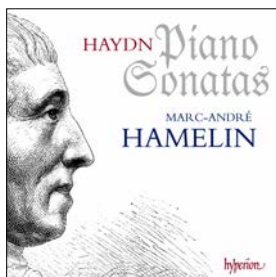
Harmoniemesse & Kleine Orgelmesse

Missa Brevis Sancti Joannis de Deo 'Kleine Orgelmesse', Hob XXII:7 (1778)
Missa Solemnis 'Harmoniemesse', Hob XXII:14 (1802)

LYNDA RUSSELL soprano, CATHERINE WYN-ROGERS alto
WILLIAM KENDALL tenor, MICHAEL GEORGE bass
WINCHESTER CATHEDRAL CHOIR
THE BRANDENBURG ORCHESTRA / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55208

'Don't buy it unless you are prepared to love Haydn's glorious masterpiece even more than you do now' (*Fanfare*, USA)



JOSEPH HAYDN (1732-1809)

Piano Sonatas – 1

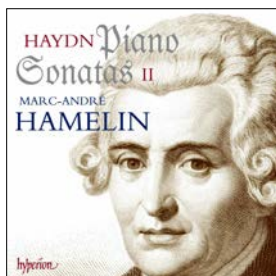
Piano Sonatas: G major, Hob XVI:40; B flat major, Hob XVI:41
C major, Hob XVI:50; A flat major, Hob XVI:43; D major, Hob XVI:24
F major, Hob XVI:23; A flat major, Hob XVI:46; B minor, Hob XVI:32
D major, Hob XVI:37; E flat major, Hob XVI:52

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67554

'Hamelin kicks off with the late C major sonata, H50, nailing his virtuoso credentials firmly to the mast with a mercurial account of its opening movement ... these beautifully recorded performances can't be recommended too highly' (*BBC Music Magazine*) 'The ever-phenomenal Marc-André Hamelin breaks out into the light with a two-disc set of Haydn sonatas ... these are astonishing performances ... Hyperion's sound and presentation are, as always, immaculate' (*Gramophone*)

BBC MUSIC MAGAZINE EDITOR'S CHOICE
GRAMMY AWARD NOMINATION



JOSEPH HAYDN (1732-1809)

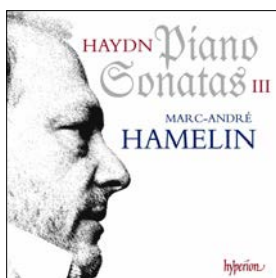
Piano Sonatas – 2

Piano Sonatas: E major, Hob XVI:31; D major, Hob XVI:42
C major, Hob XVI:35; E minor, Hob XVI:34; A major, Hob XVI:26
E flat major, Hob XVI:49; D major, Hob XVI:33; G major, Hob XVI:39
C major, Hob XVI:48; Fantasia in C major (Capriccio), Hob XVII:4
Sonata 'Un piccolo divertimento' (Variations in F minor), Hob XVII:6

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67710

'The continuous outpouring of beautiful tone; it's mesmerizing ... these performances are beyond criticism' (*Fanfare*, USA) 'One of the outstanding releases of the Haydn celebratory year' (*International Record Review*) 'An unmissable bargain at two-discs-for-the-price of one' (*The Sunday Times*) 'A marvellously polished collection of performances ... he is a model of correctness, with enough wit, exuberance and the most exquisite lightness of touches to keep the music buoyant' (*The Guardian*)



JOSEPH HAYDN (1732-1809)

Piano Sonatas – 3

Piano Sonatas: G major, Hob XVI:6; C major, Hob XVI:1
B flat major, Hob XVI:2; E minor, Hob XVI:47bis Add.; G minor, Hob XVI:44
E flat major, Hob XVI:25; C minor, Hob XVI:20; C sharp minor, Hob XVI:36
E major, Hob XVI:22; F major, Hob XVI:29; D major, Hob XVI:51

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67882

'The playing is outstanding for its crystalline tone, springy rhythms, lively tempos and integral handling of ornamentation. Hyperion's recording of the modern Steinway is cleanly focused ... Hamelin is often at his most brilliant where Haydn is at his most eccentric ... a sparkling collection' (*BBC Music Magazine*) 'The most immediately striking feature of the set is the unfailingly superb, crystalline clarity of Hamelin's sound ... the performances are next to flawless' (*International Record Review*)



JOSEPH HAYDN (1732-1809)

Angela Hewitt plays Handel & Haydn

Piano Sonata in E flat major, Hob XVI:52

Sonata 'Un piccolo divertimento' (Variations in F minor), Hob XVII:6

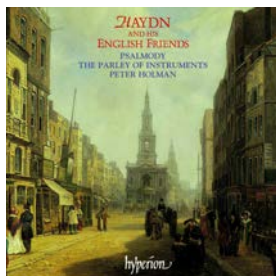
HANDEL Chaconne in G major, HWV435

Suite No 2 in F major, HWV427; Suite No 8 in F minor, HWV433

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667736

'The large-scale Haydn E flat Sonata is superb, above all the middle movement in an astonishing and otherworldly E major. Hewitt's dynamic range is bold ... and the glittering facility of the final Presto is thrilling. Altogether a splendid contribution to these composers' anniversary year' (*BBC Music Magazine*) 'What intrigues me most about Angela Hewitt's playing is the tension between the expressive restrictions of her 18th-century repertoire, and the imagination she deploys so fully within its boundaries ... she takes pains to make each strand of the music apparent to the listener ... technical virtuosity put to the service of Haydn's brilliant wit' (*Fanfare*, USA) 'An impressive combination of clarity and vitality' (*International Record Review*)



JOSEPH HAYDN (1732-1809)

Haydn and his English Friends

BURNEY Tell us, O women 'Dialogue Hymn'; DAHMEN Hear my prayer, O Lord; O thou that dwellest in the highest heavens; Ye winged inhabitants of the grove; FOSTER The God of Gods, the Lord, hath call'd; HAYDN What art expresses 'Dr Harington's Compliment'; Blest be the name of Jacob's God; Maker of all be thou my guard; O let me in th' accepted hour, The Emperor's Hymn; Long life shall Israel's king behold; How oft, instinct with warmth divine, The Lord, th' almighty monarch, spake; HAYDN / GARDINER Give to God our thankful songs; SHIELD My God, my King, with joyful voice; JS SMITH Horrible is the end of th' unrighteous generation; WEBBE Where, Lord, shall I my refuge see?

PSALMODY, THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667150

'A fascinating collection ... wonderfully atmospheric' (*Gramophone*) 'Music both major and relatively elementary, but all of it has charm' (*Fanfare*, USA) 'An issue of great historical interest ... performances (lovely solo and choral singing) are excellent: so is Peter Holman's scholarship' (*MusicWeb International*) 'A jewel of a disc' (*Amazon.co.uk*)



JOSEPH HAYDN (1732-1809)

Songs

Arianna a Naxos; Das Leben ist ein Traum; Auch die sprödeste der Schönen
Sailor's song; Recollection; The wanderer; Pastoral song; Piercing eyes
Despair; Sympathy; Pleasing pain; She never told her love
The mermaid's song; Transport of pleasure 'Content'; Fidelity
The spirit's song; O tuneful voice

LISA MILNE soprano, BERNARDA FINK mezzo-soprano

JOHN MARK AINSLEY tenor, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55355

'There can't be many more delightful ways of spending an hour than in the company of these songs' (*International Record Review*) 'Another outstanding song issue from Hyperion' (*The Sunday Times*) 'Even those weaned on fortepiano-led Haydn will be hard pushed to find fault with this dream team' (*The Independent on Sunday*) 'A winner' (*Fanfare*, USA) 'Much subtle musicianship in fine and neglected repertory and I am sure that no one who buys it will be disappointed' (*Gramophone*)



MICHAEL HAYDN (1737-1806)

Requiem & Mass

Requiem pro defuncto Archiepiscopo Sigismundo

Missa in honorem Sanctae Ursulae ('Chiemsee' Mass)

CAROLYN SAMPSON soprano, HILARY SUMMERS alto

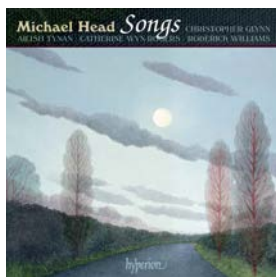
JAMES GILCHRIST tenor, PETER HARVEY bass

CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667510

'If you love Mozart's and Joseph Haydn's church music, you can hardly fail to enjoy this' (*BBC Music Magazine*) 'The performances of both works stand in little need of detailed comment. They are quite simply breathtaking in their range and scope ... the big climactic moments, aided by Hyperion's superlative sound, come across with thrilling immediacy and definition, while Haydn's lyricism is treated with loving care and attention to detail ... a self-recommending issue on the highest level of attainment ... make no mistake; this is a truly great recording that I beg every reader to obtain without further ado' (*Fanfare*, USA)

BBC MUSIC MAGAZINE AWARD / GRAMOPHONE EDITOR'S CHOICE



MICHAEL HEAD (1900-1976)

Songs

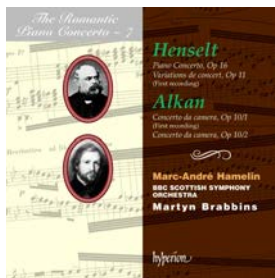
Dear delight; Oh, for a March wind; Sweet Chance, that led my steps abroad; Tewkesbury Road; The Estuary; Limehouse Reach; The ships of Arcady; Beloved; A blackbird singing; Nocturne; October Valley; The Garden Seat; Foxgloves; The Viper; Had I a golden pound; Lean out of the window; A Piper; A Green Cornfield; Love's Lament; Star Candles; The little road to Bethlehem; Money, O!; The Gondolier; St Mark's Square; Rain storm; My sword for the King; You cannot dream things lovelier

AILISH TYNAN soprano, CATHERINE WYN-ROGERS mezzo-soprano

RODERICK WILLIAMS baritone, CHRISTOPHER GLYNN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667899

'Head created the most inventive and sympathetic writing for voice and piano, in asymmetrical, free-flowing, artful settings of poets such as Walter De La Mare, John Masefield and Christina Rossetti ... their expressive power is enhanced by the presence of the pianist Christopher Glynn and three particularly word-sensitive singers ... a revelation' (*BBC Music Magazine*) 'Singers and pianist perform with conviction and style' (*Gramophone*)



ADOLF VON HENSELT (1814-1889)

Henselt's Piano Concerto

Piano Concerto in F minor, Op 16; Variations de concert, Op 11 (on 'Quand je quittai la Normandie' from Meyerbeer's *Robert le Diable*)

ALKAN Concerti da camera, Op 10

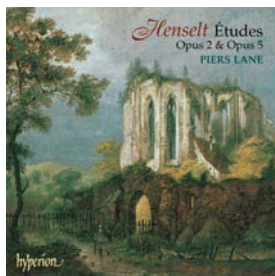
MARC-ANDRÉ HAMELIN piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA6717

'The phenomenal playing and superb musicianship of Marc-André Hamelin whose account of the staggeringly difficult Henselt Concerto is quite breathtaking. A thoroughly enjoyable disc well worth exploring' (*Gramophone*) 'An admirable disc for all lovers of bravura virtuoso piano writing' (*CDReview*) 'Recommended without reservation' (*American Record Guide*)

GRAMOPHONE EDITOR'S CHOICE / CRITICS' CHOICE
BEST OF THE YEAR, BBC MUSIC MAGAZINE



ADOLF VON HENSELT (1814-1889)

Piano Études

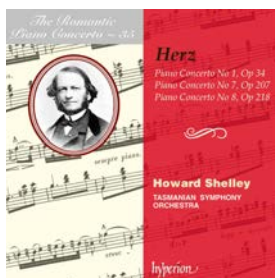
Douze Études caractéristiques de concert, Op 2

Douze Études de salon, Op 5; Poème d'amour, Op 3

PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67495

'Piers Lane and Hyperion deserve praise for bringing this unjustly neglected genius to our attention with such a delightful recording' (*Classic FM Magazine*) 'Lane's commitment to, and affection for these difficult works is abundantly clear, and his playing is simply marvellous, bringing a kaleidoscopic range of colour and an utter solidity of technique that makes even the most taxing passages sound easy' (*International Record Review*) 'Piers Lane plays Henselt with the exceptional tact that marks his previous endeavours. There's no lack of acrobatic thrill; but even in the most bravura numbers, he manages to draw out the musical substance as well. His ability to separate lines – to coax the melodic core from all the ornamentation and elaboration – is especially welcome in some of the potentially heavy-breathing études here, works that can readily turn to clatter in less dexterous hands' (*Fanfare, USA*)



HENRI HERZ (1803-1888)

Piano Concertos 1, 7, 8

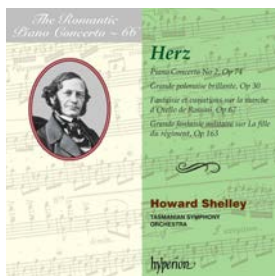
Piano Concerto No 1 in A major, Op 34; Piano Concerto No 7 in B minor, Op 207; Piano Concerto No 8 in A flat major, Op 218

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67465

'Shelley and the Tasmanians are persuasive advocates for these three piano concertos: this is charming, tuneful music, deftly orchestrated by a man who obviously knew his Chopin, Rossini and, in the nocturne-like slow movements, John Field' (*The Sunday Times*) 'If you've enjoyed previous volumes in Hyperion's Romantic Piano Concerto series, you'll certainly warm to this delightful release' (*BBC Music Magazine*) 'First-rate accompaniment and resplendent sonics round out an unexpected delight' (*Classic FM Magazine*) 'Howard Shelley, who performs the dual role of piano soloist and orchestral director, delights in the charm and the considerable technical challenge of it all, and with his always fluent and controlled fingerwork, he makes it sound easy' (*International Record Review*)



HENRI HERZ (1803-1888)

Piano Concerto 2 & other works

Piano Concerto No 2 in C minor, Op 74

Grande fantasia militaire sur La fille du régiment, Op 163

Fantaisie et variations sur la marche d'Otello de Rossini, Op 67

Grande polonaise brillante, Op 30

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68100

'Herz's talent ... lay not in profundity but in pleasing the crowds, and he did that exceptionally well ... Shelley by turns charms and dazzles ... unless your doctor has prescribed some strict froth-free diet (and how tedious would that be!) I can heartily recommend a dose of Herz' (*Gramophone*) 'The Tasmanian Symphony Orchestra with their versatile conductor and pianist Howard Shelley have unearthed so many Romantic piano concertos that one fears they'll run out. Luckily not! ... Herz's showy crowd-pleasers are played with such elegance and security that they sound better than they are' (*Pianist*)



HENRI HERZ (1803-1888)

Piano Concertos 3, 4, 5

Piano Concerto No 3 in D minor, Op 87; Piano Concerto No 4 in E major, Op 131; Piano Concerto No 5 in F minor, Op 180

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67537

'Here, magnificently performed and recorded, is music to set heads nodding and feet tapping, the epitome of art which scorps profundity and elevates pianistic acrobatics to a high and elegant plane' (*Gramophone*) 'It would be hard to think of a more persuasive advocate. His passagework, however technically demanding the music, is always crystalline, and the sound is consistently warm and brilliant' (*International Record Review*) 'Howard Shelley is well up to the considerable technical challenges that these works present and, apart from phrasing intelligently himself, persuades the orchestra to follow suit. In all, a disc that looks on the bright side of life' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



HENRI HERZ (1803-1888)

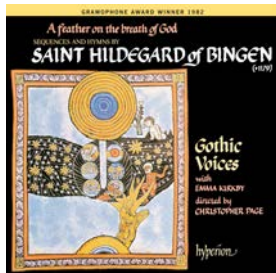
Piano Music

Deuxième thème original avec introduction et variations, Op 81; Variations on 'Non più mesta' from Rossini's *La Cenerentola*, Op 60; Trois Nocturnes caractéristiques, Op 45; Première Ballade, Op 117/1; Le mouvement perpétuel, Op 91/3; Fantaisie dramatique, Op 89; Deuxième Ballade, Op 117/2; Fantaisie et Variations sur des Airs nationaux américains variés, Op 158

PHILIP MARTIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67606

'Hyperion continues its invaluable exploration of the piano's highways and byways with this richly enjoyable programme from Philip Martin, focusing on the scintillating output of Viennese child prodigy Henri Herz ... the saloonique, radiant charms of the *La Cenerentola* variations ... come tripping off the page in this affectionately sparkling performance from Philip Martin, whose warmly engaging style is a constant source of pleasure throughout' (*Classic FM Magazine*) 'Philip Martin proves a strong Herz advocate, displaying a genuine affection for the music and all the requisite flair' (*International Record Review*)



SAINT HILDEGARD OF BINGEN (1098-1179)

'A feather on the breath of God'

Columba asperxit; Ave, generosa; O Jerusalem; O presul vere civitatis
O ignis spiritus; O viridissima virga; O Euchari; O Ecclesia

GOTHIC VOICES, EMMA KIRKBY soprano, DOREEN MUSKETT symphony
ROBERT WHITE bagpipes / CHRISTOPHER PAGE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66039

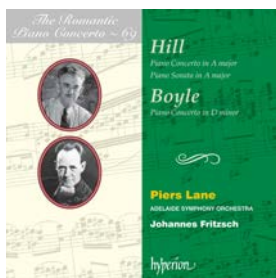
'One loveliness like this is not common ... this is a marvellously moving recital ... restrained, unexaggerated, and very, very beautiful' (*Hi-Fi News*) 'An outright winner that merits a place in every collection' (*The Good CD Guide*) 'A jewel in Hyperion's crown' (*Gramophone*) 'It's magnificent ... entrancing. Don't miss this very special record' (*Fanfare*, USA)

GRAMOPHONE AWARD WINNER

BEST CHORAL RECORD OF THE YEAR, THE GUARDIAN

BEST CD OF THE YEAR AWARD, CZECH HARMONY, PRAGUE

CLASSIC CD TOP 100 CDS OF ALL TIME



ALFRED HILL (1869-1960)

Piano Concerto & Sonata

Piano Concerto in A major; Piano Sonata in A major

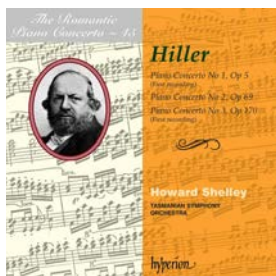
GEORGE FREDERICK BOYLE (1886-1948) Piano Concerto in D minor

PIERS LANE piano

ADELAIDE SYMPHONY ORCHESTRA / JOHANNES FRITZSCH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68135

'One cannot imagine a more persuasive, artful advocate of the music of his two compatriots than Piers Lane who, frankly, is worth hearing in whatever he plays' (*Gramophone*) 'Lane and friends make a great case for these Australian Romantic concertos, Hill's Concerto in A (a reworking of the Sonata) is particularly enjoyable with its plentiful tunes' (*BBC Music Magazine*) 'Hyperion continue their exploration of the Romantic piano concerto with an intriguing disc of Australian examples, Piers Lane making a convincing case for his countrymen's music' (*The Guardian*) 'This is a very welcome addition to the Romantic Piano Concerto series' (*MusicWeb International*) 'L'ensemble laisse une impression de virtuosité assez creuse, malgré toute la palette et l'éloquence de Piers Lane' (*Diapason*, France)



FERDINAND HILLER (1811-1885)

Piano Concertos

Piano Concerto No 1 in F minor, Op 5; Piano Concerto No 2 in F sharp minor, Op 69; Piano Concerto No 3 in A flat major 'Concerto espressivo', Op 170

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67655

'Once more, one has to take off one's hat to Howard Shelley for leading such exuberant performances while simultaneously tackling demanding keyboard writing with amazing agility, innate elegance and complete stylistic empathy' (*Gramophone*) 'These dextrous and remarkably self-confident concertos ... are studded with delights ... as a pianist, Hiller was known for his delicate touch – and Shelley reflects that characteristic in the breathtaking finesse of his playing. At the same time, there's plenty of bravura here, too, which Shelley handles with enviable technical panache ... all in all, another triumph in this ear-opening series' (*International Record Review*)



PAUL HINDEMITH (1895-1963)

Symphonic Metamorphosis & other orchestral works

Symphonic Metamorphosis after themes by Carl Maria von Weber

Symphony 'Mathis der Maler'

Konzertmusik for brass and strings, Op 50

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68006

'This fine orchestral programme ... Brabins and co relish the contrast between abrasive, declaratory brass and singing, soaring strings in the Konzertmusik ... the Mathis is entirely worthy of this oft-recorded masterpiece, but the Weber Metamorphosis is the highlight, one of Hindemith's most attractive works, delivered with rhythmic bite and colouristic flair' (*The Sunday Times*) 'This fine album from Martyn Brabins and the BBC SSO ... illustrates in the Symphonic Metamorphosis and the Konzertmusik for brass and strings that Hindemith could be both warmly entertaining and bracingly intellectual at the same time' (*The Observer*) 'The BBC Scottish Symphony Orchestra audibly relish the challenges of each work and turn in immaculate performances of each, caught in superb sound by Mike Clements' (*Gramophone*)



PAUL HINDEMITH (1895-1963)

Violin Sonatas

Violin Sonata in E flat major, Op 11 No 1

Violin Sonata in D major, Op 11 No 2

Violin Sonata in E major

Violin Sonata in C major

Meditation (from Nobilissima visione)

TANJA BECKER-BENDER violin, PÉTER NAGY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68014

'The finale of the D major sonata is a real treat, especially in Tanja Becker-Bender's superb account ... the final C major is one of the jewels in Hindemith's sonata crown and draws superb playing from Becker-Bender and Nagy. Indeed, they are superb throughout' (*Gramophone*) 'These new performances prove to be everything that one would wish for in these taxing and often elusive works ... a valuable release' (*International Record Review*)



PAUL HINDEMITH (1895-1963)

Piano Sonatas

Piano Sonata No 1 in A major

Piano Sonata No 2 in G major

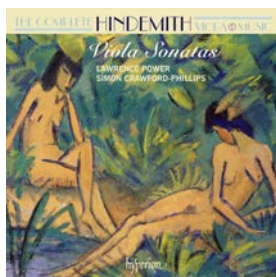
Piano Sonata No 3 in B flat major

Variations (discarded second movement from Piano Sonata No 1)

MARKUS BECKER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67797

'Becker commands the structure of each work, and ... is very impressive in the virtuosity of the Third. The new release also offers a set of Variations, discarded from the First Sonata: along with everything else here, this profoundly rewarding music – like Becker's playing itself – repays the deeper acquaintance of repeated listening' (*BBC Music Magazine*) 'Markus Becker draws out the First Sonata's exuberance and assertive power. The much shorter Second Sonata is also more immediately endearing, the Third confirming Hindemith's stature as a supreme craftsman with a sure dramatic touch' (*The Daily Telegraph*)



PAUL HINDEMITH (1895-1963)

The Complete Viola Music 1 – Sonatas

Viola Sonata in F major, Op 11 No 4; Viola Sonata, Op 25 No 4

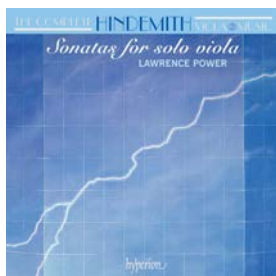
Viola Sonata (1939); Meditation (from Nobilissima visione)

LAWRENCE POWER viola, SIMON CRAWFORD-PHILLIPS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67721

'Not since the days of William Primrose have I heard Hindemith's viola music played with such warmth and conviction' (*Gramophone*) 'Both players have the measure of this music, both technically and musically ... excellent, well-recorded performances of these fine works, brooding and turbulent in the best traditions of the early twentieth century' (*International Record Review*) 'Power plays with his piercing intelligence of tone; Crawford-Phillips' pianism is quick with life' (*The Sunday Times*) 'All the performances are superb, with Lawrence Power lavishing all the richness of his velvety tone and generous phrasing on some of the most striking melodic ideas that Hindemith ever produced' (*The Guardian*) 'Power and Crawford-Phillips discover more in the music than has been revealed to us in the past ... vital performances' (*Fanfare*, USA)

GRAMOPHONE EDITOR'S CHOICE



PAUL HINDEMITH (1895-1963)

The Complete Viola Music 2 – Solo Sonatas

Sonata for solo viola, Op 11 No 5

Sonata for solo viola, Op 25 No 1

Sonata for solo viola, Op 31 No 4

Sonata for solo viola (1937)

LAWRENCE POWER viola

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67769

'Power's performances – characterised by his trademark tonal richness and easy, almost nonchalant technical brilliance – leave no doubt about the weighty seriousness of the music, and its significance for Hindemith' (*The Guardian*) 'Power's warmly rounded tone and searching interpretations cast the most favourable possible light on this wonderful if sometimes astringent music ... though such fine players as Nobuko Imai and Kim Kashkashian have made important Hindemith discs, Power's series – soon to progress into a third and final volume with the works for viola and orchestra – is the most comprehensive and satisfying' (*BBC Music Magazine*)



PAUL HINDEMITH (1895-1963)

The Complete Viola Music 3 – Concertos

Trauermusik; Konzertmusik, Op 48

Kammermusik No 5, Op 36 No 4; Der Schwanendreher

LAWRENCE POWER viola

BBC SCOTTISH SYMPHONY ORCHESTRA / DAVID ATHERTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67774

'Real musicality shines through ... Lawrence Power lends poignancy to the slow movements and tremendous drive to the fast ones, and the BBC SSO under Atherton gives those machine rhythms real relish' (*The Daily Telegraph*) 'Power's affinity with Hindemith's music is as evident in these new recordings as in previous instalments, his tone perfectly balanced between strength and delicacy ... Hyperion's beautifully natural recording is the best yet but it is the partnership with Atherton and the BBC Scottish that makes this such a rewarding listen ... the new market leader, strongly recommended' (*Gramophone*) 'Britain's star viola player throbs with lyricism ... sparks keep flying from Power's viola, and the BBC Scottish Symphony Orchestra, conducted by David Atherton, is always neat and clean' (*The Times*)



PAUL HINDEMITH (1895-1963)

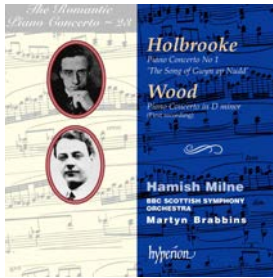
Ludus Tonalis & Suite '1922'

Ludus Tonalis (Studies in Counterpoint, Tonal Organization and Piano Playing)
Suite '1922', Op 26

JOHN McCABE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55413

'Excellent pianiste John McCabe s'engage dans une approche unitaire, grave et remarquablement architecturée, privilégiant l'austerité et la densité du propos' (*Le Monde de la Musique*, France)



JOSEPH HOLBROOKE (1878-1958)

Piano Concerto No 1

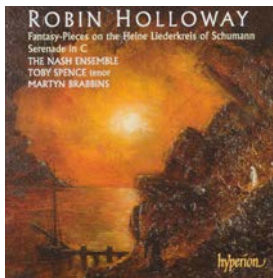
Piano Concerto No 1 'The Song of Gwyn ap Nudd', Op 52
HAYDN WOOD Concerto in D minor for piano and orchestra

HAMISH MILNE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67127

'Extremely well played by Hamish Milne and the excellent BBC Scottish Symphony. If you are attracted by the repertoire, give it a try: you will not be disappointed' (*International Record Review*) 'Superlative performances of two forgotten British gems ... an altogether exemplary release' (*Gramophone*) 'The playing is first class and the recording is super' (*American Record Guide*) 'Marvellous performances and recording' (*Hi-Fi News & Record Review*) 'Hamish Milne plays 'to the manner born' in his elegant and mesmerizing realization of both scores. A must for the 'Romantic' collector' (*Fanfare*, USA) 'One for the end of year awards. An outstanding issue in every way' (*Classic CD*)



ROBIN HOLLOWAY (b1943)

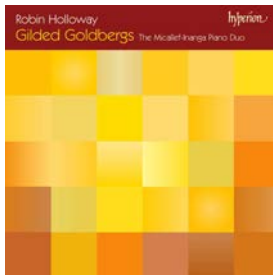
Serenade & Fantasy-Pieces

Fantasy-Pieces on the Heine Liederkreis of Schumann, Op 16
Serenade in C, Op 41
SCHUMANN Liederkreis, Op 24

THE NASH ENSEMBLE / MARTYN BRABBINS (HOLLOWAY)
TOBY SPENCE tenor, IAN BROWN piano (SCHUMANN)

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66930

'Uniquely fascinating, haunting and increasingly rewarding the more one goes back to it. Strongly recommended' (*Gramophone*) 'The playing of The Nash Ensemble is quite superb' (*Fanfare*, USA) 'The performances could scarcely be better' (*Classic CD*)



ROBIN HOLLOWAY (b1943)

Gilded Goldbergs

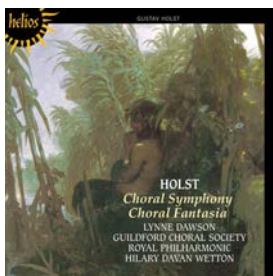
Gilded Goldbergs

THE MICALLEF-INANGA PIANO DUO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67360

'A marvellous work ... Whatever your CD priorities to date, this one surely has to fly straight to the top of your wants list' (*Gramophone*) 'Stimulating and immensely enjoyable music ... The discs have seldom been off my player in recent days - the work draws one back and draws one in, and I'm sure this will be the reaction of many who acquire the set' (*International Record Review*) 'A remarkable achievement ... Rollicking, camp good fun' (*The Sunday Times*)

GRAMOPHONE EDITOR'S CHOICE



GUSTAV HOLST (1874-1934)

Choral Symphony

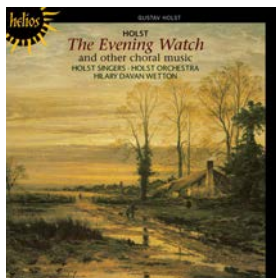
A Choral Fantasia for soprano solo, chorus, organ, strings, brass & percussion, Op 51 (H177)

First Choral Symphony for soprano solo, chorus and orchestra, Op 41 (H155)

LYNNE DAWSON soprano, GUILDFORD CHORAL SOCIETY
ROYAL PHILHARMONIC ORCHESTRA, JOHN BIRCH organ /
HILARY DAVAN WETTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55104

'Neither of these imaginative works impressed critics, performers or audiences at their premieres, so they languished. With Davan Wetton drawing a first-class performance from the choir and the RPO, plus a splendidly detailed and spacious recording, home audiences can now appreciate their full worth' (*BBC Music Magazine Top 1000 CDs Guide*)



GUSTAV HOLST (1874-1934)

The Evening Watch

The Evening Watch, H159

Nunc dimittis, H127

Two Psalms, H117

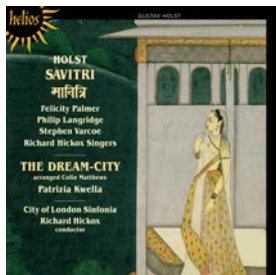
Seven Partsongs, H162

Six Choruses, H186

HOLST SINGERS AND ORCHESTRA / HILARY DAVAN WETTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55170

'The performances here are wonderfully responsive. The individual voices seem perfectly attuned to the special colouring of Holst's music' (*Gramophone*)



GUSTAV HOLST (1874-1934)

Savitri

Savitri: An episode from the Mahabharata, H96 (Op 25)

The Dream City – a cycle of ten songs arranged and orchestrated

by Colin Matthews from Twelve Songs, H174 (Op 48)

FELICITY PALMER, PATRIZIA KWELLA soprano, PHILIP LANGRIDGE tenor

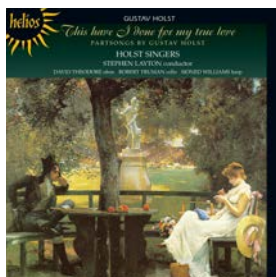
STEPHEN VARCOE bass, RICHARD HICKOX SINGERS

CITY OF LONDON SINFONIA / RICHARD HICKOX

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55042

'This CD contains one of the masterpieces of British music of the last century ... *Savitri* deserves a place of honour on the shelf marked "British" (*International Record Review*) 'If you have not come across Holst's *Savitri*, then I envy you the prospect of hearing this small miracle of a one-act opera for the first time. Fine performances make this a budget-price bargain' (*Classic FM Magazine*) 'A fine issue' (*Hi-Fi News*) 'Full, immediate recording' (*The Daily Telegraph*) 'Most vivid and sensitive performance' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



GUSTAV HOLST (1874-1934)

This have I done for my true love

Ave Maria; Of one that is so fair and bright; A Welcome Song; Jesu, Thou the

Virgin-born; Terly, terlow; Lullay my liking; Bring us in good ale; Diverus and

Lazarus; This have I done for my true love; Sweet and low; The splendour falls;

Tears, idle tears; O swallow, swallow; Home they brought her warrior dead; Now

sleeps the crimson petal; O spiritual pilgrim; Mae 'nghariad i'n Fenws; Spring;

Summer; Light leaves whisper; In youth is pleasure; The Song of the Blacksmith;

I sow'd the seeds of love; I love my love; Matthew, Mark and Luke and John;

There was a tree; Swansea Town

HOLST SINGERS / STEPHEN LAYTON

DAVID THEODORE oboe, ROBERT TRUMAN cello, SIONED WILLIAMS harp

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55171

'Fascinating ... the Holst Singers cover themselves in distinction. A gem' (*CDReview*)

'A real joy to listen through without interruption' (*Gramophone*)



GUSTAV HOLST (1874-1934)

Choral Hymns from the Rig Veda

Choral Hymns from the Rig Veda – Group 3

BLISS Pastoral 'Lie strewn the white flocks'

BRITTEN Choral Dances from Gloriana

THELMA OWEN harp

HOLST SINGERS / HILARY DAVAN WETTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55050

'I loved this record ... and the programme itself is a delight ... this attractive English collection is a specially welcome addition to the CD catalogue' (*Gramophone*) 'A delightful coupling of rare British choral works' (*BBC Record Review*) 'With glowing sound and very attractive works for coupling, this is an outstanding bargain issue' (*The Penguin Guide to Compact Discs*)



GUSTAV HOLST (1874-1934)

The Planets

The Planets, H125 (Op 32)

Lyric Movement for viola and chamber orchestra, H191

COLIN MATTHEWS Pluto – The Renewer

HALLÉ ORCHESTRA / SIR MARK ELDER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55350

'Wonderfully imaginative [Pluto] – a lightning-fast scherzo that grows out of the dying moments of a preceding Neptune and finally evaporates as mysteriously as it started' (*The Guardian*) 'Holstians will be grateful for a beautiful account of the melancholy Lyric Movement, but for those mainly interested in The Planets this has few rivals as a performance' (*International Record Review*) 'Pluto is an exhilaratingly fleet essay, laced with Holstian allusions. Elder also presides over a perceptive account of the haunting 1933 Lyric Movement. Here's to more high-quality productions from this new partnership' (*Gramophone*)

HI-FI NEWS RECORD OF THE MONTH / GRAMOPHONE CRITICS' CHOICE



ARTHUR HONEGGER (1892-1955)

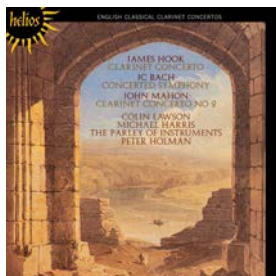
Une Cantate de Noël & Cello Concerto

Une Cantate de Noël; Cello Concerto; Horace victorieux
Prélude, Fugue et Postlude from Amphion

ALBAN GERHARDT cello, JAMES RUTHERFORD baritone
BBC NATIONAL ORCHESTRA AND CHORUS OF WALES / THIERRY FISCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67688

'Here is an excellent introduction to a still underrated composer ... Thierry Fischer conjures up a wonderful dream atmosphere' (*BBC Music Magazine*) 'This gleaming new recording ... the Cello Concerto is a debonair score with a bluesy turn-of-phrase that suggests Honegger was spinning Duke Ellington records on his turntable. Gerhardt plays with genuine soul' (*Classical FM Magazine*) 'This beautifully judged account of Honegger's Christmas cantata, his last complete work, makes this collection an appropriately seasonal release. But the three other major works here are fascinating ... Gerhardt, who seems to make a speciality of less well known 20th-century cello concertos, is the outstanding soloist' (*The Guardian*) 'Controlled but expressive accounts of all four works which would grace any collector's shelves' (*Gramophone*)



JAMES HOOK (1746-1827)

Clarinete Concerto

Concerto in E flat major

JOHANN CHRISTIAN BACH (1735-1782) Concerted Symphony in E flat major
JOHN MAHON (c1748-1834) Concerto No 2 in F major; Two Duets

COLIN LAWSON clarinet, basset horn

with MICHAEL HARRIS clarinet, basset horn

THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55261

'Dazzlingly played by Colin Lawson, a sustained tour de force of virtuosity, coupled with a depth and richness of tone one hardly expects from a period clarinet as well as high musicianship. Anyone interested in the clarinet and its early repertoire should be sure to try this disc' (*Gramophone*) 'Un hermoso y magníficamente interpretado registro, con el habitual buen sonido de Hyperion' (*CD Compact, Spain*) 'This is a really delightful collection of pieces. Both Lawson and Harris play superbly throughout, blending well together and displaying immaculate intonation' (*BBC Music Magazine*)



STEPHEN HOUGH (b1961)

Cello Sonata

Sonata for cello and piano left hand 'Les adieux'

EDVARD GRIEG (1843-1907) Cello Sonata in A minor, Op 36

FELIX MENDELSSOHN (1809-1847) Cello Sonata No 2 in D major, Op 58

STEVEN ISSERLIS cello, STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68079

'Steven Isserlis and Stephen Hough move things up to another level of intensity and technical command' (*BBC Music Magazine*) 'The performance couldn't be more persuasive and the two players are beautifully recorded, with Isserlis providing typically engaging notes' (*Gramophone*) 'Grieg's Cello Sonata encompasses a wide-ranging emotional landscape, to which Steven Isserlis and Stephen Hough, a magnificent partnership, respond with big-hearted playing' (*The Strad*) 'Steven Isserlis, cellist, supplies the rush of emotion and Stephen Hough, pianist, the glittering, fleet-footed accompaniment' (*Financial Times*)



STEPHEN HOUGH (b1961)

Missa Mirabilis

Missa Mirabilis

VAUGHAN WILLIAMS Dona nobis pacem

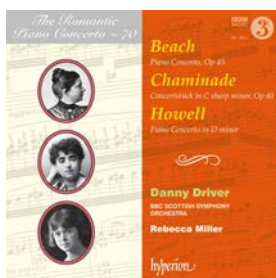
SARAH FOX soprano, CHRISTOPHER MALTMAN baritone

COLORADO SYMPHONY CHORUS

COLORADO SYMPHONY / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68096

'Not only does Andrew Litton draw a terrifically agile response from his combined Colorado Symphony forces, he masterminds a reading which in its expressive urgency, arresting conviction and dramatic bite grabs the listener from the word go' (*Gramophone*) 'In the opening Agnus Dei soprano Sarah Fox is immediately intense and focused, the Colorado Symphony coiled and ready to spring on the explosive tutti that rips forth from the softer textures' (*BBC Music Magazine*) 'This is a *Dona nobis pacem* to rival the best, even better recorded than other versions, with an interesting new work thrown in' (*MusicWeb International*)



DOROTHEA HOWELL (1898-1982)

Piano Concerto

Piano Concerto in D minor

CÉCILE CHAMINADE (1857-1944) Concertstück in C sharp minor, Op 40

AMY BEACH (1867-1944) Piano Concerto in C sharp minor, Op 45

DANNY DRIVER piano

BBC SCOTTISH SYMPHONY ORCHESTRA / REBECCA MILLER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68130

'Howell's concerto is brooding like Rachmaninov ... the pulse races in Danny Driver's wholehearted playing, strongly supported by Rebecca Miller and the BBC Scottish Symphony Orchestra' (*Financial Times*) 'A worthy addition to this series' (*Gramophone*) 'Danny Driver plays with clarity and steel, absolutely unsentimental but flecked through with empathy' (*The Guardian*) 'No praise is too high for the achievement of Danny Driver' (*Classical Source*) 'The BBC Scottish Symphony Orchestra under Rebecca Miller makes a telling contribution' (*BBC Music Magazine*) 'An attractive outing for these concertos, which are well played and recorded' (*MusicWeb International*)



HERBERT HOWELLS (1892-1983)

Concertos & Dances

Concerto for string orchestra (1938)

Three Dances for violin and orchestra (1915)

Piano Concerto No 2 in C minor (1925)

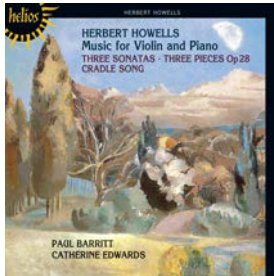
KATHRYN STOTT piano

MALCOLM STEWART violin

ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55205

'Yet another definitive and indispensable addition to the recorded repertoire of British music ... go forth, purchase, and enjoy!' (*Fanfare*, USA)



HERBERT HOWELLS (1892-1983)

Music for Violin and Piano

Sonata No 1 in E major, Op 18

Sonata No 2 in E flat major, Op 26

Sonata No 3 in E minor, Op 38

Three Pieces, Op 28 (1917)

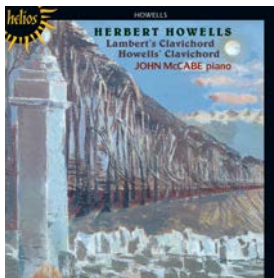
Cradle Song, Op 9 No 1

PAUL BARRITT violin

CATHERINE EDWARDS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55139

'Barritt and Edwards pour their hearts into this music which rewards them – and us – equally and in kind. A significant gap in the English chamber repertoire has been filled by this lovely release' (*Fanfare*, USA) 'Revelatory' (*Gramophone*) 'A delightful release ... polished, impeccable performances. Very enjoyable' (*BBC Music Magazine*) 'Urgent exploration recommended' (*CDReview*) 'Superb' (*American Record Guide*)



HERBERT HOWELLS (1892-1983)

Howells' & Lambert's Clavichord

Howells' Clavichord

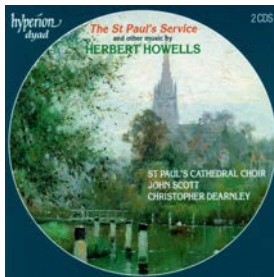
Lambert's Clavichord, Op 41

JOHN McCABE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55152

'Some of Howells's most affecting and personal miniature invention, constantly illuminated by moments of exquisite chromaticism. Performances, recording and booklet notes are exemplary' (*CDReview*) 'A lovely collection. Can I have it on my desert island, please?' (*Gramophone*) 'These exquisite miniatures are performed to idiomatic perfection ... and Hyperion's sound is unobtrusively natural to match. Here is perfect late-evening fare' (*Hi-Fi News*)

GRAMOPHONE EDITOR'S CHOICE
BBC MUSIC MAGAZINE BEST OF THE YEAR



HERBERT HOWELLS (1892-1983)

The St Paul's Service

Three Psalm Preludes – Set 1, Op 32; Three Psalm Preludes – Set 2

Three Rhapsodies, Op 17; Te Deum and Jubilate 'Collegium Regale'

Master Tallis's Testament; Like as the hart desireth the waterbrooks

Behold, O God our defender; Take him, earth, for cherishing

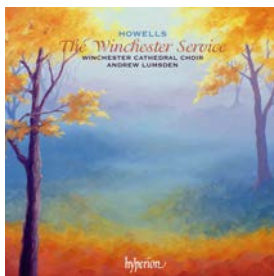
Magnificat and Nunc dimittis 'St Paul's'

CHRISTOPHER DEARNLEY organ

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22038

'You really feel as if you've wandered into the building during a service' (*BBC Music Magazine*) 'Buy the disc. It is worth it for 'Take him earth' alone' (*Cathedral Music*)



HERBERT HOWELLS (1892-1983)

The Winchester Service & other late works

Coventry Antiphon; Come, my soul; Te Deum (St Mary Redcliffe, Bristol)

The Winchester Service; Antiphon; Exultate Deo; The fear of the Lord

Jubilate Deo (St Peter ad Vincula); These will I love

A Flourish for a Bidding; Rhapsody No 4

SIMON BELL organ

WINCHESTER CATHEDRAL CHOIR / ANDREW LUMSDEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67853

'The performances of Winchester Cathedral Choir are so good you hardly register the need to 'assess' them – exactly as it should be in devotional music. That's a huge tribute to the state of the singing at the cathedral ... a marvellous CD' (*BBC Music Magazine*) 'Howells's later works have failed to find their way into the regular repertoire but this recording by a radiant Winchester Cathedral Choir urges a thorough reappraisal' (*The Observer*) 'These are uniformly excellent performances and the recording quality is detailed yet superbly spacious ... I highly commend this disc' (*International Record Review*)



HERBERT HOWELLS (1892-1983)

Hymnus Paradisi

Hymnus Paradisi

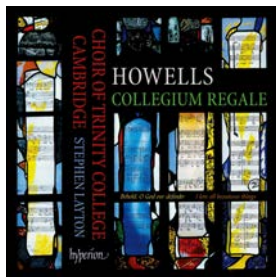
An English Mass

JULIE KENNARD soprano, JOHN MARK AINSLEY tenor
ROYAL LIVERPOOL PHILHARMONIC CHOIR AND ORCHESTRA /
VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66488

'An outstanding performance ... a wonderful tribute to Howells in his centenary year' (*Classic CD*)
'Superb performances' (*The Daily Telegraph*) 'Superb' (*Organists' Review*)

GRAMOPHONE CRITICS' CHOICE



HERBERT HOWELLS (1892-1983)

Collegium Regale

Collegium Regale (King's College Cambridge Service)

Psalm 122; I love all beauteous things; Psalm 121

Behold, O God our defender; Rhapsody in D flat major, Op 17 No 1

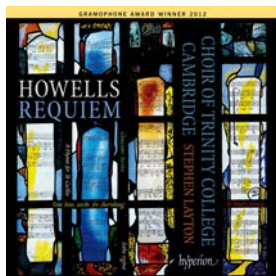
OWAIN PARK, ELEANOR KORNAS organ

TRINITY COLLEGE CHOIR CAMBRIDGE / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68105

'This selection has all of the polish and charisma to be expected from one of Britain's most accomplished choral conductors, Stephen Layton, and his excellent Cambridge Choir, which now rivals the far more famous King's College Choir in its achievements' (*Classic FM*) 'This is a stunning recording in so many respects. Attention to dynamic detail, especially the hushed quality of the Magnificat, brings out the ethereal, not to say numinous character of this highly original miniature, imbued as it is with a whiff of French Impressionism' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



HERBERT HOWELLS (1892-1983)

Requiem

Requiem; Gloucester Service; St Paul's Service; Take him, earth, for cherishing

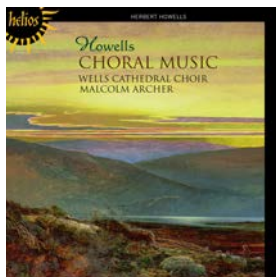
A Hymn for St Cecilia; Salve regina; Michael 'All my hope on God is founded'

TRINITY COLLEGE CHOIR CAMBRIDGE / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67914

'The Choir of Trinity College, Cambridge is ideally pure and full in tone. The grand hymns and canticles are extroverted and focused, the intimate supplications such as *Take him, earth* sung with great poise ... this is a perfect disc of its kind' (*Gramophone*) 'The tonal blend drawn from the choir by conductor Stephen Layton, suffused by the acoustic of the Lady Chapel in Ely Cathedral, is glowing ... in tutti sections, the clear, youthful timbre of the Trinity choir ... intensifies the sense of loss that permeates Howells's composition. It's as though a sad tale is rendered somehow sadder when recited by the voice of fresh, untarnished innocence ... a superb one-stop introduction to Howells's choral music' (*BBC Music Magazine*) 'A strong, committed reading' (*International Record Review*)

GRAMOPHONE AWARD WINNER



HERBERT HOWELLS (1892-1983)

Choral Music

A Sequence for St Michael; A Hymn for St Cecilia; O pray for the peace of

Jerusalem; I love all beauteous things; Salve regina; A Spotless Rose; Sing

lullaby; Here is the little door; St George's Windsor Service; New College

Service; Collegium Regale; Magnificat & Nunc dimittis

RUPERT GOUGH organ

WELLS CATHEDRAL CHOIR / MALCOLM ARCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55456

'The phrasing of Malcolm Archer's Wells Cathedral Choir is unobtrusively intelligent, Howells' long, powerfully expanding crescendos emerging as naturally evolving arcs in the ongoing argument. Tonal blend is excellent ... this is genuinely devotional singing, technique placed at the disposal of the music's spiritual message. Rupert Gough's organ accompaniments are exemplary' (*BBC Music Magazine*) 'Rupert Gough's accompaniments are tastefully executed and help make this portrait of the range and diversity of a side to Howells all too often taken for granted a highly worthwhile release' (*International Record Review*)



HERBERT HOWELLS (1892-1983)

Requiem

Requiem

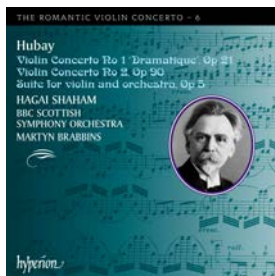
Take him, earth, for cherishing

VAUGHAN WILLIAMS Mass in G minor; Te Deum in G

CORYDON SINGERS / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55220

'Beautiful' (*Hi-Fi News*) 'A moving and impressive addition to the a cappella repertoire' (*The Daily Telegraph*) 'An hour of the finest English choral music and not to be missed' (*The Good CD Guide*)



JENŐ HUBAY (1858-1937)

Violin Concertos 1 & 2

Violin Concerto No 1 in A minor, Op 21 'Concerto dramatique'
Violin Concerto No 2 in E major, Op 90
Suite for violin and orchestra, Op 5

HAGAI SHAHAM violin
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67498

'As in the earlier disc, Hagai Shaham plays not just with brilliance but with great imagination, avoiding any idea that this is just superficial display music. As in so many of Hyperion's concerto recordings, Martyn Brabbins and the BBC Scottish SO demonstrate what sympathetic accompanists they are' (*Gramophone*) 'With Shaham, Hubay's legacy is in very safe hands indeed. He delivers these works with a solid technique and commanding authenticity. The BBC Scottish Symphony Orchestra and Martyn Brabbins provide rather more than just support' (*International Record Review*) 'Hagai Shaham does wonders for these neglected scores, playing with beguiling purity throughout the range' (*BBC Music Magazine*)



JENŐ HUBAY (1858-1937)

Violin Concertos 3 & 4

Violin Concerto No 3 in G minor, Op 99
Violin Concerto No 4 in A minor, Op 101 'All'antica'
Variations sur un thème hongrois, Op 72

HAGAI SHAHAM violin
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67367

'This third volume in Hyperion's Romantic Violin Concerto series may make you wonder why Hubay's Third Concerto has escaped the attention of virtually every fiddle player from Heifetz to Hahn. If, like me, you're a sucker for lashings of blistering virtuosity, strong, well-contrasted melodic content, and a substantial orchestral contribution, I promise that you will not be disappointed' (*BBC Music Magazine*)

PICK OF THE MONTH, THE STRAD



JENŐ HUBAY (1858-1937)

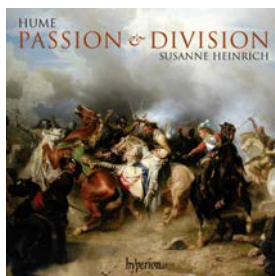
Scènes de la csárda

Scènes de la csárda; Poèmes hongrois, Op 27
Nouveaux poèmes hongrois, Op 76

HAGAI SHAHAM violin, ARNON EREZ piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67441/2

'If ever there were a case of 'the singer, not the song' it's here with these Scènes de la csárda, attractive music played with the sort of heart-lugging abandon that many of us only know from old 78s. A happy tale from start to finish, kitsch of the highest order served with style and panache by Shaham and his excellent pianist Arnon Erez. With comprehensive annotation by Arnon Shaham and first rate production by Eric Wen (a fine violinist and teacher) this seems set to become a benchmark recording' (*Gramophone*) 'Hagai Shaham's achievement here is heroic, and a monument to violin playing ... if you are a violin sort of person, and the repertoire appeals, then buy these discs with confidence, as a tribute to a unique act of devotion to the cause by Shaham and Erez' (*Fantasia, USA*) 'The quality and commitment of the playing, beautifully recorded, gives considerable if unchallenging pleasure' (*The Strad*)



TOBIAS HUME (?c1579-1645)

Passion & Division

The First Part of Ayres - Captain Humes Musicall Humors (1605)

Loves Pastime; A Jigge; Harke, harke; Now I come; Rossumond
Touch me lightly; The Duke of Holstones Almayne; A Souldiers Resolution
I am melancholy; Tickell, tickell; A French Ayre; Deth; Life
The Spirit of Gambo; Tinkeldum, twinkeldum; Captain Humes Pavan
A Souldiers Galliard; Loves Farewell

SUSANNE HEINRICH viola da gamba

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67811

'From this old soldier I didn't expect touching intimacy, warm tenderness and real emotional introspection, but Heinrich finds it all and conveys it with such love and admiration that it's hard not to be won over. A gem' (*International Record Review*) 'Her playing is full of insight, and, most important, deep affection for this most idiosyncratic composer, beloved by all bass viol players ... the playing has all the authority of long study of this puzzling, fascinating and beautiful music' (*Early Music Review*)



JOHANN NEPOMUK HUMMEL (1778-1837)

Septets

Piano Septet No 1 in D minor, Op 74

Piano Septet No 2 in C major ('Septet Militaire'), Op 114

CAPRICORN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55214

'As so often with Hyperion, the engineering is quite simply beyond reproach. A wonderful disc!' (*CDReview*)



JOHANN NEPOMUK HUMMEL (1778-1837)

Piano Quintet

Piano Quintet in E flat major, Op 87
SCHUBERT Piano Quintet in A major 'Trout', D667

THE SCHUBERT ENSEMBLE OF LONDON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55427

'Firmly recommended' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



JOHANN NEPOMUK HUMMEL (1778-1837)

String Quartets

String Quartet in C major, Op 30 No 1
String Quartet in G major, Op 30 No 2
String Quartet in E flat major, Op 30 No 3

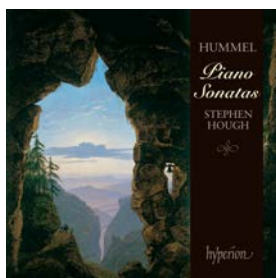
THE DELMÉ QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55166

'Graceful and inventive works, easy on the ear, fresh in invention and refreshingly unpretentious.

They should give a lot of pleasure' (*Gramophone*)

'L'interprétation du Quatuor Delmé est excellente' (*Le Monde de la Musique*, France)



JOHANN NEPOMUK HUMMEL (1778-1837)

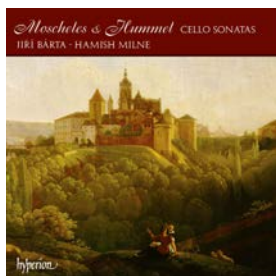
Piano Sonatas

Piano Sonata in F sharp minor, Op 81
Piano Sonata in D major, Op 106
Piano Sonata in F minor, Op 20

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67390

'Hough proves a dazzling advocate for all three works' (*The Sunday Times*) 'I doubt whether anyone today could play these sonatas better than Stephen Hough, who spins an exquisitely limpid cantabile, has an instinctive understanding of the rubato crucial to this style, and keeps the textures marvellously lucid ... if you want to explore these brilliant, intriguingly diverse sonatas, this fabulous disc is the one to go for' (*BBC Music Magazine*) 'I have no hesitation in according this CD the highest marks' (*Fanfare*, USA)



JOHANN NEPOMUK HUMMEL (1778-1837)

Cello Sonata

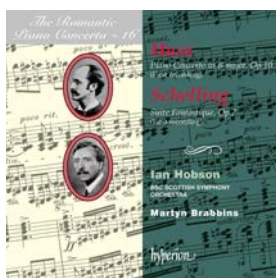
Cello Sonata in A major, Op 104
IGNAZ MOSCHELES Cello Sonata in E major, Op 121
Nos 4, 8 & 9 from Melodisch-contrapunktische Studien, Op 137

JIRÍ BARTA cello

HAMISH MILNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67521

'Barta and Milne strike just the right note: these aren't bravura pieces, and they play them as would two friends convivially making music in the drawing-room and deriving unemphatic pleasure from the experience ... a delightfully demure, teasingly tuneful release, which has brought me much pleasure' (*International Record Review*) 'With such strong, sympathetic playing and clear, carefully balanced recordings this Hyperion disc is a must for adventurous cellists and listeners alike' (*BBC Music Magazine*)



HENRY HOLDEN HUSS (1862-1953)

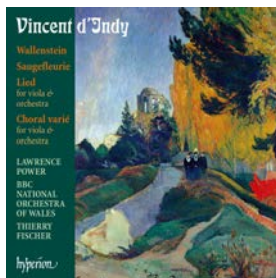
Piano Concerto in B major

Concerto for piano and orchestra in B major, Op 10
ERNEST SCHELLING Suite Fantastique for piano and orchestra, Op 7
IAN HOBSON piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66949

'Compelling listening' (*Gramophone*)



VINCENT D'INDY (1851-1931)

Wallenstein

Wallenstein, Op 12; Saugefleurie, Op 21

Lied, Op 19; Choral varié, Op 55

BBC NATIONAL ORCHESTRA OF WALES / THIERRY FISCHER
with LAWRENCE POWER viola

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67690

'D'Indy handles his outsize forces with conspicuous skill (there's some terrific horn writing throughout), and the work's A flat major apotheosis is haunting indeed. Both the Op 19 *Lied* and *Choral varié* prove very fetching discoveries, especially when Lawrence Power plays with the selfless dedication, sense of poetry and lustrous tone that made his world premiere recording of York Bowen's viola concerto so special ... a toothsome and notably enterprising collection, this, with splendidly ample and atmospheric sound to match. A confident recommendation seems in order' (*Gramophone*) 'Full of vitality and warmth, with bright brass and energetic strings in upfront perspective against a resonant acoustic' (*BBC Music Magazine*) 'Scintillance and flair ... enthusiastically recommended' (*Fanfare*, USA)



VINCENT D'INDY (1851-1931)

String Quartet No 1

String Quartet No 1 in D major, Op 35

CHAUSSON String Quartet in C minor, Op 35 (completed by Vincent d'Indy)

CHILINGIRIAN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55457

'In a different league from the only readily available competition. The insight and imagination of the Chilingirian makes a persuasive case that this music should be given greater recognition. Recommended' (*BBC Music Magazine*) 'This superb disc is a revelation' (*The Guardian*) 'Ripely affectionate performances from the Chilingirians, beguilingly recorded, and expertly annotated by Roger Nichols' (*Classic CD*) 'Very fine performance' (*International Record Review*) 'The Chilingirian Quartet provides the perfect guide to these seldom-heard works ... utterly compelling' (*The Strad*) 'Recommended' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE / GRAMOPHONE EDITOR'S CHOICE



JOHN IRELAND (1879-1962)

Piano Concerto in E flat major

Legend; Piano Concerto in E flat major

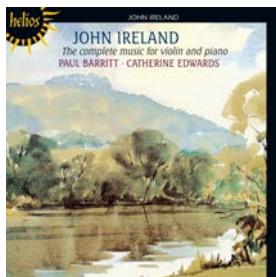
FREDERICK DELIUS (1862-1934) Piano Concerto in C minor (original version)

PIERS LANE piano

ULSTER ORCHESTRA / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67296

'This Hyperion newcomer possesses many virtues. Piers Lane responds with nimble sensitivity, David Lloyd-Jones secures a tidy response from the Ulster Orchestra and the performance as a whole has a sparkle, eagerness and snap that are most refreshing' (*Gramophone*) 'Lane makes a convincing case for the piece, and his performance is paired with an equally sparky one of John Ireland's concerto. His punchy abrasiveness undercuts the work's more ley moments, and gives it an almost neoclassical edge' (*The Guardian*) 'The two Ireland works, Legend and the Piano Concerto, make ideal companions on this highly attractive, collectible disc' (*The Sunday Times*) 'Lane gives engagingly virtuoso, extrovert and affectionate performances throughout' (*Classic FM Magazine*)



JOHN IRELAND (1879-1962)

The complete music for violin and piano

Violin Sonata No 1 in D minor

Violin Sonata No 2 in A minor

Berceuse

Cavatina

Bagatelle

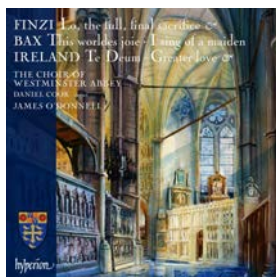
The Holy Boy

PAUL BARRITT violin

CATHERINE EDWARDS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55164

'Another extremely useful addition to the ever-expanding Ireland discography' (*Gramophone*) 'Movingly poetic performances, accorded seductively intimate sound' (*Classic CD*) 'La plus belle interprétation des deux Sonates pour violon à ce jour' (*Répertoire*, France) 'Highly recommended' (*Fanfare*, USA)



JOHN IRELAND (1879-1962)

Choral Music

Greater love hath no man; Ex ore innocentium; Te Deum in F

GERALD FINZI My lovely one, Op 27 No 1; God is gone up, Op 27 No 2;

Welcome sweet and sacred feast, Op 27 No 3; Let us now praise famous men,

Op 35; Lo, the full, final sacrifice, Op 26; Magnificat, Op 36

SIR ARNOLD BAX I sing of a maiden that is makeless; This worldes joie

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

DANIEL COOK organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68167

'A superb achievement ... the choral singing is of the highest standard ... a special word must be reserved for sub-organist Daniel Cook, who accompanies throughout with impeccable musicianship and sensitivity' (*Choir & Organ*) 'The boy chorists ... grasp their moment with a confident display of crystalline tonal quality, an informed awareness of textual meaning, and the ability to vary dynamics convincingly' (*BBC Music Magazine*) 'A more than worthy ... disc' (*Limelight*, Australia)



JOHN IRELAND (1879-1962)

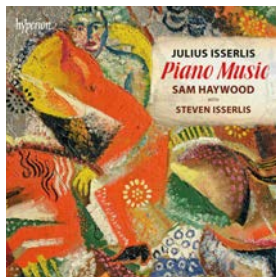
The Songs of John Ireland

Songs Sacred and Profane; Santa Chiara; Tryst; Three Songs; Tutto è sciolto; Spring Sorrow; Two Songs; When I am old; Spleen; Love is a sickness full of woes; If there were dreams to sell; If we must part; Five Songs to Poems by Thomas Hardy; Three Songs to Poems by Thomas Hardy; I have twelve oxen; Great Things; Earth's Call; Hope the Hornblower; Songs of a Wayfarer; Ladslove; The Heart's Desire; When I am dead, my dearest; What art thou thinking of?; During Music; Mother and Child; The Vagabond; The Bells of San Marie; Sea Fever; The Journey; Bed in Summer; Five XVIIIth-Century Poems; The Sacred Flame; Remember; Three Songs; We'll to the woods no more; When lights go rolling round the sky

LISA MILNE soprano, JOHN MARK AINSLEY tenor
CHRISTOPHER MALTMAN baritone, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67261/2

'Perhaps these discs will at last bring the best of his songs back into live recital' (*BBC Music Magazine*)



JULIUS ISSERLIS (1888-1968)

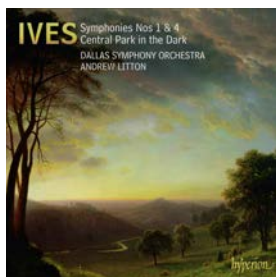
Piano Music

Ballade in G minor, Op 3 No 1; Ballade in E flat minor, Op 3 No 2; Moment triste; Preludes, Op 2: No 1 in C major; No 2 in C minor; No 4 in B minor; No 6 in F minor; No 7 in F minor; No 8 in E flat major; No 10 in G minor; Warum?; Prelude exotique, Op 10 No 2; Toccata in fourths, Op 10 No 1; Ballade in A minor; Skazka, Op 6; Drei Klavierstücke, Op 8; Souvenir russe, Op 9; Capriccio in A minor, Op 12; Memories of Childhood, Op 11; Russian Dance, Op 7

SAM HAYWOOD piano, with STEVEN ISSERLIS cello

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68025

'Haywood's sensitive, nuanced, technically assured interpretations ought to generate interest among pianists seeking out unusual, effective and accessible short pieces' (*Gramophone*) 'This album makes for a delightful hour ... salon music in the best sense of the word ... Haywood's rubato is delicate and his touch pliantly expressive; when virtuosity is required, he delivers it comfortably, but for the most part he just lets the music's artless charm speak for itself' (*BBC Music Magazine*)



CHARLES IVES (1874-1954)

Symphonies 1 & 4

Symphony No 1
Symphony No 4
Central Park in the Dark

DALLAS SYMPHONY ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67540

'Litton's new set is the one to have' (*International Record Review*) 'Overall these two CDs are a winning representation of the four Ives symphonies with the Dallas Symphony consistently impressive throughout' (*Gramophone*) 'Symphony No 1 is a work of youthful vigor ... Litton opens the symphony in flowing style, he finds optimism in it, vitality, the freshness of a spring day ... the finale is a corking movement, full of exuberance, energy, and invention. Wonderful! Litton and his splendid orchestra do it justice, not least the marching band episode toward the close ... Symphony No 4 is an amazing piece that is here given a very assured performance' (*Fanfare*, USA) 'The performance of the Fourth is rightly the pinnacle of Andrew Litton's superb Ives cycle' (*The Guardian*)



CHARLES IVES (1874-1954)

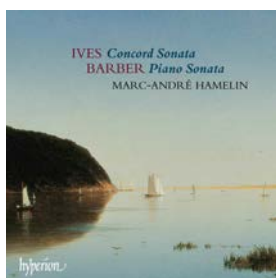
Symphonies 2 & 3

Symphony No 2
Symphony No 3 'The Camp Meeting'
General William Booth enters into Heaven

DALLAS SYMPHONY ORCHESTRA / ANDREW LITTON
with DONNIE RAY ALBERT baritone

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67525

'A truly haunting effect' (*BBC Music Magazine*) '[No other version] quite probes or reveals the unique and compelling world of Ives's imagination as does this' (*International Record Review*) 'Litton and the Dallas Symphony realise very well Symphony No 3 ... a powerful sense of community is captured – the hymn singing at camp meetings – the whole finely modulated and pointed, the second movement Scherzo being especially ear catching, and the finale ideally intense' (*Fanfare*, USA) 'Cherish the endearing Third for its alert phrasing ... beautifully caught by the microphones. Polished performances' (*The Times*)



CHARLES IVES (1874-1954)

Concord Sonata

Piano Sonata No 2 ('Concord, Mass., 1840-1860')

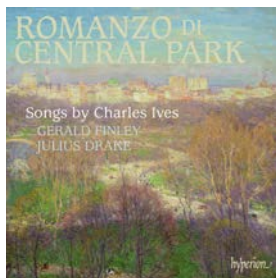
SAMUEL BARBER Piano Sonata, Op 26

MARC-ANDRÉ HAMELIN piano, with JAIME MARTIN flute

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67469

'Hamelin's virtuosity has to be heard to be believed' (*Classic FM Magazine*) 'Marc-André Hamelin, a pianist of phenomenal virtuosity and insight, never misses a trick. Pierre-Laurant Aimard's Warner account was perceptive enough, but Hamelin characterises the four movements with even greater imagination and encompasses the 42-minute span and unconventional trajectory with complete control' (*The Daily Telegraph*) 'Hamelin's performance of the 'Concord' Sonata is in the truest sense transcendental, his facility allowing him a cool poetry and lyricism inaccessible to other, more strenuously employed pianists ... Hyperion's sound is immaculate and Hamelin's disc is a valuable addition to his unique, tirelessly evolving discography' (*Gramophone*)

BBC RADIO 3 'BUILDING A LIBRARY' 1ST CHOICE



CHARLES IVES (1874-1954)

Romanzo di Central Park

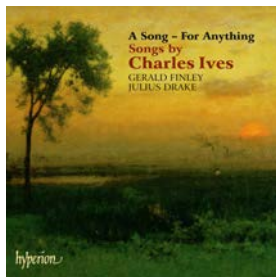
On the Counter; The Circus Band; Two Little Flowers (and dedicated to them); Ilnenau; A Night Song; Down East; Premonitions; The See'r; Songs my mother taught me; In the Alley; Mists; They are there!; In Flanders fields; The South Wind; My native land; Watchman!; The Children's Hour; Evidence; The World's Wanderers; Slow March; Omens and Oracles; Those evening bells; Allegro; Evening; The Last Reader; To Edith; At the River; A Christmas Carol; The Light that is Felt; Romanzo (di Central Park)

GERALD FINLEY baritone, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67644

'Outstandingly well sung and played, equally well recorded, and highly recommendable to all lovers of fine songs and fine singing' (*BBC Music Magazine*) 'Finley is a wonderfully assured interpreter' (*The Guardian*)

BBC MUSIC MAGAZINE CHOICE



CHARLES IVES (1874-1954)

A Song - For Anything: Songs by Charles Ives

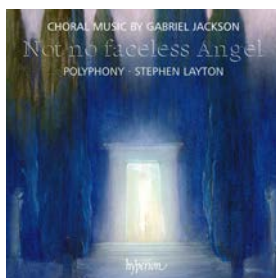
Feldensamkeit; The Things our Fathers Loved; Memories: (A) Very Pleasant; (B) Rather Sad; The Housatonic at Stockbridge; Swimmers; The Cage; The Greatest Man; General William Booth Enters into Heaven; Remembrance; Berceuse; West London; Tom Sails Away; When Stars are in the Quiet Skies; Weil' auf mir; Ich grolle nicht; Du alte Mutter; Where the Eagle; Walking; Yellow Leaves; The Side Show; Elégie; The New River; Like a Sick Eagle; Ann Street; Slugging a Vampire; Thoreau; Serenity; Tolerance; Charlie Rutlage; '1, 2, 3'; A Song - For Anything

GERALD FINLEY baritone, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67516

'I cannot praise Gerald Finley's performance too highly ... a revelation of beauty' (*The Sunday Telegraph*)

THE SUNDAY TIMES 'TOP TEN RECORDS OF THE YEAR'



GABRIEL JACKSON (b1962)

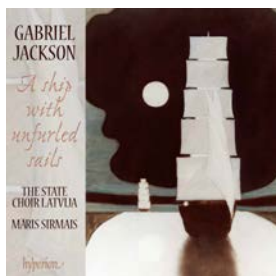
Not no faceless Angel

To Morning; Cecilia Virgo; Ave Maria; Hymn to the Trinity (Honor, virtus et potestas); Orbis patratior optime; O sacrum convivium; Not no faceless Angel; Song (I gaze upon you); Lux mortuorum; Salve regina; Salve regina 2

POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67708

'An absolutely outstanding choral recording ... after hearing that performance from Polyphony directed by Stephen Layton, it's hard to believe that there's another vocal ensemble that could bring such radiant perfection of voice and ensemble to bear on this music. Some of the sounds are just heart-stoppingly beautiful. A surfeit of beauty? Maybe, but such synergy of imagination and performance' (*BBC Radio 3, CD Review*) 'There are many striking features of this ravishing disc, beautifully and imaginatively performed by Stephen Layton and Polyphony ... Jackson possesses an instinct for acoustic and vocal texture, but the beauty and sheer appeal of his vocal works, challenging as they are, are sculpted by an engendering pragmatism open both to the professional and ambitious amateur choir' (*Gramophone*)



GABRIEL JACKSON (b1962)

A ship with unfurled sails

The Voice of the Bard; Now I have known, O Lord; O Doctor optime; Missa Triueriensis; Thomas, Jewel of Canterbury; Sanctum est verum lumen; Angeli, archangeli; A ship with unfurled sails; Aeterna caeli gloria; Ave regina caelorum

THE STATE CHOIR LATVIA / MĀRIS SIRMĀIS

with KASPARS ZEMĪTIS electric guitar

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67976

'Lyrical arcs of melody are sensually shaped and executed with impressive corporate unanimity ... an incandescent performance of the 40-part motet *Sanctum est verum lumen* sets the seal on this magnificent demonstration of the art of choral singing' (*BBC Music Magazine*) 'This disc is, quite simply, full of marvels ... any listener will surely react with awe to the sheer splendour and choral daring, both from the composer and from the fabulous choir' (*International Record Review*) 'Unquestionably the State Choir Latvia is a magnificent body of singers. They encompass a vast dynamic range and deliver words and music with impeccable precision and clarity' (*Gramophone*)



GORDON JACOB (1895-1984)

Mini-concerto for clarinet and string orchestra

ALAN RAWSTHORNE (1905-1971) Concerto for clarinet and string orchestra

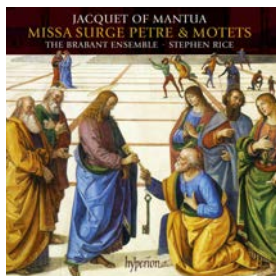
ARNOLD COOKE (1906-2005) Concerto for clarinet and string orchestra

DAME THEA KING clarinet

NORTHWEST CHAMBER ORCHESTRA OF SEATTLE / ALUN FRANCIS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66031

'Shapely performances, truthful sound and an enticing price-tag add up to a positive recommendation' (*Gramophone*) 'Excellent performances, beautifully recorded' (*BBC World Service*)



JACQUET OF MANTUA (1483-1559)

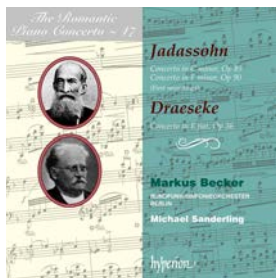
Missa Surge Petre & motets

Missa Surge Petre; Surge Petre; Ave Maria a 3; O vos omnes
In illo tempore ... Non turbetur; O pulcherrima inter mulieres
Domine, non secundum peccata nostra

THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68088

'This disc reveals a composer whose music, at its best, touches the sublime' (*BBC Music Magazine*) 'This is a weighty, substantial work, reminiscent of Gombert in its concentration. Just as impressive are the motets, ambitious pieces displaying considerable variety' (*Gramophone*) 'Le Credo ou l'Agnus Dei, vaste méditation suspendue, sont de vraies révélations, que prolongent cinq motets, dont un *O vos omnes* très développé, riche en moments magiques' (*Diapason*, France) 'The performances are all that we have come to expect of The Brabant Ensemble and Stephen Rice ... with very good recording ... and notes of the usual Hyperion high quality, lovers of sixteenth-century polyphony need have no hesitation' (*MusicWeb International*)



SALOMON JADASSOHN (1831-1902)

Piano Concertos

Piano Concerto No 1 in C minor, Op 89

Piano Concerto No 2 in F minor, Op 90

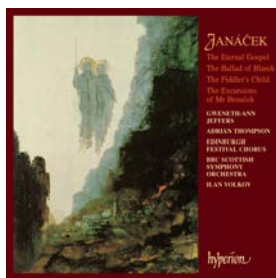
DRAESEKE Piano Concerto in E flat major, Op 36

MARKUS BECKER piano

RUNDFUNK-SINFONIEORCHESTER BERLIN / MICHAEL SANDERLING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67636

'The busy piano-writing in these two world premieres [Jadassohn] is brilliant and passionate, the scoring is textbook 1887 and the musical structure inventive ... Hyperion's A-team for concertos (Andrew Keener and Simon Eadon) is on top form, while the Berlin orchestra and Michael Sanderling provide crisp support for the sparkling and industrious Markus Becker who leaves the impression not only of having an affection for the three works but also that he has been playing them all his life' (*Gramophone*) 'Altogether an enjoyable disc' (*BBC Music Magazine*) 'Markus Becker delivers heroic accounts of all three concertos, and Michael Sanderling's Berlin musicians bring buoyant orchestral textures to the mix' (*International Piano Magazine*)



LEOŠ JANÁČEK (1854-1928)

The Eternal Gospel

The Eternal Gospel (Legend for soprano, tenor, chorus and orchestra)

The Ballad of Blaník; The Fiddler's Child (Ballad for solo violin and orchestra)

The Excursions of Mr Brouček (Suite for orchestra)

GWENETH-ANN JEFFERS soprano, ADRIAN THOMPSON tenor

EDINBURGH FESTIVAL CHORUS, ELIZABETH LAYTON violin

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67517

'Elizabeth Layton contributes silvery violin solos, and under its young Chief Conductor Ilan Volkov, the BBC Scottish Symphony Orchestra is idiomatic and incisive ... warmly recommended' (*BBC Music Magazine*) 'The gifted young Israeli conductor Ilan Volkov masterminds a laudably disciplined and full-throated account of this bracing rarity ... Hyperion's glowing natural sound-frame (courtesy of the Keener/Eadon production team working within Dundee's Caird Hall) sets the seal on a first-rate anthology' (*Gramophone*) 'Demonstration standard ... enthusiastically recommended' (*International Record Review*)



LEOŠ JANÁČEK (1854-1928)

String Quartets

String Quartet No 1 'The Kreutzer Sonata', JW VII/8

String Quartet No 2 'Intimate letters', JW VII/13

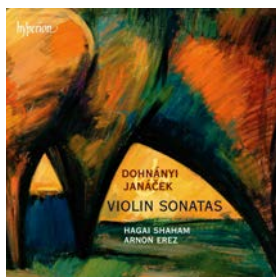
SMETANA String Quartet No 1 in E minor 'From my life'

TAKÁCS QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67997

'It's hard not to be impressed, emotionally as well as intellectually, especially when it's all so clearly and intimately recorded' (*BBC Music Magazine*) '[The Takács Quartet] expertly negotiate the music's paradoxical demands. On the one hand, there's the illusion of wild, rasping abandon, a willingness to embrace the rough-grained sound world without inhibition. On the other, not a note seems to be out of place. The musicians handle the harsh gear-shifts with flawless rhythmic control' (*Gramophone*) 'This disc stands up to all the competition ... it is the quality and character from each individual player, even when they are blended into a single entity, that once again sets the Takács apart' (*The Guardian*)

GRAMOPHONE CRITICS' CHOICE



LEOŠ JANÁČEK (1854-1928)

Violin Sonatas

Violin Sonata, JW VII/7, including discarded Allegro movement

Dumka, JW VII/4; Romance, JW VII/3

Listek odvanutý 'A blown-away leaf', from 'On the overgrown path', arr. Štědrón DOHNÁNYI Violin Sonata in C sharp minor, Op 21; Rurália hungarica, Op 32c Romanza, from Orchestral Suite No 1, Op 19, arr. Heifetz

HAGAI SHAHAM violin, ARNON EREZ piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67699

'The strongly Brahmsian Sonata is given a warm and affectionate reading, the central variation movement imaginatively characterised with Shaham's honeyed tone proving an ideal foil for Arnon Erez's bold and dynamic piano playing' (*BBC Music Magazine*) 'Shaham and Erez give an excellent performance, Shaham's seductive tone and elegant phrasing being well matched by Erez's sensitive touch ... Shaham is in his element here' (*Gramophone*)



LEOŠ JANÁČEK (1854-1928)

On the overgrown path I

Po zarostlém chodníčku 'On the overgrown path', JW VIII/17 Book 1
SCHUMANN Waldszenen, Op 82; Kinderszenen, Op 15

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68030

'In Hamelin's latest disc of music by Janáček and Schumann, he shows himself a virtuoso in a deeper sense, a virtuoso in sound, colour and poetic empathy, one who, to quote Liszt, 'breathes the breath of life'. Using his prodigious command in music of a transcendental difficulty—the Chopin-Godowsky Etudes, the major works of Alkan, Albéniz's *Iberia*, etc.—he displays gifts which show him as first and foremost a musician's musician' (*Gramophone*) 'This is Marc-André Hamelin's first extended exploration of Janáček's piano music. It proves to be a totally compelling experience ... Hamelin negotiates the emotional trajectory from carefree innocence to utter dejection through a masterly control of timbre and atmosphere ... he proves to be equally adept at exploring the more intimate side of the Schumann's character and the two Schumann cycles here are absolutely magical' (*BBC Music Magazine*)



LEOŠ JANÁČEK (1854-1928)

Sonatas & Poems

Po zarostlém chodníčku 'On the overgrown path', JW VIII/17 Book 1
Piano Sonata 'I.X.1905, From the street'

ALEXANDER SCRIBABIN (1872-1915) Piano Sonata No 5, Op 53

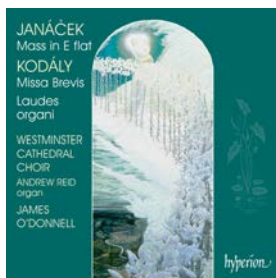
Poème in F sharp major, Op 32 No 1; Vers la flamme 'Poème', Op 72

Piano Sonata No 4 in F sharp major, Op 30

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67895

'Simple, tender, pure magic' (*Financial Times*) 'Stephen Hough's juxtaposition of works by both figures in this recital proves to be inspired, not only emphasising the individual strengths of each master, but also reminding us that some of most remarkable music for piano dates from the first 14 years of the 20th century' (*BBC Music Magazine*) 'Hough brings orientation and direction without sacrificing sensuality or mystical aura. He accomplishes this through an almost uncanny variety of touch, tone production and judicious pedalling' (*Gramophone*)



LEOŠ JANÁČEK (1854-1928)

Mass in E flat

Mass in E flat

KODÁLY Missa Brevis; Laudes organi

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67147

'The intensity and focus of the treble voices, for which this choir is famed, brings a luminosity to Janáček's angular lines that compels attention ... radiant performances' (*BBC Music Magazine*) 'These pieces have an affecting quality, and they are most beautifully sung and lucidly recorded' (*International Record Review*) 'Westminster Cathedral Choir's discography is distinguished by immaculate preparation, inspired direction, outstanding choral singing and superlative recorded sound. A simply glorious performance and, as with the Martin and Pizzetti recording, this entire release should inspire even those for whom sacred music is usually a closed book. In short, this is a disc not to be missed ... sumptuously recorded and delivered with obvious affection for the music, this is my personal record of the year' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



LEOŠ JANÁČEK (1854-1928)

Choral Music

Říkadla (Nursery Rhymes); Kašpar Rucký; Sedmdesát tisíc (The 70,000)

Vlčí stopa (The wolf's trail); Hradčanské Písničky (Songs of Hradčany)

Elegie na smrt dcery Olgy (Elegy on the death of my daughter Olga)

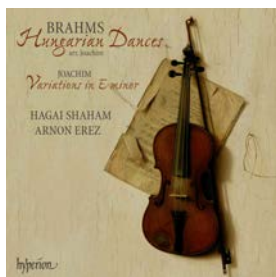
Ave Maria; Otčenáš (Our Father)

AMANDA PITT soprano, DANIEL NORMAN, JAMIE MacDOUGALL tenor

NEW LONDON CHAMBER CHOIR, CRITICAL BAND / JAMES WOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55398

'Excellent performances ... a well made and enjoyable record' (*Gramophone*) 'These performances strike me as nearly ideal ... this enchanting Hyperion disc' (*Fanfare*, USA) 'James Wood y su grupo se apuntan un gran tanto con este CD' (*Scherza*, Spain)



JOSEPH JOACHIM (1831-1907)

Variations

Variations in E minor

BRAHMS (arr. Joachim) Hungarian Dances, WoO1

HAGAI SHAHAM violin, ARNON EREZ piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67663

'A brilliant showcase for Joachim's work both as an arranger and a composer' (*BBC Music Magazine*) 'Virtuoso performances from the Israeli violinist Hagai Shaham that get to the heart of the style ... the playing fizzes with energy and savoury' (*Daily Telegraph*) 'On this recording, the Israeli violinist Hagai Shaham gives it all he's got, digging deep with a fabulous flair for this romantic style and relishing every juicy slide and glittering arabesque. Excellent accompaniment, too, from Erez' (*Classic FM Magazine*) 'These deservedly popular pieces overflow with charm and infectious melody ... Hagai Shaham and Arnon Erez sound right inside the idiom, playing with an infectiously relaxed bravado wherever necessary, while inflecting those timeless phrases with a suave confidence and relaxed inevitability' (*International Record Review*)



SIDNEY JONES (1861-1946)

The Geisha

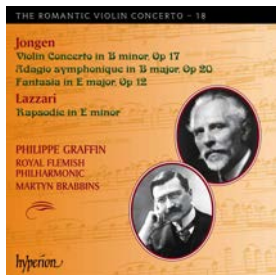
The Geisha – A Story of a Tea House

LILLIAN WATSON soprano, CHRISTOPHER MALTMAN baritone
SARAH WALKER mezzo-soprano, RICHARD SUART baritone
NEW LONDON LIGHT OPERA CHORUS
NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55245

'The recording that has given me the most joy during the year. A work I have waited fully 40 years to find on LP or CD ... this is an enterprising 'first'. I long to hear more of them and if this CD has the success it deserves, let us hope it may be the beginning of a series' (*Gramophone*) 'Its tunes are charming and its orchestral colour delightful. It's a hugely entertaining discovery' (*Classic FM Magazine*) 'I practically jumped for joy' (*Hi-Fi News*) 'Altogether a treat' (*International Opera Collector*)

GRAMOPHONE CRITICS' CHOICE



JOSEPH JONGEN (1873-1953)

Violin Concerto

Violin Concerto in B minor, Op 17

Fantasia in E major, Op 12; Adagio symphonique in B major, Op 20

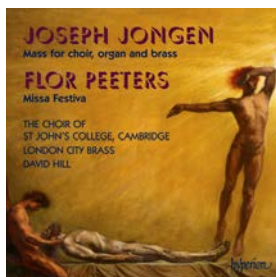
SYLVIO LAZZARI (1857-1944) Rapsodie in E minor

PHILIPPE GRAFFIN violin

ROYAL FLEMISH PHILHARMONIC / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68005

'Strongly tonal and lyrical, Jongen's chief influences seem to be Richard Strauss and César Franck ... the Fantasia in E major has a gorgeous honeyed melody as its main subject. A better title might have given it wider currency. The more amorphous Adagio symphonique from three years later comes from the same stable, with the soloist flying high over a rich orchestral texture. It is this characteristic that is most evident in the three movements of the Violin Concerto' (*Gramophone*)



JOSEPH JONGEN (1873-1953)

Mass for choir, organ and brass

Messe en l'honneur du Saint-Sacrement, Op 130

Deus Abraham; Pie Iesu; Quid sum miser?

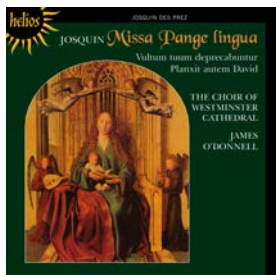
FLOR PEETERS (1903-1986) Missa Festiva, Op 62

THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE / DAVID HILL

LONDON CITY BRASS, PAUL PROVOST organ, THOMAS GOULD violin

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67603

'Effective and forceful performances' (*BBC Music Magazine*) 'David Hill is to be congratulated for exploring this unfamiliar repertoire and then presenting it in such confident performances' (*International Record Review*) 'The choir is in fine fettle here: the sound is focused and well integrated top to bottom and it can bring forth huge climaxes and truly soft passagework equally well. With such forces at his disposal, Hill can bring out the considerable nuances in the piece ... I cannot imagine it being better done than here' (*Fanfare, USA*) 'An engaging work ... subtle both in the strains of variety within and the expressive power the music adds to the text' (*Organ Magazine*)



JOSQUIN DES PREZ (c1450/55-1521)

Missa Pange lingua & Vultum tuum

Missa Pange lingua

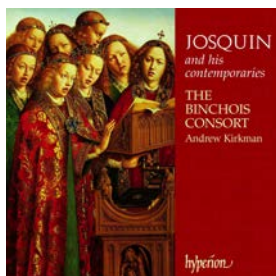
Planxit autem David

Vultum tuum deprecabuntur

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55374

'Wonderfully fresh and intelligently paced performances from a choir who can make 16th-century polyphony sound the most natural in the world' (*Gramophone*) 'The choir is outstanding in tone, precision, and rhythmic stability, and the engineering is stunning' (*Fanfare, USA*) 'Les voix sont magnifiques et l'équilibre vocal tend vers la perfection' (*Répertoire, France*)



JOSQUIN DES PREZ (c1450/55-1521)

Josquin des Prés and his contemporaries

JOSQUIN Inter natos mulierum; Planxit autem David

Pater noster / Ave Maria; Recordare, virgo mater

JOSQUIN / FORESTIER Veni sancte spiritus

JOSQUIN / CHAMPION De profundis a4

JOSQUIN / BAULDEWEYN Ave caro Christi cara

CRAEN Tota pulcra es

WILLAERT Verbum bonum et suave

THE BINCHOIS CONSORT / ANDREW KIRKMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67183

'This fascinating and compelling CD gives us a rare chance to explore genuine compositions by Josquin alongside several of disputed authorship' (*BBC Music Magazine*) 'Superb' (*Early Music*)

GRAMOPHONE CRITICS' CHOICE



DMITRI KABALEVSKY (1904-1987)

Cello Sonata

Cello Sonata in B flat major, Op 71

Rondo in memory of Prokofiev, Op 79

DMITRI SHOSTAKOVICH Cello Sonata in D minor, Op 40; Moderato

SERGE PROKOFIEV Ballade in C major, Op 15

Adagio 'Cinderella and the Prince', Op 97bis

STEVEN ISSERLIS cello

OLLI MUSTONEN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68239

Available Friday 1 February 2019



FRIEDRICH KALKBRENNER (1785-1849)

Piano Concertos 1 & 4

Piano Concerto No 1 in D minor, Op 61

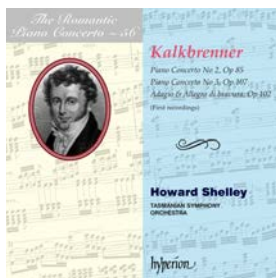
Piano Concerto No 4 in A flat major, Op 127

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67535

'Shelley draws committed and expressive playing from this fine ensemble, besides dispatching the demanding solo parts with unfailing élan' (*International Piano*) 'Kalkbrenner's First Concerto offers a truly beautiful and atmospheric slow movement ... it would be a boring world if we couldn't find an hour to listen to these musical layer cakes from a bygone age' (*Pianist*) 'Shelley's fearless and seemingly impeccable technique seems to match Kalkbrenner's ideal of good piano-playing perfectly. The sound is always beautiful, those endless runs at the upper end of the keyboard register delivered as if they came easily rather than being the formidable obstacle course that they really are' (*International Record Review*)



FRIEDRICH KALKBRENNER (1785-1849)

Piano Concertos 2 & 3

Piano Concerto No 2 in E minor, Op 85

Piano Concerto No 3 in A minor, Op 107; Adagio ed Allegro di bravura, Op 102

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67843

'Shelley is a formidable presence both as soloist and conductor. Yes, he has the technique and dexterity to play this music; but he also understands how to make the most of the orchestral writing (which ... is frequently more interesting than Chopin's) ... there's a considerable grace to his playing too – his immersion in repertoire of this period has given him an innate understanding of what makes it tick' (*Gramophone*) 'Howard Shelley's virtuosity is seemingly effortless, even in the face of pianistic pyrotechnics which are prodigious in the extreme and seemingly endless too ... Jeremy Nicholas' notes are excellent and the recording captures every detail and refinement of Shelley's stunning performances' (*International Record Review*)



NIKOLAI KAPUSTIN (b1937)

Piano Music – 1

Piano Sonata No 1 ('Sonata-Fantasia')

Piano Sonata No 2; Preludes in Jazz Style: Nos 3, 5, 7, 9-13, 15, 17-19, 23

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67159

'At last! A worthwhile jazz-classical fusion!' (*Classic CD*) 'Engaging, often witty, jazz-inspired works that are highly recommended, especially to lovers of Gershwin or Billy Mayer!' (*Gramophone*) 'Osborne's dazzling playing and excellent booklet notes get top billing. So do Hyperion's gorgeous sonics. Buy this disc and be thoroughly entertained' (*International Record Review*) 'Kapustin's synthesis is well-crafted, has some exciting moments and generally exudes a breezy élan. It is also superbly performed by Osborne' (*BBC Music Magazine*)

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK



NIKOLAI KAPUSTIN (b1937)

Piano Music – 2

Variations; Eight Concert Études; Bagatelle; Suite in the Old Style

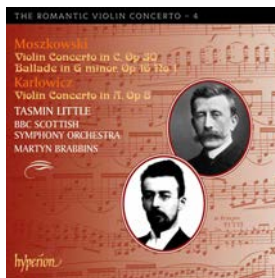
Piano Sonata No 6; Sonatina; Five Études in Different Intervals

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67433

'Everything on this remarkable disc is played with a nonchalant aplomb and magical dexterity hard to imagine from any other pianist. Hamelin ... is in his element, and he has been immaculately recorded' (*Gramophone*) 'Hamelin is one of Kapustin's strongest advocates and proves his perfect interpreter: super cool, he sounds utterly laid-back even in the most fearsome rhythmic traps; his phrasing is exquisitely turned and 'finished'; and his affection for the music shines out in every note. Hear this and you'll be hooked' (*Classic FM Magazine*) 'Beautifully recorded, the disc is a delight – and, as ever, distinguished – addition to Hamelin's discography as well as a major boost to the reputation of one of today's most paradoxical composers. One for the Christmas stocking, I think' (*International Record Review*)

10 DE RÉPERTOIRE



MIECZYSLAW KARLOWICZ (1876-1909)

Violin Concerto

Violin Concerto in A major, Op 8
 MOSZKOWSKI Ballade in G minor, Op 16 No 1
 Violin Concerto in C major, Op 30

TASMIN LITTLE violin

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67389

'Tasmin Little's flamboyant performance of this breathtaking display piece should be counted a jewel in her already distinguished discography' (*International Record Review*) 'One of my discs of the year' (*Classic FM Magazine*) 'Tasmin Little displays an invitingly warm, slender tone and broad dynamic range, very much in keeping with the style of this music. Her intonation and bowing are impeccable' (*Fanfare*, USA) 'Tasmin Little's idiomatic advocacy of all three works belies the fact that none could be described as standard repertoire ... handsomely produced and well recorded, this issue makes three very welcome additions to the repertoire' (*BBC Music Magazine*) 'Enjoyable from start to finish – a disc well worth having' (*The Strad*)



FRIEDRICH KIEL (1821-1885)

Piano Concerto

Piano Concerto in B flat major, Op 30
 FUCHS Piano Concerto in B flat minor, Op 27

MARTIN ROSCOE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67354

'Impressive additions to Hyperion's superbly presented Romantic Piano Concerto series ... they could hardly be performed in a more masterly and eloquent style ... all lovers of a fascinating series will have add this to their collection' (*Gramophone*) 'Irresistible, as is Martin Roscoe's playing' (*The Independent*) 'Martin Roscoe's performances with the BBC Scottish Symphony Orchestra and Martyn Brabbins make strong advocacy for these two 19th-century charmers' (*The Times*) 'Both works are immediately attractive and good-hearted, stuffed full of engaging musical ideas satisfyingly exploited in craftsmanship of a high order ... I enjoyed – am still enjoying – this disc enormously' (*International Record Review*) 'Needless to say, the performances and recording are immaculate' (*Classic FM Magazine*)



SEBASTIAN KNÜPFER (1633-1676)

Sacred Music

Vom Himmel hoch, da komm ich her; Was mein Gott will, das gescheh allzeit
 Wenn mein Stündlein vorhanden ist; Super flumina Babylonis

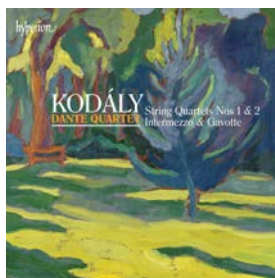
Ach Herr, strafe mich nicht in deinem Zorn; Jesus Christus, unser Heiland
 Quemadmodum desiderat cervus; Die Turteltaube lässt sich hören

CAROLYN SAMPSON, REBECCA OUTRAM, SUSAN HAMILTON soprano
 JAMES BOWMAN, ROBIN BLAZE countertenor, JAMES GILCHRIST, CHARLES DANIELS tenor, PETER HARVEY, MICHAEL GEORGE, ROBERT EVANS bass
 THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55393

'There is no respect in which the vocal and instrumental performances or the recording fail to do justice to a composer whose revival is long overdue. I strongly recommend you to discover this for yourselves. Bravo, Hyperion!' (*Gramophone*) 'The performances are immaculate' (*Fanfare*, USA)

GRAMOPHONE EDITOR'S CHOICE



ZOLTÁN KODÁLY (1882-1967)

String Quartets, Intermezzo & Gavotte

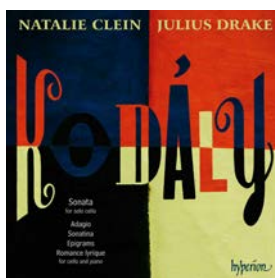
String Quartet No 1, Op 2; String Quartet No 2, Op 10

Intermezzo for string trio; Gavotte

DANTE QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67999

'Kodály's music is invariably approachable, it is welcoming without avoiding complexity ... the passion of the opening of String Quartet No 1 sets the tone, but this alternates with an almost neo-classical quality. Folk song shadows much of the work, but does not drive it ... superbly played and recorded, these readings are of the highest order' (*BBC Music Magazine*) 'The Dante Quartet give us a glimpse of Kodály's rapid stylistic development in these crisply defined performances. The charming Intermezzo from 1905 shows the influence of Vienna still apparent in the young composer, but by 1908 he was finding his true voice with the pungent, folk song-inspired first quartet, played here with unapologetic vigour by the Danes. Quartet No 2 combines the pentatonic influence of Debussy with more than a dash of Magyar pepper, the Danes bringing the tumult of the finale to a gloriously rumbustious close' (*The Observer*)



ZOLTÁN KODÁLY (1882-1967)

Cello Sonata & other works

Sonata for solo cello, Op 8

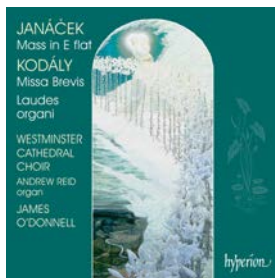
Sonatina; 9 Epigrams; Romance lyrique; Adagio

NATALIE CLEIN cello, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67829

'I can remember first hearing the Kodály Solo Sonata, nearly 50 years ago, and being amazed at its scope and at the composer's extraordinary resourcefulness. Something of this sense of wonderment returned on listening to Natalie Clein's account: she produces an astonishing range of colours and evokes the widest variety of expressive styles. I find it admirable, too, how she's able, in the recording studio, to maintain so much of the excitement and directness of live performance' (*Gramophone*) 'The compelling reason for acquiring this disc ... is Clein's magnificent account of the Solo Sonata, Op 8. One of the masterpieces of the cello repertoire, it opens with massive, declamatory chords, and Clein's depth of tone makes an immediate impact on this well-engineered recording ... a must-have disc' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



ZOLTÁN KODÁLY (1882-1967)

Missa Brevis & Laudes organi

Missa Brevis

Laudes organi

JANÁČEK Mass in E flat

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67147

'Westminster Cathedral Choir's discography is distinguished by immaculate preparation, inspired direction, outstanding choral singing and superlative recorded sound. A simply glorious performance and, as with the Martin and Pizzetti recording, this entire release should inspire even those for whom sacred music is usually a closed book. In short, this is a disc not to be missed ... sumptuously recorded and delivered with obvious affection for the music, this is my personal record of the year' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



CHARLES KOECHLIN (1867-1950)

Music for Flute

Fourteen pieces for flute and piano, Op 157b

Sonata for two flutes, Op 75

Sonata for piano and flute, Op 52

L'Album de Lilian - Première série, Op 139

L'Album de Lilian - Deuxième série, Op 149 - Excerpts

Morceau de lecture pour la flute, Op 218

FENWICK SMITH flute, MARTIN AMLIN piano

with JAYNE WEST soprano, LEONE BUYSE flute

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55107

'An absolute classic, not only for Koehlin enthusiasts but for lovers of the flute and deft artistry' (*Fanfare*, USA) 'Enthralling, enthralling, and entertaining ... I shall not part with my copy until the Sheriff knocks at the door, and then only grudgingly!' (*American Record Guide*)



CHARLES KOECHLIN (1867-1950)

Le cortège d'Amphitrite & other songs

Si tu le veux, Op 5 No 5; Sept chansons pour Gladys, Op 151; Le cortège d'Amphitrite, Op 31 No 2; Amphise et Melitta, Op 31 No 6; Déclin d'amour, Op 13 No 1; Aux temps des fées, Op 7 No 4; Le repas préparé, Op 31 No 5; La chanson des Ingénues, Op 22 No 1; Améthyste, Op 35 No 2; Hymne à Vénus, Op 68 No 1; L'Hiver, Op 8 No 2; La Nuit, Op 1 No 2; L'Été, Op 1 No 5; L'Air, Op 8 No 5; La Lune, Op 8 No 4; Le Printemps, Op 1 No 4; Le Thé, Op 1 No 3

CLAUDETTE LEBLANC soprano, BOAZ SHARON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55163

'This really must be a find for those who wish to be captivated by some relatively unknown turn-of-the-century French songs' (*Hi-Fi News*) 'Claudette Leblanc is a major recording discovery. A model presentation - landmark, classic, and indispensable' (*Fanfare*, USA)



ERICH WOLFGANG KORNGOLD (1897-1957)

String Sextet

String Sextet in D major, Op 10

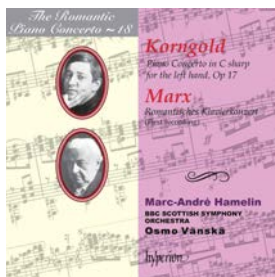
SCHOENBERG Verklärte Nacht (Transfigured Night), Op 4

THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55466

'Intensely dramatic, superbly played ... glowingly rich, full-bodied sound. Recommended unreservedly' (*CDReview*) 'An altogether beautiful tonal quality ... strongly recommended' (*Fanfare*, USA) 'The Raphael Ensemble are superb in every respect; their performances have blazing commitment and integrity, and Hyperion's recording is in the demonstration category' (*BBC Music Magazine Top 1000 CDs Guide*)

GRAMOPHONE CRITICS' CHOICE



ERICH WOLFGANG KORNGOLD (1897-1957)

Piano Concerto

Piano Concerto in C sharp for the left hand, Op 17

JOSEPH MARX Romantisches Klavierkonzert in E major

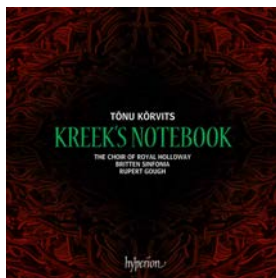
MARC-ANDRÉ HAMELIN piano

BBC SCOTTISH SYMPHONY ORCHESTRA / OSMO VÄNSKÄ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66990

'A superb coupling ... the frankly outrageous challenges set by these unfailingly inventive scores are overcome by Hamelin with a nonchalance bordering on effrontery. A revelation' (*Piano International*) 'Mesmerising playing from Hamelin in two fascinating late-romantic concertos. Enthusiasts for virtuosic piano writing of the most fearsome difficulty will find it impossible not to be overwhelmed by the sheer brilliance of Hamelin's playing' (*Classic CD*) 'All the most wildly romantic concertos you can think of rolled into one huge pianistic feat' (*Gramophone*) 'Exceptional pianism' (*BBC Music Magazine*)

GRAMOPHONE CRITICS' CHOICE



TÕNU KÕRVITS (b1969)

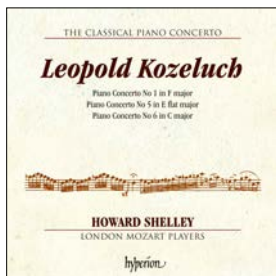
Kreek's Notebook

Kreegi vihik (Kreek's Notebook); The night is darkening round me
ARTURS MASKATS (b1957) *Lacrimosa*; Lūgums naktij (Prayer to the night)
PĒTERIS PLAKIDIS (b1947) *In memoriam*; *Fatamorgāna* (Mirage)

ROYAL HOLLOWAY CHOIR, BRITTEN SINFONIA / RUPERT GOUGH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67968

'The Choir of Royal Holloway's championship of the music of the Baltic countries is a true feather in their cap, as this recording proves once again ... performances and recording are outstanding' (*Gramophone*)
'This album proclaims the excellence of British choral singing and the remarkable quality of contemporary choral music from the Baltic countries. If you think that only indigenous choirs can bring out the best in music from this part of the world, then these magnificent performances, the latest in a Hyperion series, will make you think again ... this is a lovely work that casts its spell immediately. Gough and his forces deliver a spellbinding performance' (*International Record Review*)



LEOPOLD KOZELUCH (1747-1818)

Piano Concertos Nos 1, 5 & 6

Piano Concerto No 1 in F major

Piano Concerto No 5 in E flat major

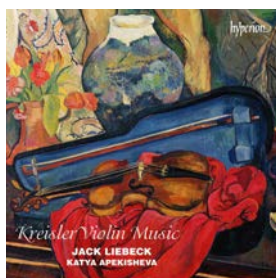
Piano Concerto No 6 in C major

HOWARD SHELLEY piano

LONDON MOZART PLAYERS / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68154

'It's impossible to imagine more compelling performances of this music – Howard Shelley is truly a rescuer of lost musical souls' (*Gramophone*) 'Howard Shelley and the London Mozart Players make a persuasive case for his Piano Concertos Nos 1, 5 and 6, where classical refinement and ebullience go hand in hand' (*Financial Times*) 'The London Mozart Players play beautifully, under Shelley's direction ... praise to Howard Shelley's broad musical curiosity for pursuing this little-known music' (*MusicWeb International*)



FRITZ KREISLER (1875-1962)

Violin Music

Praeludium and Allegro; Syncopation; Schön Rosmarin; Liebesleid
Liebesfreud; Polichinelle; Tambourin chinois, Op 3; Toy Soldiers' March
La chasse; Caprice viennois, Op 2; Allegretto; Marche miniature viennoise
Recitativo and Scherzo, Op 6; GLUCK/KREISLER *Mélodie* (from Orfeo ed Euridice); FALLA/KREISLER *Danse espagnole* (from La vida breve)
DVOŘÁK/KREISLER *Mazurka* in E minor, Op 72 No 2
TARTINI/KREISLER *Sonata* in G minor 'Il trillo del Diavolo', Bg5

JACK LIEBECK violin, KATYA APEKISHEVA piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68040

'This estimable Kreisler compilation from the young British violinist Jack Liebeck heralds his new alliance with Hyperion, and one could hardly imagine a more propitious start to their relationship ... these disarmingly affectionate and often brilliant accounts of these Kreisler favourites prove unusually satisfying' (*International Record Review*)



ERNST KRENEK (1900-1991)

Reisebuch aus den österreichischen Alpen

Reisebuch aus den österreichischen Alpen, Op 62

ALEXANDER ZEMLINSKY (1871-1942) *In der Ferne*; *Wandl' ich im Wald* des Abends; *Die schlanke Wasserlilie*; *Waldgespräch*

FLORIAN BOESCH baritone, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68158

'An outstanding achievement' (*Gramophone*) 'Boesch and Vignoles evoke this kaleidoscope of styles with fabulous naturalness and fierce dramatic intensity when needed' (*The Guardian*) 'Florian Boesch ... convainc bien davantage que dans Schubert. Son ton mordant et démonstratif convient à l'apreté harmonique de Krenek, à sa prose poétique et musicale qui suit pas à pas le déroulement narratif' (*Diapason*, France)



FRANZ VINZENZ KROMMER (1759-1831)

Oboe Concertos

Oboe Concerto in F major, Op 37; Oboe Concerto in F major, Op 52

MOZART Oboe Concerto in C major, K314

SARAH FRANCIS oboe

LONDON MOZART PLAYERS / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55080

'Garnished with a Mozartian eloquence and eliciting from Francis her creamiest sounds' (*BBC Music Magazine*)



JOHANN KUHNAU (1660-1722)

Sacred Music

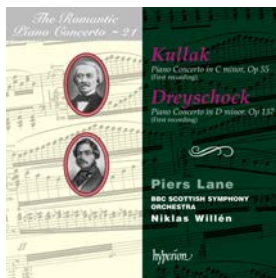
Ihr Himmel jubliert von oben; Weicht ihr Sorgen aus dem Herzen
Wie schön leuchtet der Morgenstern; Gott, sei mir gnädig nach deiner Güte
Tristis est anima mea; O heilige Zeit

DEBORAH YORK, MARIANNE HELLGREN soprano
JAMES BOWMAN, ROBIN BLAZE countertenor
CHARLES DANIELS, JAMES GILCHRIST tenor, PETER HARVEY bass
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55394

'One of the joys of music is to discover wonderful and hitherto unknown repertoire, and this disc is a marvellous example of that. Trumpets and drums blaze away with tremendous jollity. This disc is a must' (*Cathedral Music*) 'This is an important recording of a woefully neglected figure whose music has real stature. Buy it!' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



THEODOR KULLAK (1818-1882)

Piano Concerto

Piano Concerto in C minor, Op 55
ALEXANDER DREYSCHOCK (1818-1869) Piano Concerto in D minor, Op 137
PIERS LANE piano
BBC SCOTTISH SYMPHONY ORCHESTRA / NIKLAS WILLÉN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67086

'Delightful concertos. Kullak's in particular strikes me as a gem. Piers Lane plays both with dexterity and wit. A winner' (*The Sunday Times*) 'I can't stop playing the disc: the anticipation of a number of ear-tickling passages, notably in the Kullak, is too delicious for words. Effervescent, lightweight music transformed into entertaining and compelling minor masterpieces' (*Classic CD*) 'Performed with the kind of zestful spirit and communicative flair that his rightly won this series so many plaudits' (*Gramophone*) 'This is one of the very finest of Hyperion's 'Romantic Piano Concertos' series' (*The Penguin Guide to Compact Discs*)



ÉDOUARD LALO (1823-1892)

Piano Trios

Piano Trio No 1 in C minor, Op 7
Piano Trio No 2 in B minor
Piano Trio No 3 in A minor, Op 26
LEONORE PIANO TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68113

'A real discovery' (*The Sunday Times*) 'There's high virtuosity all round – superb light, dazzling backgrounds from Tim Horton, searing intensity of tone from violinist Benjamin Nabarro and cellist Gemma Rossfield. Now and then you might wonder if they're overstating the case but get into the spirit and it's terrific stuff' (*BBC Music Magazine*) 'The suavity of playing is [a] key factor in lending all three trios the polish and panache that they merit' (*Gramophone*) 'Cette nouvelle intégrale surclasse toutes les précédentes, à la fois par les qualités de la prise de son et par l'équilibre du Trio Leonore; qui sait trouver les accents énergiques mais aussi toute la légèreté et la simplicité qui caractérisent toujours la musique romantique française' (*Classica*, France)



CONSTANT LAMBERT (1905-1951)

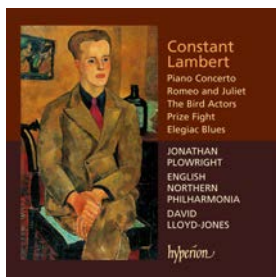
Piano Concerto & other works

Concerto for piano and nine players
Eight Poems of Li-Po
Sonata for piano
Mr Bear Squash-you-all-flat
PHILIP LANGRIDGE tenor, IAN BROWN piano, NIGEL HAWTHORNE narrator
THE NASH ENSEMBLE / LIONEL FRIEND

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55397

'A distinguished release on all counts ... immaculate production values throughout ... this wonderful anthology deserves the widest possible currency' (*Gramophone*) 'A fascinating and generous programme, superbly performed' (*Classic CD*) 'Make haste to this collection. It's a cracker' (*The Independent*) 'Superlative' (*BBC Music Magazine*) 'Stunning' (*BBC Record Review*)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



CONSTANT LAMBERT (1905-1951)

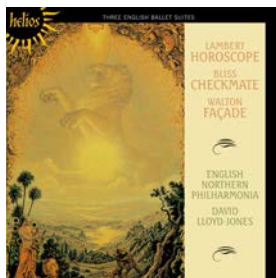
Romeo and Juliet

Romeo and Juliet; Elegiac Blues (In memory of Florence Mills)
Piano Concerto (1924); The Bird Actors (Overture); Prize Fight
JONATHAN PLOWRIGHT piano
ENGLISH NORTHERN PHILHARMONIA / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67545

'The performances are splendid. David Lloyd-Jones and the English Northern Philharmonia give the impression of enjoying themselves as much as the composer evidently did ... pianist Jonathan Plowright brings just the right amount of vitality, wit and delicacy' (*BBC Music Magazine*) 'Lambert was a maverick, rebelling against convention, and these dapper performances combine both his brilliant craftsmanship and his boundless zest' (*The Daily Telegraph*) 'Jonathan Plowright cuts a dash with his scintillating technique, opalescent tone and beguiling range of colour ... a winner of a disc, this' (*Gramophone*) 'A totally recommendable new CD ... a superb issue for the Lambert centenary' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



CONSTANT LAMBERT (1905-1951)

Horoscope

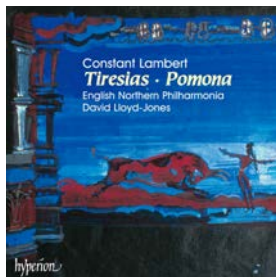
Horoscope
BLISS Checkmate
WALTON Façade

ENGLISH NORTHERN PHILHARMONIA / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55099

'A joy to welcome ... all in a disc not to be missed' (*Gramophone*) 'The music of all three is essentially English, splendidly dramatic and filled with wonderful tunes' (*BBC Music Magazine*) 'The music for Horoscope is sheer delight' (*The Penguin Guide to Compact Discs*) 'Strongly recommended' (*Fanfare*, USA)

PENGUIN GUIDE ROSETTE



CONSTANT LAMBERT (1905-1951)

'Tiresias' & 'Pomona'

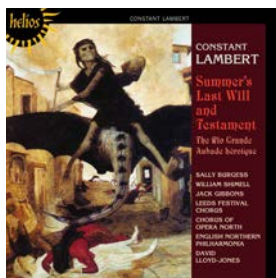
Tiresias: A Ballet in three Acts (1950/1)
Pomona: A Ballet in one Act (1927)

ENGLISH NORTHERN PHILHARMONIA / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67049

'This excellent premiere recording from Hyperion may well restore a major score to the repertoire, even perhaps to the stage' (*The Times*) 'A worthy successor to Hyperion's earlier Lambert discs' (*BBC Music Magazine*)

GRAMOPHONE CRITICS' CHOICE



CONSTANT LAMBERT (1905-1951)

Summer's Last Will and Testament

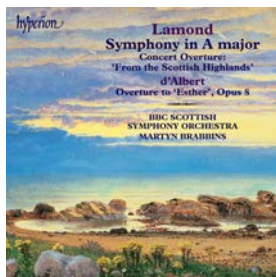
The Rio Grande; Aubade héroïque
Summer's Last Will and Testament

SALLY BURGESS mezzo-soprano, WILLIAM SHIMELL baritone
JACK GIBBONS piano, OPERA NORTH CHORUS, LEEDS FESTIVAL CHORUS
ENGLISH NORTHERN PHILHARMONIA / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55388

'A masterpiece buried far too long' (*The Guardian*) 'A compelling performance, and production values are all one might expect from this source' (*The Independent*) 'One is very reluctant at the conclusion to disturb the silence by standing up and switching off the CD player' (*CDReview*) 'Nothing short of a triumph. With the bittersweet *Aubade héroïque* as makeweight, no disc makes a better case for Lambert's importance' (*BBC Music Magazine Top 1000 CDs Guide*)

GRAMOPHONE CRITICS' CHOICE / PENGUIN GUIDE ROSETTE



FREDERIC LAMOND (1868-1948)

Symphony

Symphony in A major, Op 3

Ouverture Aus Dem Schottischen Hochlande, Op 4

Sword Dance from Eine Liebe im Schottischen Hochlande

EUGEN D'ALBERT (1864-1932) Overture to 'Esther', Op 8

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67387

'Martyn Brabbins and the BBC Scottish Symphony Orchestra offer vivid accounts that are inspired, insightful, and invigorating and that succeed in capturing the music's strengths. The brass are potent, the strings sumptuous, the winds rich in tone, and the perspective quite realistic. All are a credit to Hyperion's now-legendary engineering ... this is an important release and one that makes opening your wallet worthwhile' (*Fanfare*, USA) 'A thoroughly likeable issue, well worth exploring' (*Gramophone*) 'Glasgow gave Europe two of its leading musical talents of the late 19th and early 20th centuries. Thanks to yet another adventurous project from Hyperion, their legacy is guaranteed' (*The Scotsman*)



JEAN LANGLAIS (1907-1991)

Missa Salve regina & Messe solennelle

Missa Salve regina; Messe solennelle

Rosa mystica; La nativité, Op 2 No 2; Hymne d'actions de grâces, Op 5 No 3

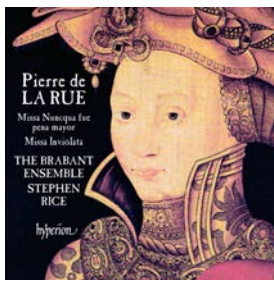
JAMES O'DONNELL, ANDREW LUMSDEN organ

ENGLISH CHAMBER ORCHESTRA BRASS ENSEMBLE

WESTMINSTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55444

'Those unfamiliar with the music of Jean Langlais should lose no time and try this outstanding collection' (*The Penguin Guide to Compact Discs*) 'It was a real joy for me to hear how perfect was the sound and also the playing and singing of the interpreters' (Jean Langlais) 'Highly desirable at full price and even more so now. There's no competition if you want both the Masses together. The *Missa Salve regina* is the high point of the recording for me - with a gloriously ceremonial organ part and harmonies which are at once of the 20th-century yet harking back to Machaut and before, this music deserves to be much better known and this is the very recording to do it' (*MusicWeb.com*)



PIERRE DE LA RUE (c1452-1518)

Missa Nuncqua fue pena mayor & Missa Inviolata

Missa Nuncqua fue pena mayor

Missa Inviolata

Salve regina VI

Magnificat sexti toni

THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68150

» A stunningly satisfying and innovative disc from The Brabant Ensemble' (*Gramophone*) 'These are perfectly tuned and thoughtful performances that capture the sonorous and seamless nature of La Rue's music' (*BBC Music Magazine*) 'Having once heard the very fine Hyperion performances and recording most lovers of renaissance music – and probably many who have yet to discover that they are – will want to explore both the composer and the musicians further' (*MusicWeb International*)



PIERRE DE LA RUE (c1452-1518)

Missa De Feria, Missa Sancta Dei genitrix

Missa De Feria

Missa Sancta Dei genitrix

Pater de celis Deus

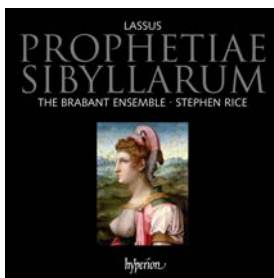
O Domine, Jesu Christe; Regina celi; Salve regina VI

GOthic VOICES / CHRISTOPHER PAGE

with SHIRLEY RUMSEY lute, CHRISTOPHER WILSON lute

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55296

» 'Gothic Voices have once again opened a window on a forgotten world' (*BBC Music Magazine*) 'A revelation, not only of top-rate neglected music, but also how it should sound. A perfect marriage of musical style and scholarship. Insight and enjoyment hand in hand' (*Classic CD*) 'The beauty and integrity of La Rue's music warrant a strong recommendation' (*Gramophone*)



ORLANDE DE LASSUS (1530/32-1594)

Prophetiae Sibyllarum & Missa Amor ecco colei

Prophetiae Sibyllarum; Missa Amor ecco colei

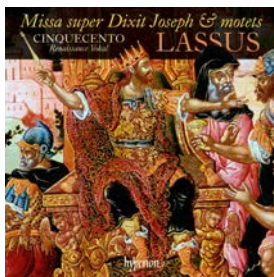
Magnificat Quant'in mille anni il ciel; Iustorum animae

Deficiat in dolore vita mea; Tristis est anima mea

THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7887

» 'The performances throughout are wonderfully persuasive, with nothing arch or affected in the way in which the texts are presented; expressively, music that is as highly wrought as any of its time is made to seem completely natural' (*The Guardian*) 'Wonderfully captured here by the suavely assured Brabant Ensemble under scholarly Stephen Rice. The prologue and 12 movements that make up *Prophetiae Sibyllarum* are joined by a mass, a magnificat and three marvellous motets, including the sumptuous *Tristis est anima mea*. Listen and be moved' (*The Observer*) 'The Brabant Ensemble's singers sound thoroughly engaged in their tribute to Lassus, with a rich tone-spectrum allowing for maximum appreciation of his fluid, elegant polyphony' (*Choir & Organ*)



ORLANDE DE LASSUS (1530/32-1594)

Missa super Dixit Joseph & motets

Dixit Joseph undecim fratribus suis; Missa super Dixit Joseph

Confitemini Domino a 6; In me transierunt irae tuae

O mors, quam amara est memoria tua; Deus, qui sedes super thronum

Si bona suscepimus; Deus, canticum novum; Veni dilecte mi

Fallax gratia; Timor et tremor

CINQUECENTO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A8064

» 'With just one voice to a part, polyphonic lines are sharply etched and perfectly weighted throughout, rhythms are buoyant and full of momentum. Words cut easily through the texture, throwing into high relief the contrasts and colourful word painting that characterise Lassus's style' (*BBC Music Magazine*)

» 'Cinquecento, pure-toned but never over-polished, are willing to take risks, which gives this ethereal music energy and life' (*The Observer*) '[Cinquecento's reading is] finely detailed and vocally sure-footed [with a] secure sense of architecture ... close attention is rewarded with deepening appreciation' (*Gramophone*)



ORLANDE DE LASSUS (1530/32-1594)

Missa Bell' Amfitrit' altera

as it might have been performed on the Feast Day of a Martyr-Bishop c1600

LASSUS Missa Bell' Amfitrit' altera; CHRISTIAN ERBACH (c1570-1635)

Sacerdotes Dei; Canzona secundi toni; Alleluia: Hic est sacerdos; Fantasia sub

Elevatione; Toccata octavi toni; Posuisti Domine; Canzon: La Paglia

HANS LEO HASSLER (1562-1612) Canzon duodecimi toni; Cantate Domino;

Toccata in G; Canzon noni toni; O sacrum convivium; Domine Dominus noster

WESTMINSTER CATHEDRAL CHOIR

HIS MAJESTYS SAGBUTTS & CORNETTS / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55212

» 'Elegant and imaginative ... the wind-band pieces are especially gorgeous. [The Mass] receives an opulent interpretation that stands out in a rather crowded field of challengers. Highly recommended' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE / BEST OF THE YEAR, BBC MUSIC MAGAZINE



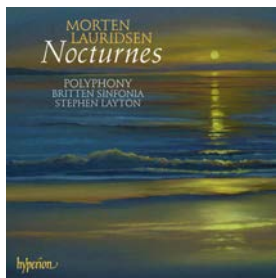
ORLANDE DE LASSUS (1530/32-1594)

Penitential Psalms

Penitential Psalms: No 1 Domine, ne in furore tuo ... Miserere;
No 2 Beati quorum remissae sunt iniquitates; No 3 Domine, ne in furore tuo ...
quoniam; No 4 Miserere mei, Deus; No 5 Domine, exaudi orationem meam,
et clamor; No 6 De profundis clamavi ad te; No 7 Domine, exaudi orationem
meam, auribus
Laudate Psalms: Laudate Dominum de caelis & Laudate Dominum in sanctis
HENRY'S EIGHT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22056

'It has been a long wait, but we now have the Penitential Psalms readily available in a set that will give lasting satisfaction. Seize the day! (*Fanfare, USA*) This ensemble offers an extraordinarily convincing and unflinching realization of the intimacy and dark introspection central to these wonderful compositions. A recording that belongs in any proper library of Renaissance music' (*American Record Guide*) 'Vocal chamber music of a very high order' (*Choir & Organ*)



MORTEN LAURIDSEN (b1943)

Nocturnes

Mid-Winter Songs; Les chansons des roses; Nocturnes; O come, let us sing
unto the Lord; Ave, dulcissima Maria; I will lift up mine eyes

BRITTEN SINFONIA, ANDREW LUMSDEN organ, MORTEN LAURIDSEN piano
POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67580

'This is a spectacular cycle, graced by some sensational singing' (*International Record Review*) 'This second, secular anthology is, if anything finer than its predecessor, elevated by the heavenly work of all concerned with its making, and the compelling eloquence of Lauridsen's sublime music ... Polyphony's love for words and music register with unwavering conviction ... Stephen Layton's grasp of the polished idiom and his innate musicianship crown this essential release, which under his direction speaks directly to the heart' (*Classic FM Magazine*) 'What more can one say of the singing other than that it is Polyphony? This ensemble – surely one of the best small choirs now before the public – invests everything it sings with insight, crisp ensemble and tonal warmth' (*The Daily Telegraph*)



MORTEN LAURIDSEN (b1943)

Lux aeterna

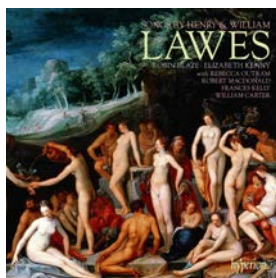
Lux aeterna; Madrigali: Six 'Fire Songs' on Italian Renaissance Poems
Ave Maria; Ubi caritas et amor; O magnum mysterium

BRITTEN SINFONIA, POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67449

'Stephen Layton's feel for the inner line and structure melts the heart, as does the impeccable, enforced singing of Polyphony. Their music-making remains in heavenly realms throughout the virtuosos Madrigal: pure choral gold' (*Classic FM Magazine*) 'It's not often I have to brush away the tears when I'm reviewing a recording, but I will happily confess that on this occasion Lauridsen got me again and again. I can't give this disc a higher recommendation than that. Run out and buy it as soon as you can' (*Fanfare, USA*) 'The music has freshness and an affecting emotional pull to it that explains its popularity with singers and audiences across the pond' (*The Daily Telegraph*) 'No committed choral fan or singer will ever regret letting Lauridsen into his life' (*American Record Guide*)

GRAMMY AWARD NOMINATION



HENRY LAWES (1596-1662) WILLIAM LAWES (1602-1645)

Songs by William & Henry Lawes

HENRY LAWES Oh, that joy so soon; Oh sweet woods; Sweet, stay awhile;
Slide soft; From the heav'n's; Sweet Echo; Now, now Lucasia; In quel gelato
core; A Tale out of Anacreon; When shall I see my captive heart?; Amarillis,
by a spring; Amidst the myrtles; The Angler's Song; A Pastoral Elegie;
WILLIAM LAWES Oh, let me still and silent lie; When man for sin; Oh, my
Clarissa; A Dreame; Gather your rosebuds; Corants; Country Dance; Alman
CUTHBERT HELY Fantasia; Saraband; SAMAN Monsieur Saman his Coranto
ROBIN BLAZE countertenor, ELIZABETH KENNY lute, theorbo
with REBECCA OUTRAM soprano, ROBERT MACDONALD bass
FRANCES KELLY double harp, WILLIAM CARTER lute, theorbo, guitar

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67589

'Blaze's countertenor voice is unfailingly a delight to hear' (*International Record Review*)



SYLVIO LAZZARI (1857-1944)

Rapsodie

Rapsodie in E minor

JOSEPH JONGEN (1873-1953) Violin Concerto in B minor, Op 17
Fantasia in E major, Op 12; Adagio symphonique in B major, Op 20

PHILIPPE GRAFFIN violin

ROYAL FLEMISH PHILHARMONIC / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68005

'Strongly tonal and lyrical, Jongen's chief influences seem to be Richard Strauss and César Franck ... the Fantasia in E major has a gorgeous honeyed melody as its main subject. A better title might have given it wider currency. The more amorphous Adagio symphonique from three years later comes from the same stable, with the soloist flying high over a rich orchestral texture. It is this characteristic that is most evident in the three movements of the Violin Concerto' (*Gramophone*)



JEAN-MARIE LECLAIR (1697-1764)

Sonatas – I

From Troisième livre de sonates, Op 5

Sonata No 6 in C minor
Sonata No 10 in C major
Sonata No 3 in E minor
Sonata No 11 in G minor
Sonata No 4 in B flat major

CONVIVUM

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67033

'This really is a very exciting project. I can't wait for the next disc!' (*Early Music Review*)

'A persuasive introduction to arresting music' (*Classic CD*)



JEAN-MARIE LECLAIR (1697-1764)

Sonatas – II

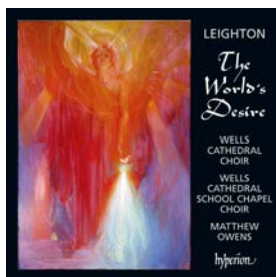
From Quatrième livre de sonates, Op 9: Sonata No 2 in E minor

Sonata No 3 in D major; Sonata No 6 in D major; Sonata No 7 in G major

CONVIVUM

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67068

'Superb ensemble musicianship and a rare interpretive lucidity. Wonderful playing' (*Classic CD*) 'Polished and spirited performances brimming with joie de vivre and musicality' (*Early Music Quarterly*) 'This disc, played by someone I once referred to as 'Locatelli incarnate', dismisses the technical difficulties with ease' (*Early Music Review*) 'Elizabeth Wallfisch, one of the Baroque violin's most natural technicians, is well able to negotiate the difficulties of this music with confidence, showing no fear of a fall from her high-lying melodies or gymnastic string-crossing' (*Gramophone*)



KENNETH LEIGHTON (1929-1988)

The World's Desire

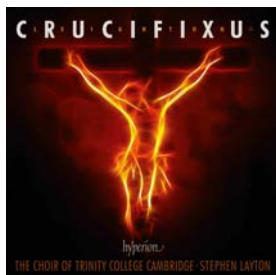
The World's Desire; Sequence for All Saints; O God, enfold me in the sun
Morning Canticles; Chorale Prelude on Rockingham (organ solo)

DAVID BEDNALL organ

WELLS CATHEDRAL CHOIR / MATTHEW OWENS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67641

'The more I hear of Wells Cathedral Choir the more impressed I am. Matthew Owens has certainly brought these chorists to the very peak of excellence; it ranks as probably the finest English cathedral choir at the moment ... the two large-scale works are delivered with great power and breadth, David Bednall's organ accompaniments as full of colour and pizzazz as one could want. It all adds up to stunning performances of outstanding music ... Leighton's memory is well served in this superb release' (*Gramophone*) 'Two things stand out in this new release featuring a selection of Kenneth Leighton's sacred choral music: the inclusion of three first-time recordings and the glorious, energetic performances of the Wells Cathedral Choir' (*International Record Review*)



KENNETH LEIGHTON (1929-1988)

Crucifixus and other sacred music

Magnificat and Nunc dimittis 'Collegium Magdalenae Oxoniense'

God's grandeur; Give me the wings of faith; Missa brevis, Op 50

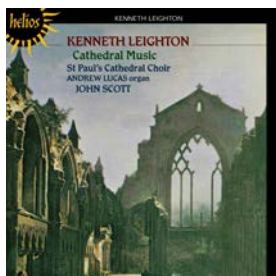
Ite, missa est (from Missa de Gloria, Op 82); What love is this of thine?

The Second Service, Op 62; Crucifixus pro nobis, Op 38

TRINITY COLLEGE CHOIR CAMBRIDGE / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68039

'It may well turn out to be one of the finest choral recordings I'll hear this year!' (*Gramophone*) 'The Trinity Choir responds to the music's energetic, often muscly feel, and Stephen Layton's direction declines to petteify' (*Choir & Organ*) 'The account of the Missa brevis is if anything even better, Leighton's elliptical languages parsed with extreme acuity by conductor Stephen Layton. He elicits great subtleties of expression from his young singers, in a work which like many of its abbreviated kind could easily glide by in an instant, leaving not so much as a trace behind it' (*BBC Music Magazine*)



KENNETH LEIGHTON (1929-1988)

Crucifixus and other sacred music

Te Deum laudamus; Missa Brevis, Op 50; Lully, lulla, thou little tiny child

Crucifixus pro nobis, Op 38; The Second Service, Op 62; An Evening Hymn

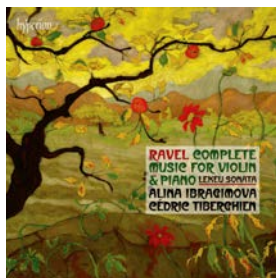
Let all the world in every corner sing

NEIL MACKIE tenor, ANDREW LUCAS organ

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55195

'Leighton at his most moving. St Paul's choir brings glowingly alive both the strength and the tenderness of this music. I can enthusiastically recommend this record' (*Organists' Review*)



GUILLAUME LEKEU (1870-1894)

Violin Sonata

Violin Sonata in G major

RAVEL Violin Sonata No 1 in A major; Violin Sonata No 2 in G major

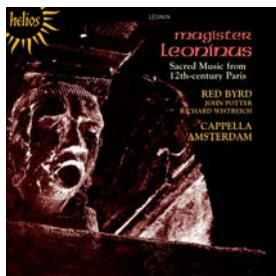
Tzigane (Rapsodie de concert); Berceuse sur le nom de Gabriel Fauré

ALINA IBRAGIMOVA violin, CÉDRIC TIBERGHIEEN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67820

'The instinctive artistic collaboration between Alina Ibragimova and Cédric Tiberghien ... is again brought to the fore ... they have great fun with the wild gypsy flair of *Tzigane*, but you can tell that this spontaneity is born of deep understanding of the music's character and of unshakeable rapport. In the entire programme the playing is of finesse and winning, communicative allure' (*The Daily Telegraph*) 'Ibragimova's tone is taut, sweet and astringent, but with plenty of power in her bowing arm ... while Tiberghien's limpid touch and easy bravura are perfect for this music. The lovely central movement, très lent, is Lekeu's masterpiece, done with exquisite intensity here ... Ibragimova and Tiberghien do it proud' (*The Sunday Times*)

GRAMOPHONE EDITOR'S CHOICE



LÉONIN (fl1150s, d c1201)

Magister Leoninus

Sacred Music from 12th-century Paris – 1

Alleluya. Non vos relinquam; Alleluya. Dulce lignum, dulces clavos; Alleluya.

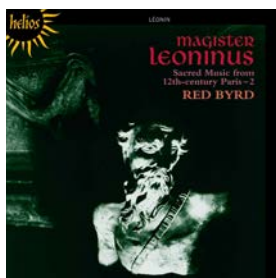
Spiritus Sanctus procedens; Alleluya. Paraclitus Spiritus Sanctus; Priusquam te formarem; Alleluya. Inter natos mulierum; Viderunt omnes fines terre; Alleluya.

Dies sanctificatus illuxit nobis; Alleluya. Pascha nostrum immolatus est

RED BYRD, CAPPELLA AMSTERDAM

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55328

'Sung with beguiling beauty. These readings renew our sense of wonder at western music's most fundamental innovation – the sound of two voices simultaneously singing different lines that not only fit with, but also enhance, each other' (*The Sunday Times*) 'A fine contribution to the repertoire on disc of twelfth-century polyphony. A composite sound of great beauty' (*Gramophone*) 'Marvellously atmospheric. A rare and highly rewarding disc. Brilliant performances of neglected treasures' (*Classic CD*)



LÉONIN (fl1150s, d c1201)

Magister Leoninus

Sacred Music from 12th-century Paris – 2

Iudea et Iherusalem; Descendit de celis; Et valde mane

Christus resurgens; Sedit angelus; Dum complerentur

Advenit ignis; Repleti sunt omnes; Benedicamus Domino

RED BYRD, YORVOX

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55338

'A superb disc gloriously sung in an ideal acoustic' (*The Penguin Guide to Compact Discs*)

'Highly recommended' (*Fanfare*, USA)

DIAPASON D'OR



ANATOL LIADOV (1855-1914)

Piano Music

Variations on a Polish folk theme, Op 51; Marionettes, Op 29

Three Pieces, Op 11; Two Pieces, Op 24; Three Pieces, Op 57

Little Waltz in G major, Op 26; Three Preludes, Op 36

A Musical Snuffbox, Op 32; Barcarolle in F sharp major, Op 44

Four Pieces, Op 64; Variations on a theme by Glinka, Op 35

STEPHEN COOMBS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55309

'Yet another winner by a pianist who is proving a worthy champion of Late Romantic Russian repertoire' (*The Scotsman*) 'Scarcely anybody outside Russia looks at them these days, but, as Stephen Coombs eloquently establishes on this disc, they are gems' (*The Daily Telegraph*) 'A sparkling collection of gems honed to perfection by a fine craftsman' (*Classic CD*) 'A ravishing range of tonal colours and flawless sense of timing which constantly reduced this particular listener to putty in the master's hands' (*Hi-Fi News*)



CHRISTIAN JOSEPH LIDARTI (1730-1795)

Violin Concertos

Violin Concerto in A major; Violin Concerto in D minor

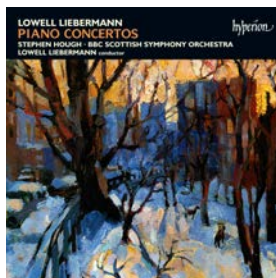
Violin Concerto in C major; Quartet in G major

FRANCESCO D'ORAZIO violin

AUSER MUSICI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67865

'The enchantingly radiant quality of D'Orazio's playing and Lidarti's music ... D'Orazio possesses just the right kind of lithe, flexible and elegant and pure sound this music cries out for, and he directs Auser Musici (familiar from an enchanting disc of Boccherini Flute Quintets) with flair, imagination and in the slow movements a moving sensitivity to line, dynamic and harmonic pacing' (*International Record Review*)



LOWELL LIEBERMANN (b1961)

Piano Concertos

Concerto No 1 for piano and orchestra, Op 12

Concerto No 2 for piano and orchestra, Op 36

Six pieces from Album for the Young, Op 43

STEPHEN HOUGH piano

BBC SCOTTISH SYMPHONY ORCHESTRA / LOWELL LIEBERMANN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66966

'[Liebermann]'s two piano concertos get performances of upmost virtuosity from Stephen Hough ... Hough is commanding in both (concertos), and the six simple solo miniatures ... yield wonders in Hough's hands' (*Birmingham Evening Mail*) 'Another winner. Fascinating, bold and fresh; a visit to the past without the smell of the museum. One of the most oddly attractive issues of the year so far' (*The Independent on Sunday*) 'There is much to enjoy in these two brash and captivating works ... [First Concerto] is exciting music, and Hough plays it head down, full throttle and with glassy clarity ... [Second Concerto] Hough performs it lovingly, as one would expect' (*Gramophone*)



GYÖRGY LIGETI (1923-2006)

Sonata for solo cello

Sonata for solo cello

ERNEST BLOCH (1880-1959) Suites for solo cello Nos 1, 2 & 3

LUIGI DALLAPICCOLA (1904-1975) Ciaccona, Intermezzo e Adagio

NATALIE CLEIN cello

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68155

'This lovely disc reveals the cello as a kind of private sketch pad, or journal, capturing big emotions on a small scale, with a poetic concentration in sharp contrast to the larger, more furious musical gestures of the post-war moment' (*Gramophone*) 'Undoubtedly the most approachable music in this fascinating programme is Ligeti's Sonata, already a firmly established favourite amongst cellists. Clein's performance is exemplary, bringing requisite warmth and tenderness' (*BBC Music Magazine*) 'Clein is full of conviction in all of it, with fearless attack and haunting quiet passages' (*The Guardian*) 'Meticulous and carefully cultivated performances, captured with an intimacy of recorded sound' (*The Strad*)

GRAMOPHONE EDITOR'S CHOICE / DIAPASON D'OR



THOMAS LINLEY (THE YOUNGER) (1756-1778)

Cantatas and Theatre Music

Music for The Tempest; Overture to The Duenna

In yonder grove

Ye nymphs of Albion's beauty-blooming isle

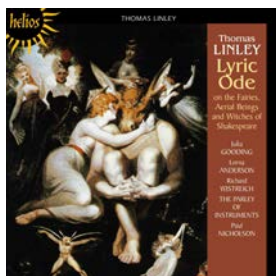
Daughter of Heav'n, fair art thou! (Darthula)

JULIA GOODING soprano, PAUL GOODWIN oboe

THE PARLEY OF INSTRUMENTS BAROQUE ORCHESTRA AND CHOIR
PAUL NICHOLSON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55256

'An outstanding disc in a trail-blazing series: highly recommended' (*BBC Music Magazine*) 'The irresistible music will compel you to acquire this recording' (*Early Music Review*) 'All parties sound as if they love every moment of this absorbing and enjoyable programme' (*American Record Guide*) 'Le programme est d'une parfaite cohérence et magistralement interprété' (*Répertoire, France*)



THOMAS LINLEY (THE YOUNGER) (1756-1778)

The Shakespeare Ode

A Lyric Ode on the Fairies, Aerial Beings and Witches of Shakespeare

JULIA GOODING soprano, LORNA ANDERSON soprano

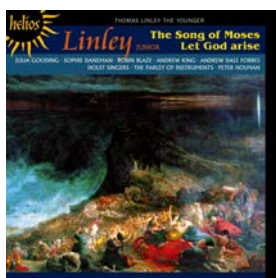
RICHARD WISTREICH bass, THE PARLEY OF INSTRUMENTS BAROQUE ORCHESTRA AND CHOIR / PAUL NICHOLSON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55253

'There are few discs I expect to enjoy half as much in this year's listening. Very enjoyable, unpretentious music; a disc very well worth trying' (*Gramophone*) 'One of the most unexpected delights I've had for a long time' (*BBC Record Review*) 'This charming ode shows [Linley] sharing with Mozart something of that barely definable but unmistakable gift of melodic genius. The music is as beautiful as the text is absurd, full of shapely tunes that once heard linger hauntingly in the memory' (*BBC Music Magazine Top 1000 CDs Guide*)

GRAMOPHONE EDITOR'S CHOICE

DIAPASON D'OR



THOMAS LINLEY (THE YOUNGER) (1756-1778)

The Song of Moses

The Song of Moses

Let God arise

JULIA GOODING, SOPHIE DANEMAN sopranos, ROBIN BLAZE countertenor

ANDREW KING tenor, ANDREW DALE FORBES bass

HOLST SINGERS, THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55302

'Another indispensable release ... the adventurous will find their curiosity amply rewarded' (*Classic CD*) 'One of the best finds yet' (*Gramophone*) 'Linley might well have been an English answer to Mozart, as this fine short oratorio shows' (*The Daily Mail*)

GRAMOPHONE CRITICS' CHOICE



FRANZ LISZT (1811-1886)

Funeral Odes

Trois Odes funébres, S112; Von der Wiege bis zum Grabe, S107

Zwei Episoden aus Lenau's Faust, S110:

Der nächtliche Zug; Der Tanz in der Dorfschenke (Mephisto Waltz No 1)

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67856

'Volkov shapes all these pieces with what seems perfect understanding of their different shades of gloom or grief, and the playing of the BBC Scottish, helped by Hyperion's first-rate recording, is also perfectly attuned to the light and shade of Liszt's sound-palette. Altogether a revelatory album' (*BBC Music Magazine*)

'Hopefully the bicentenary of Liszt's birth will bring as wide a range of recordings as those of Chopin and Schumann last year. Certainly there will be few more valuable releases than this collection of late orchestral works ... vividly immediate sound further enhances a disc that ought to prove a highlight of Liszt year' (*International Record Review*) 'The performances are tremendous. Volkov turns out to be a superb Lisztian, alert to the music's anguish and exaltation ... highly recommended' (*The Guardian*)



FRANZ LISZT (1811-1886)

Piano Concertos

Piano Concerto No 1 in E flat major, S124

Piano Concerto No 2 in A major, S125

GRIEG Piano Concerto in A minor, Op 16

STEPHEN HOUGH piano

BERGEN PHILHARMONIC ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67824

'Performances which ideally blend poetry and virtuosity ... the Bergen Philharmonic, a fast-rising orchestra under their music director Andrew Litton, are excellent partners. This is a self-recommending issue' (*The Mail on Sunday*) 'Stephen Hough continues to bemoan as a pianist so free from difficulty that he can soar, inflect and alter the course of a musical argument at the drop of a hat ... he expresses a personality all his own, brilliantly alert to mercurial changes of mood and clearly riding on the crest of a wave of success' (*Gramophone*) 'Stephen Hough's steady ascent to the summit of his profession exhibits equally supreme mastery of his instrument and the deep humanity from which it has flowered' (*International Record Review*)



FRANZ LISZT (1811-1886)

Marc-André Hamelin plays Liszt

Apparition No 1 in F sharp major, S155 No 1; Waldesrauschen, S145 No 1

Un Sospiro, S144 No 3; Hungarian Rhapsody No 10 in E major, S244

Hungarian Rhapsody No 13 in A minor, S244

Hungarian Rhapsody No 2 in C sharp minor, S244; Nuages gris, S199

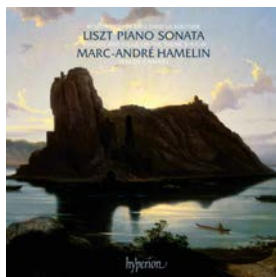
En rêve - Nocturne, S207; Réminiscences de Don Juan, S418

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66874

'There are few living pianists who can match him in dexterity, power and daring. For heart-thumping virtuosity Hamelin is in a class of his own' (*Classic CD*) 'The virtuosity with which all this is despatched is exceptional' (*BBC Record Review*) 'These are musically and technically dazzling readings of some of the most demanding and poetic music ever written for the piano. They make me wonder if Liszt himself ever played them better! You rarely hear music-making of this calibre' (*Hi-Fi News*)

LISZT SOCIETY GRAND PRIX



FRANZ LISZT (1811-1886)

Piano Sonata

Piano Sonata in B minor, S178

Venezia e Napoli, S162; Bénédiction de Dieu dans la solitude, S173 No 3

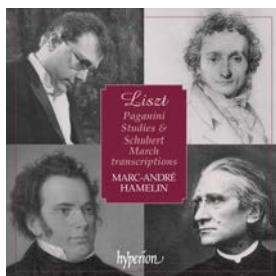
Fantasie und Fuge über das Thema B-A-C-H, S529ii

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67760

'Hamelin is a musician of intellectual rigour, for whom playing all the notes better than almost anyone else is just the start ... this is one of the most penetrating Liszt recitals to have emerged in several years' (*The Mail on Sunday*) 'Even by Marc-André Hamelin's standards this Liszt recital is a towering achievement ... there is never a question of virtuosity for its own sake ... in short, this is a pianist to trump all aces. Hyperion's sound and presentation are as immaculate as ever' (*Gramophone*) 'Marc-André Hamelin is a phenomenon: such rippling evenness of tone, flawless clarity, and rapid-fire precision together suggest something of what contemporary accounts tell us Liszt's own playing was like' (*BBC Music Magazine*)

GRAMOPHONE CRITICS' CHOICE



FRANZ LISZT (1811-1886)

Paganini Studies & Schubert March transcriptions

Six Grandes Études de Paganini, S141

Franz Schubert's Märsche für das Pianoforte übertragen, S426

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67370

'A technique that leaves one open-mouthed with wonderment ... the delicate filigree of his rapid chromatic scales is as witty as his scales in tenths and double octaves are awesome' (*The Sunday Times*) 'A brilliantly successful recital' (*BBC Music Magazine*)

LISZT SOCIETY GRAND PRIX



FRANZ LISZT (1811-1886)

Piano Sonata & other works

Piano Sonata in B minor, S178

Sonetto 47 del Petrarca, S161/4; Sonetto 104 del Petrarca, S161/5

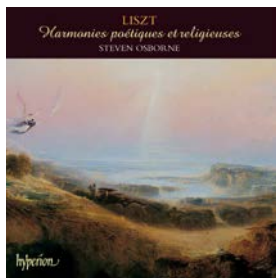
Sonetto 123 del Petrarca, S161/6

Après une lecture du Dante 'Fantasia quasi Sonata', S161/7

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68067

'A precisely articulated vividness that works superbly' (*BBC Music Magazine*) '[A] superbly serious performance ... that eschews all personal vanity, all preening mannerism and flamboyance but which, with strength in abundance, locates the still centre at the heart of Liszt's raging heroics ... this is possibly the very finest of Angela Hewitt's many recordings' (*Gramophone*) 'Hewitt's Liszt interpretations are both exquisite and dramatic ... her feeling for the work's grand architecture is manifest' (*The Sunday Times*) 'Hewitt is magisterial. For many years Bach has been her calling card. Her Liszt is, if anything, yet more compelling' (*The Guardian*)



FRANZ LISZT (1811-1886)

Harmonies poétiques et religieuses

Harmonies poétiques et religieuses, S173

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67445

'This is a fine recital, with a recording to match' (*BBC Music Magazine*)



FRANZ LISZT (1811-1886)

Nikolai Demidenko plays Liszt

Piano Sonata in B minor, S178

Two Legends, S175

Scherzo and March, S177

NIKOLAI DEMIDENKO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55184

'Virtuosity of a kind to which few other pianists could pretend' (*Gramophone*) 'A spectacular version, sumptuous in sound, brilliant in execution' (*Classic CD*) 'A keenly dramatic and powerfully projected account that has the listener on the edge of his or her seat. It must be numbered among the finest performances he has given us. The excitement and virtuosity are second to none' (*The Penguin Guide to Compact Discs*)



FRANZ LISZT (1811-1886)

Années de pèlerinage, troisième année

Années de pèlerinage, troisième année, S163

Bagatelle sans tonalité, S216a; Wiegenlied – Chant du berceau, S198

Vierter Mephisto-Walzer, S216b; En rêve – Nocturne, S207

Die Trauergondel – La lugubre gondola II, S200/2

Schlaflos! Frage und Antwort, S203i

CÉDRIC TIBERGHIE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68202

Available Friday 1 February 2019



FRANZ LISZT (1811-1886)

Années de pèlerinage – Suisse

Années de pèlerinage: Première Année – Suisse, S160

Les Adieux – Réverie sur un motif de Roméo et Juliette (Gounod), S409

Valse de l'opéra Faust (Gounod), S407

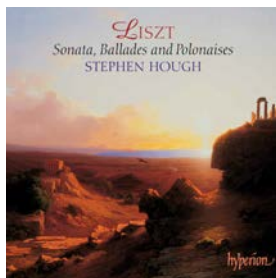
Les Sabéennes – Berceuse de l'opéra La Reine de Saba (Gounod), S408

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67424

'Stephen Hough handles this more intimate side of Liszt admirably, with playing of great expressive warmth ... as a bonus, Hough throws in Liszt's three operatic paraphrases from Gounod, playing the fine reverie after Romeo and Juliet quite beautifully' (*BBC Music Magazine*) 'It's clear that Stephen Hough has technically and spiritually digested the first book of Années de pèlerinage to the extent that he can risk personalising certain pieces without sounding the least bit mannered' (*Gramophone*) 'It's an exceptionally fine disc' (*The Guardian*) 'Stephen Hough has once again excelled himself' (*International Piano*)

BBC 'BUILDING A LIBRARY' FIRST CHOICE



FRANZ LISZT (1811-1886)

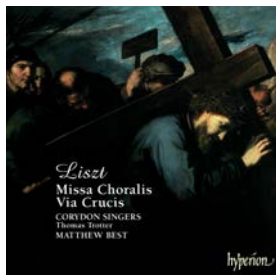
Sonata, Ballades & Polonaises

Sonata in B minor; Polonaise mélancolique in C minor; Polonaise No 2 in E major; Berceuse; Ballade No 1 in D flat; Ballade No 2 in B minor

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67085

'This is a superlative recording, one that defies criticism. Hough's pianism is evocative, spiritual, and technically and tonally scrupulous. What better compliment could be given than to say that this is the way one imagines these pieces might have sounded when Liszt himself played them? Recorded sound is ideal, and an excellent, detailed booklet adds to the value of this outstanding release' (*American Record Guide*) 'Thoughtful, intelligent, and beautifully recorded too – a special release' (*CD Review*) 'Hough at his meticulous best' (*Classic FM Magazine*) 'At last, Hough tackles Liszt's Sonata on record and the result is as musicianly as this fine pianist's admirers might expect' (*Gramophone*) '[A] beautifully rendered collection ... the wonderful refinement and quiet poetry of his playing is a constant joy. A highly distinguished disc' (*The Guardian*)



FRANZ LISZT (1811-1886)

Missa Choralis & Via Crucis

Missa Choralis; Via Crucis

THOMAS TROTTER organ

CORYDON SINGERS / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67199

'A disc in a million. Matthew Best gives the music's every moment of excitement its full impact – stunning. Makes essential listening' (*Gramophone*) 'I find the Corydon Singers' performance of 'Via Crucis' utterly compelling and truly memorable ... an essential Passiontide recording' (*Organists' Review*) 'On excellent form, the Corydon Singers give an impassioned account, rich in tone and dynamic contrast and, above all, exemplary in the matters of ensemble and balance. Majestic sound' (*Classic FM Magazine*) 'Strongly recommended' (*Fanfare*, USA)

GRAMOPHONE EDITOR'S CHOICE

GRAMOPHONE CRITICS' CHOICE



FRANZ LISZT (1811-1886)

The Complete Music for Solo Piano

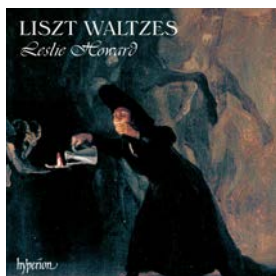
All 61 volumes (98 compact discs + bonus disc)

of Leslie Howard's pioneering series

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44501/98

'This 99 CD box, from the hands of a master, is without question the main event of Liszt's centenary year' (*The Independent*) 'Liszt, one of music's greatest innovators, tends to be known by a tiny fraction of his work. Here's a chance to see the fuller picture' (*The Guardian*) 'Almost any way you choose to look at it, this is a staggering achievement. Pianistically, very few professionals are capable of getting this amount of music under their fingers; when the composer also happens to be, in historical terms, the foremost executant of the instrument, the number dwindles further. From a musicological point of few, Howard and his colleague Michael Short have unearthed a good deal of music that heretofore has been virtually unknown, not to mention unrecorded ... the grand scope of this project gives us the chance, as listeners, to experience the almost incomprehensible breadth and depth of Liszt's imagination' (*International Record Review*)



FRANZ LISZT (1811-1886)

The Waltzes

Valses oubliées, S215; Der Tanz in der Dorfschenke – Erster Mephisto-Walzer 'Mephisto Waltz No 1', S514a; Zweiter Mephisto-Walzer 'Mephisto Waltz No 2', S515; Dritter Mephisto-Walzer 'Mephisto Waltz No 3', S216; Vierter Mephisto-Walzer 'Mephisto Waltz No 4', S696; Ländler, S211; Albumblatt in Walzerform, S166; Valse mélancolique, S214/2; Valse de bravoure, S214/1; Bagatelle sans tonalité, S216a

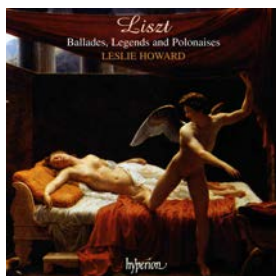
LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66201

'For sheer virtuosic panache and the ability to translate Liszt's ever-changing moods, Leslie Howard must be heard' (*Hi-Fi News*)

GRAMOPHONE CRITICS' CHOICE

MTA AWARD WINNER



FRANZ LISZT (1811-1886)

Ballades, Legends and Polonaises

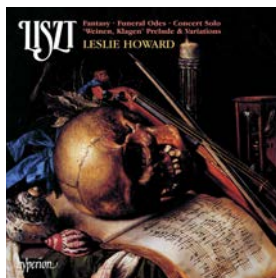
Ballade No 1 Le chant du croisé – Première Ballade, S170; Ballade No 2 – Deuxième Ballade, S171; Légendes, S175: St François d'Assise – La prédication aux oiseaux; St François de Paule marchant sur les flots Berceuse, S174ii; Impromptu, S191ii; Klavierstück, S189 Deux Polonaises, S223

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66301

'A highly distinguished release' (*Gramophone*) 'The sheer quantity of music on offer may be impressive but the quality of the playing is even more remarkable, warmly sympathetic and, where necessary, thrillingly bold and impassioned' (*BBC Record Review*)

LISZT SOCIETY GRAND PRIX, BUDAPEST



FRANZ LISZT (1811-1886)

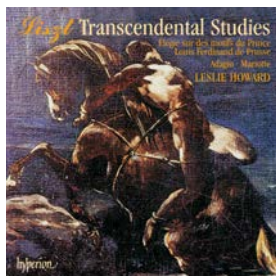
Konzertsolo & Odes funèbres

Fantasie und Fuge über das Thema B-A-C-H, S529ii; Weinen, Klagen, Sorgen, Zagen 'Präludium nach Johann Sebastian Bach', S179; Variationen über das Motiv von Bach, S180; Les morts – Oraison, S516; La notte, S516a
Le triomphe funèbre du Tasse, S517; Grosses Konzertsolo, S176

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66302

'Howard always seems to know where the music is going, and why' (*Gramophone*)



FRANZ LISZT (1811-1886)

Transcendental Studies

Douze Études d'exécution transcendante, S139

Valse de Marie, S212a

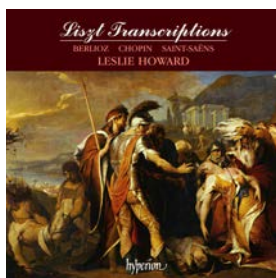
Adagio, S158d

Élégie sur des motifs du Prince Louis Ferdinand de Prusse, S168ii

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66357

'Howard is obviously the right man for tackling a complete edition of Liszt's piano music' (*CDReview*)



FRANZ LISZT (1811-1886)

Saint-Saëns, Chopin and Berlioz transcriptions

SAINT-SAËNS Danse macabre – Poème symphonique, S555

FREDÉRIC CHOPIN Six Polish songs, S480: The Maiden's Wish; Spring; The ring; Drinking song; My darling (first version); The bridegroom

HECTOR BERLIOZ L'idée fixe – Andante amoroso d'après une mélodie de Berlioz, S395; Ouverture des Francs-Juges, S471; Marche des pèlerins de la symphonie Harold en Italie, S473ii; Danse des sylphes de la Damnation de Faust 'Valse', S475; Ouverture du Roi Lear, S474

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66346

'I can wholly recommend this release to lovers of Liszt since it presents much music that is otherwise unavailable' (*Gramophone*)

LISZT SOCIETY GRAND PRIX, BUDAPEST



FRANZ LISZT (1811-1886)

Liszt at the Opera – I

WEBER Ouverture aus Der Freischütz, S575; MOZART Réminiscences de Don Juan, S418; VERDI

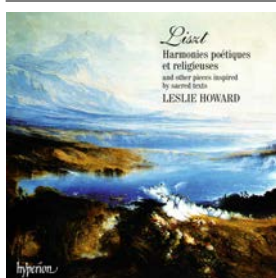
Aida – Danza Sacra e Duetto Finale, S436; TCHAIKOVSKY Polonaise aus Jewgeny Onegin, S429; GLINKA Tschekessenmarsch aus Russlan und Ludmilla, S406ii; HANDEL Sarabande und Chaconne über Themen aus Almira, S181; BERLIOZ Bénédiction et Serment – Deux motifs de Benvenuto Cellini, S396; GOUNOD Valse de l'opéra Faust, S407; WAGNER Isolde's Liebestod, S447; DONIZETTI Réminiscences de Lucia di Lammermoor, S397; Marche et Cavatine de Lucia di Lammermoor, S398; ERNST Hallo! – Jagdchor und Steyrer aus Tony, S404; MEYERBEER Illustrations de L'Africaine, S415; AUBER Prière et Berceuse de La muette de Portici, S387; BELLINI Réminiscences de Norma, S394; Klavierstück über ein fremdes Thema, S387a

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66371/2

'Outstanding' (*CDReview*)

LISZT SOCIETY GRAND PRIX, BUDAPEST



FRANZ LISZT (1811-1886)

Harmonies poétiques et religieuses

Ave Maria 'Die Glocken von Rom', S182; Ave maris stella, S506

Harmonies poétiques et religieuses, S172a, S154 & S173; Alleluia, S183/1

Ave Maria d'Arcadelt, S183/2; In domum Domini ibimus, S505

O Roma nobilis, S506b; Slavino slavno Slavenii, S503; Sancta Dorothea, S187

Ave Maria, S504i, S504ii & S545; L'hymne du Pape, S530; In festo transfigurationis Domini nostri Jesu Christi, S188; Benedictus und Offertorium aus der ungarischen Krönungsmesse, S501; Stabat mater, S172b; Urbi et orbi – Bénédiction papale, S184; Vexilla regis prodeunt, S185

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66421/2

'Howard, catching the authentic tinge of hysteria, mounts swiftly upwards in an ecstasy that burns away awareness of mere notes' (*Classic CD*)



FRANZ LISZT (1811-1886)

Christmas Tree & Via Crucis

Weihnachtsbaum, S186

Weihnachtslied 'Christus ist geboren', S502

Via Crucis, S504a

Choräle, S506a

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66388

'This CD was a revelation – this is great music played with impeccable artistry and flawlessly recorded, one of the best solo piano records I've heard in the past ten years' (*CDReview*) 'This pianist seems absolutely in key with Liszt's own musicianship' (*Musical Opinion*)



FRANZ LISZT (1811-1886)

Sonata, Elegies & Consolations

Piano Sonata in B minor, S178

Première élégie, S196

Zweite Elegie, S197

Consolations – Six pensées poétiques, S172

Gretchen aus Faust-Symphonie, S513

Totentanz, S525

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66429

'Enthusiastically recommended' (*Fanfare*, USA)



FRANZ LISZT (1811-1886)

Hexaméron & Symphonie fantastique

Hexaméron – Morceau de concert 'Grandes Variations de Bravoure pour Piano sur la Marche des Puritains de Bellini', S392

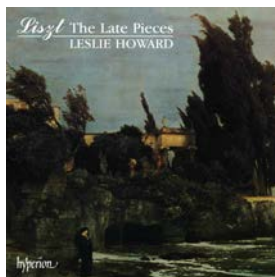
Un portrait en musique de la Marquise de Blocqueville, S190

Épisode de la vie d'un artiste – Grande Symphonie fantastique par Hector Berlioz, S470

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66433

'Howard's steel-fingered pianistic athleticism is backed by strong musical intuition and there seems no limit to his technical prowess. The recorded sound is a banquet for the ears. Highly recommended' (*American Record Guide*)



FRANZ LISZT (1811-1886)

The Late Pieces

Schlaflös! Frage und Antwort, S203i; Trübe Wolken – Nuages gris, S199; Recueillement – Vincenzo Bellini in memoriam, S204; Toccata, S197a; Resignazione, S187a/i; Wiegenlied – Chant du berceau, S198; Unstern! – Sinistre – Disastro, S208; Carrousel de Madame P-N, S214a; Schlaflös!, alternative version S203ii; Klavierstück, S193; Fünf Klavierstücke, S192; En rêve – Nocturne, S207; Romance oubliée, S527; La lugubre gondola, S200; RW – Venezia, S201; Am Grab Richard Wagners, S202; Abschied – Russisches Volkslied, S251; Silyepoi 'Der blinde Sänger', S546; Ungarns Gott, S543; Ungarisches Königslied, S544; Epithalam zu Eduard Reményis Vermählungsfeier, S526; Mosonyis Grabgeleit, S194; Dem Andenken Petőfis, S195; Trauervorspiel und Trauermarsch, S206

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66445

'This, at last, is the comprehensive collection of late Liszt for which we've waited' (*Fanfare*, USA) 'Howard's performances are quite marvellous: scrupulously prepared and enlightened by this performer's high degree of spontaneity. Hyperion's recording captures every nuance' (*CDReview*)



FRANZ LISZT (1811-1886)

Troisième Année de pèlerinage

Fünf Ungarische Volkslieder – Öt magyar népdal, S245

Historische ungarische Bildnisse, S205

Pusztá Wehmut – A pusztá keserve, S246

Ungarns Gott, S543bis

Années de pèlerinage, troisième année, S163

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66448

'More riches from the late piano repertoire of Franz Liszt, performed with skill and authority. Another excellent recording' (*CDReview*)



FRANZ LISZT (1811-1886)

À la Chapelle Sixtine

À la Chapelle Sixtine – Miserere d'Allegri et

Ave verum corpus de Mozart, S461ii

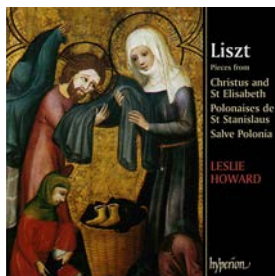
Sechs Präludien und Fugen für die Orgel-pedal und -manuel
von Johann Sebastian Bach 'Für das Pianoforte zu zwei Händen
gesetzt von Franz Liszt', S462

Fantasia und Fuge in g-moll für Orgel von Johann Sebastian Bach, S463ii

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66438

'Occasionally a disc comes along which totally blows your mind. This ... is one such release. The transcription of the Preludes and Fugues is utterly hypnotic ... Liszt took the mathematical perfection of Bach's original conception and overlaid it with his own brand of impassioned beauty. Hock your grandparents for this!' (*Pink Paper*)



FRANZ LISZT (1811-1886)

Christus & St Elisabeth

Drei Stücke aus der Legende der heiligen Elisabeth, S498a

Zwei Orchestersätze aus dem Oratorium Christus, S498b

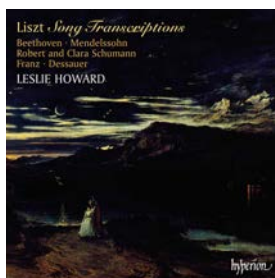
Deux Polonaises de l'oratorio St Stanislas, S519

Salve Polonia – Interludium aus dem Oratorium Stanislaus, S518

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66466

'Another pitthy release in what is fast looming as one of the most imposing recording landmarks of the century' (*Fanfare*, USA) 'The present Liszt disc is among the finest of the series to date' (*CDReview*)



FRANZ LISZT (1811-1886)

Song Transcriptions

BEETHOVEN/LISZT Adelaïde, S466iii; Beethovens geistliche Lieder von Gellert,

S467; An die ferne Geliebte, S469; Sechs Lieder von Goethe, S468

MENDELSSOHN/LISZT Mendelssohns Lieder, S547

DESSAUER/LISZT Dessauers Lieder, S485

FRANZ/LISZT Er ist gekommen in Sturm und Regen, S488; Zwölf Lieder, S489

RUBINSTEIN/LISZT O! wenn es doch immer so bliebe, S554/1; Der Asra, S554/2

SCHUMANN/LISZT Zehn Lieder von Robert und Clara Schumann, S569;

Provenzalisches Minnelied, S570; An den Sonnenschein und Rotes Röslein,

S567; Frühlingsnacht, S568; Liebeslied 'Widmung', S566

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66481/2

'Liszt and his chosen models are all heard at their most exquisite' (*Fanfare*, USA)



FRANZ LISZT (1811-1886)

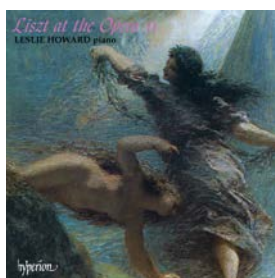
Bunte Reihe

Bunte Reihe, S484, after Ferdinand David (1810-1873)

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66506

'Brilliant, and apart from its value as Liszt documentation the issue is an entertaining curiosity' (*Classic CD*) 'Beaucoup de raffinement, une technique très sûre, et surtout un sens de la dramatisation de la mise en space' (*Répertoire*, France)



FRANZ LISZT (1811-1886)

Liszt at the Opera – II

DONIZETTI Spirto gentil aus La favorite, S400a; Marche funèbre de Dom Sébastien, S402; GOUNOD

Les Sabéennes – Berceuse La reine de Saba, S408; MEYERBEER Illustrations du Prophète, S414;

Fantasia und Fuge über den Choral Ad nos, ad salutarem undam aus der Oper Der Prophet, S624;

MOSONYI Fantasia sur l'opéra hongroise Szép Ilonka, S417; SPOHR Die Rose – Romance [aus

Zemire und Azor], S571; WAGNER Spinnerlied aus Der fliegende Holländer, S440; Ballade aus Der

fliegende Holländer, S441; Pilgerchor aus Tannhäuser, S443i; O du, mein holder Abendstern –

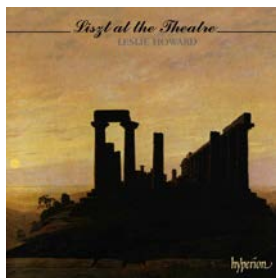
Rezitativ und Romanze aus Tannhäuser, S444; Aus Der Ring des Nibelungen: Walhall, S449;

Feierlicher Marsch zum heiligen Gral aus dem Bühnenweilfestspiel Parsifal, S450

LESLIE HOWARD piano, with GEOFFREY PARSONS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66571/2

'There are riches galore here ... Howard, as with every volume so far, brings to the recording studio the excitement of a live performance while never neglecting or unduly emphasising the poetry and sentiment' (*CDReview*)



FRANZ LISZT (1811-1886)

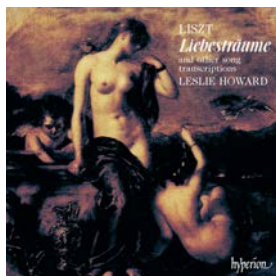
Liszt at the Theatre

Pastorale – Schnitter-Chor aus dem Entfesselten Prometheus, S508; BEETHOVEN Marche turque des Ruines d'Athènes, S388a; Fantasia über Motive aus Ruinen von Athen, S389; Capriccio alla turca sur des motifs de Beethoven, S388; LASSEN Symphonisches Zwischenspiel zu Calderóns fantastischem Schauspiel Über allen Zauber Liebe, S497; Aus der Musik zu Hebbels Nibelungen und Goethes Faust, S496; MENDELSSOHN Konzertparaphrase über Mendelssohns Hochzeitsmarsch und Elfenreigen aus der Musik zu Shakespeares Sommernachts Traum, S410; WEBER Einsam bin ich, nicht alleine – Volkslied aus dem Schauspiel Preciosa, S453

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66575

'Scintillating ... fine recording. Not to be missed' (*Classic CD*) 'Enthusiastically recommended' (*Fanfare, USA*) 'Nothing but praise for the way he meets so many superhuman technical demands' (*Gramophone*)



FRANZ LISZT (1811-1886)

Liebesträume & the Songbooks

Liebesträume – 3 Nottornos für das Pianoforte, S541: Hohe Liebe; Seliger Tod; O lieb, so lang du lieben kannst! Buch der Lieder für Piano allein – 6 Poésies – I, S531: Die Lorelei (first version); Am Rhein, im schönen Strome; Mignons Lied; Der König von Thule; Der du von dem Himmel bist; Angiolini dal biondo crin; Buch der Lieder für Piano allein – 6 Poésies lyriques pour piano seul – II: Oh! quand je dors, S536; Comment, disaient-ils, S535; Enfant, si j'étais roi, S537; S'il est un charmant gazon, S538; La tombe et la rose, S539; Gastibelza, S540; Die Lorelei, S532

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66593

'Among the most readily and revealingly appealing issues of Howard's stupendous enterprise. Enthusiastically recommended' (*Fanfare, USA*)



FRANZ LISZT (1811-1886)

Album d'un voyageur

Fantaisie romantique sur deux mélodies suisses, S157; Album d'un voyageur, S156; Lyon; Le lac de Wallenstadt; Au bord d'une source; Les cloches de G****; Vallée d'Obermann; La chapelle de Guillaume Tell; Psaume; Ranz de vaches [de F Huber] – Aufzug auf die Alpe – Improvisata; Un soir dans les montagnes [de Knop] – Nocturne pastorale; Ranz de chèvres [de F Huber] Faribolo pastour – Chanson tirée du poème de Franconetto de Jasmin, S236/1; Chanson du Béarn, S236/2

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66601/2

'This album is one of the supreme rewards of Howard's Liszt traversal. Sound is transparently immediate, and the artist's annotations guide one surely and elegantly through these amazing riches – which you must hear' (*Fanfare, USA*) 'Marvellous stuff and quite impeccably recorded' (*CDReview*)

LISZT SOCIETY GRAND PRIZE, BUDAPEST



FRANZ LISZT (1811-1886)

Soirées musicales & Soirées italiennes

Tre sonetti di Petrarca, S158; Venezia e Napoli, S159; DONIZETTI/LISZT Nuits d'été à Pausilippe, S399; Barcajuolo; L'alito di bice; La torre di Biasone; MERCADANTE/LISZT Soirées italiennes, S411: La primavera; Il galop; Il pastore svizzero; La serenata del marinaro; Il brindisi; La zingarella spagnola; ROSSINI/LISZT Soirées musicales, S424: La promessa; La regata veneziana; L'invito; La gita in gondola; Il rimprovero; La pastorella dell' Alpi; La partenza; La pesca; La danza; La serenata; L'orgia; Li marinari; La serenata e l'orgia, S422i; La pastorella dell' Alpi e Li marinari, S423

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66661/2

'The charm of Donizetti's 'Nuits d'été à Pausilippe' makes one grateful for their rescue by Liszt and by Howard' (*Classic CD*)



FRANZ LISZT (1811-1886)

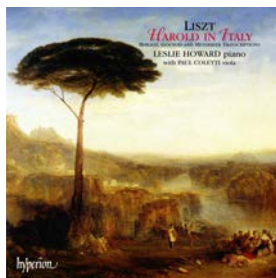
The Beethoven Symphonies

Symphony No 1 in C major, S464/1; Symphony No 2 in D major, S464/2; Symphony No 3 in E flat major 'Eroica', S464/3; Symphony No 4 in B flat major, S464/4; Symphony No 5 in C minor, S464/5; Symphony No 6 in F major 'Pastoral', S464/6; Symphony No 7 in A major, S464/7; Symphony No 8 in F major, S464/8; Symphony No 9 in D minor 'Choral', S464/9

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66671/5

'This really is a pretty phenomenal achievement. I urge Lisztians to hear it, and even those who collect the proper versions of the Beethoven Symphonies – it is a marvellous way of hearing them afresh' (*Gramophone*) 'The combination of devotion and diligence which both [Leslie Howard] and Liszt had lavished on getting to the heart of these inexhaustible works is staggering' (*Classic CD*) 'Howard's performances are, like nearly all in this series, consistently distinguished' (*Fanfare, USA*)



FRANZ LISZT (1811-1886)

Harold in Italy

BERLIOZ/LISZT Harold en Italie 'Symphonie en quatre parties', S472

LISZT Romance oubliée, S132; Festmarsch zu Schillers 100jähriger Geburtsfeier, S549

GOUNOD/LISZT Hymne à Sainte Cécile, S491

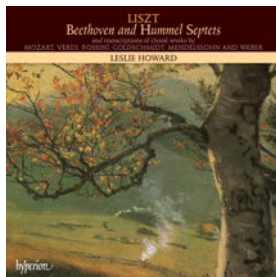
MEYERBEER/LISZT Le moine, S416

LESLIE HOWARD piano

with PAUL COLETTI viola

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66683

'Howard joue tout cela avec beaucoup de raffinement et un vrai sens du chatoiement sonore. De belles découvertes' (*Répertoire*, France)



FRANZ LISZT (1811-1886)

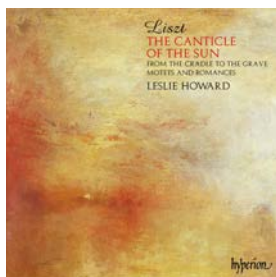
Beethoven and Hummel Septets

Grand Septuor de L. van Beethoven, S465; Johann Nepomuk Hummels Grosses Septett (Nr. 1), S493; Zwei Transcriptionen über Themen aus Mozarts Requiem, S550; Ave verum corpus de Mozart, S461a; Agnus Dei della Messa da Requiem di Giuseppe Verdi, S437i; Deux Transcriptions d'après Rossini, S553; Liebeszene und Fortunas Kugel aus dem Oratorium Die sieben Todsünden von Adalbert von Goldschmidt – Phantasiestück, S490; Mendelssohns Wasserfahrt und Der Jäger Abschied, S548; Carl Maria von Webers Schlummerlied mit Arabesken, S454; Leier und Schwert nach Carl Maria von Weber – Heroïde, S452

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66761/2

LISZT SOCIETY GRAND PRIX, BUDAPEST



FRANZ LISZT (1811-1886)

The Canticle of the Sun

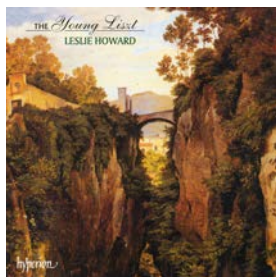
San Francesco – Preludio per il Cantico del Sol, S498d; Cantico del Sol di San Francesco d'Assisi, S499; Von der Wiege bis zum Grabe, S512; O sacrum convivium, S674a; Zwei Kirchenhymnen, S669; Salve regina; Ave maris stella; Gebet, S265; Ora pro nobis – Litanei, S262; O sacrum convivium, S674a/bis; Resignazione – Ergebung, S187a/ii; Il m'aimait tant!, S533; Romance 'O pourquoi donc', S169; Ich liebe dich, S42a; Die Zelle in Nonnenwerth, S534iii

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66694

'As choice as anything he's yet given us and the same goes for the recording' (*Gramophone*) 'Una vez más debemos admirar de Howard, amén de su trabajo musicológico, este refinamiento en el trazo, esta elegancia en la comunicación de una idea musical' (*CD Compact*, Spain)

BBC MUSIC MAGAZINE BEST OF THE YEAR



FRANZ LISZT (1811-1886)

The Young Liszt

Variation über einen Walzer von Diabelli, S147; Walzer, S208a; Fünf Variationen über die Romanze aus der Oper Joseph von Méhul, S747a; Huit Variations on an original theme, S148 Op 1; Sept Variations brillantes sur un thème de Rossini from Ermione, S149 Op 2; Improromptu brillant sur des thèmes de Rossini et Spontini, S150 Op 3; Allegro di bravura, S151 Op 4/1; Rondo di bravura, S152 Op 4/2; Douze Etudes, S136 Op 6; Scherzo, S153; Two Hungarian Recruiting Dances, S241; Waltz, S209a; Galop de bal, S220; Marche hongroise, S238; Klavierstück aus der Bonn Beethoven-Kantate, S507; Klavierstücke, S189; Gestorben war ich, S540a; Berceuse, S174i; Feuille d'album No 1, S164; Feuille d'album No 2, S167; Feuilles d'album, S165; Apparitions, S155

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66771/2

'These clearly recorded discs should find a place in every music library in the land!' (*Gramophone*) 'Another abundant, revelatory, superb instalment in what is looming as perhaps the most adventurous, most consistently realized, and grandest project in recording history' (*Fanfare*, USA)



FRANZ LISZT (1811-1886)

Fantasies on National Songs and Anthems

Szózat und Ungarischer Hymnus, S486; God save the Queen, S235

Canzone napoletana, S248i; Ungarische Nationalmelodien, S243

Canzone napoletana – Notturmo, S248ii; Hussitenlied, S234

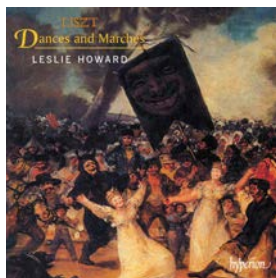
Glanes de Woronince, S249; La Marseillaise, S237

Vive Henri IV, S239; La cloche sonne, S238; Rákóczi-Marsch, S242a

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66787

'Yet another instalment in what is looming as the most ambitious and splendidly realized recording project of the century which cannot fail to delight and move. Enthusiastically recommended' (*Fanfare*, USA) 'An entertaining programme ... providing the perfect vehicle for Leslie Howard's enthusiastic, colourful playing. His scholarship, as revealed in the liner notes, is remarkable, the recording first class' (*CDReview*)



FRANZ LISZT (1811-1886)

Dances and Marches

Scherzo und Marsch, S177; Petite valse favorite, S212ii; Mazurka brillante, S221; Grand galop chromatique, S219; Galop, S218; Festpolonaise, S230a; Csárdás, S225/1; Csárdás obstinée, S225/2; Csárdás macabre, S224; Mephisto-Polka, S217i; Festvorspiel, S226; Heroischer Marsch im ungarischem Stil, S231; Ungarischer Sturm marsch, S524; Goethe-Festmarsch, S511; Zweite Festmarsch nach Motiven von E H z S-C-G, S522; Marche héroïque, S210; Huldigungsmarsch, S228ii; Ungarischer Marsch zur Krönungsfeier in Ofen-Pest, S523; Siegesmarsch, S233a; Ungarischer Geschwindmarsch, S233; Vom Fels zum Meer!, S229; Bülow-Marsch, S230; Künstlerfestzug, S520ii; Rákóczi-Marsch nach der Orchesterbearbeitung, S244a

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66811/2

'A distinguished addition to one of the most important recording projects of the CD era' (*Fanfare*, USA)



FRANZ LISZT (1811-1886)

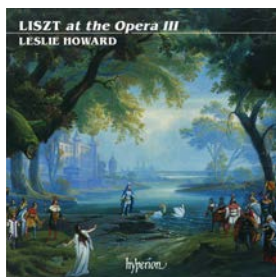
Magyar Dalok & Magyar Rapszódíák

Magyar Dalok & Magyar Rapszódíák, S242

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66851/2

'Indispensable ... a vast amount to enjoy' (*Gramophone*) 'Unas piezas deliciosas, rebosantes de luminosidad, servidas con la maestría propia de la talla de un pianista como Howard' (*CD Compact*, Spain)



FRANZ LISZT (1811-1886)

Liszt at the Opera – III

DONIZETTI Valse de concert sur deux motifs de Lucia et Parisina, S214/3; ERKEL Schwanengesang und Marsch aus Hunyadi László, S405; GOUNOD Les adieux – Réverie sur un motif de Roméo et Juliette, S409; MEYERBEER Réminiscences de Robert le Diable, S412a S413; MOZART Fantasie über Theren aus Figaro und Don Giovanni, S697; VERDI Ernani de Verdi, S432; Miserere du Trovatore, S433; Rigoletto de Verdi, S434; Réminiscences de Boccacagna, S438; WAGNER Elsas Brautzug zum Münster, S445/2; Aus Richard Wagners Lohengrin, S446; Phantasiestück über Motive aus Rienzi – Santo spirito cavaliere, S439; WEBER Ouverture aus der Oper Oberon, S574

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66861/2

'Another valuable instalment in Howard's vast trek through Liszt's piano music' (*Classic CD*)



FRANZ LISZT (1811-1886)

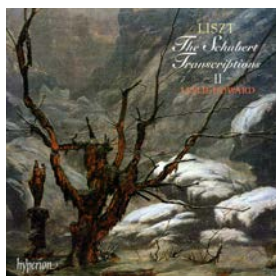
The Schubert Transcriptions – I

Soirées de Vienne – Valses-caprices d'après Fr. Schubert, S427; Mélodies hongroises d'après Fr. Schubert, S425; Die Rose – Lied von Franz Schubert, S556i; Der Gondelfahrer – Männer-Quartett von F. Schubert, S559; Franz Schuberts Märche für das Pianoforte übertragen, S426; Marche militaire – Grande paraphrase de concert, S426a; Ave Maria [Ellens dritter Gesang] – Mélodie de François Schubert, S557d; La sérénade [Ständchen, Leise flehen] – Mélodie de François Schubert, S559a; Le roi des aulnes [Erlkönig] – Mélodie de François Schubert, S557a

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66951/3

'His idiomatic grasp and utter reliability remain as admirable as in earlier instalments. Excellent sonics and informative notes by the performer' (*American Record Guide*) 'A must for all lovers of Schubert and followers of Liszt's devotion to him' (*Yorkshire Post*)



FRANZ LISZT (1811-1886)

The Schubert Transcriptions – II

Franz Schuberts Vier Geistliche Lieder, S562; Schuberts Ungarische Melodien aus dem ungarischen Divertissement zu vier Händen, S425bis; Six Mélodies favorites de La Belle Meunière de François Schubert, S565; Meeresstille – Lied von Fr. Schubert, S557b; Die Forelle, S564; Ständchen 'Leise flehen' – Lied von Fr. Schubert, S560/7a; Schwanengesang – Vierzehn Lieder von Franz Schubert, S560; Frühlingsglaube – Lied von Franz Schubert, S557c; Marche hongroise, S425/2iii & 2v; Winterreise – Zwölf Lieder von Franz Schubert, S561; Sechs Melodien von Franz Schubert, S563

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66954/6

'These discs not only bear moving witness to Howard's devotion to Liszt, and Liszt's devotion to Schubert, but also offer a wealth of insight into both composers' (*Classic CD*) 'Other performers should be inspired to include this repertoire in their programs after hearing Howard's persuasive presentation' (*Piano & Keyboard*)



FRANZ LISZT (1811-1886)

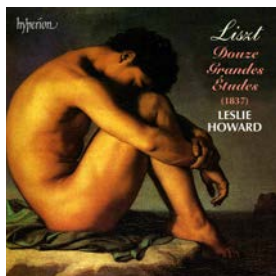
The Schubert Transcriptions – III

Zwölf Lieder von Fr. Schubert, S558; Müllerlieder von Franz Schubert, S565bis; Die Nebensonnen – Albumblatt, S561/2bis; Schwanengesang – Vierzehn Lieder von Franz Schubert, S560bis; Die Gesteirne, S562/3bis; Meeresstille – Lied von Fr. Schubert, S557b/bis; Die Forelle – Lied von Fr. Schubert, S563/6bis; Die Rose – Lied von Fr. Schubert, S556ii; Lob der Tränen – Lied von Fr. Schubert, S557; Meeresstille – Lied von Fr. Schubert, S558/5bis; Winterreise – Zwölf Lieder von Franz Schubert, S561bis; Marche hongroise, S425/2vi; Soirée de Vienne, S427/6iii

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66957/9

'A fascinating anthology' (*Gramophone*) 'I can think of no more fascinating encounter than that provided by these sets' (*Classic CD*)



FRANZ LISZT (1811-1886)

Douze Grandes Études

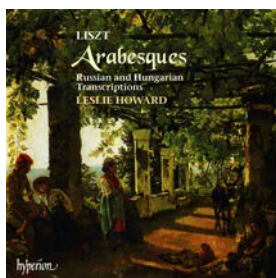
Douze Grandes Études, S137

Morceau de salon – Étude de perfectionnement, S142

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66973

'Howard brings his customary technical wizardry to bear on this outrageously difficult music in an arresting virtuoso display' (*Gramophone*) 'La virtuosité roborative de Leslie Howard trouve ici son meilleur emploi' (*Diapason*, France)



FRANZ LISZT (1811-1886)

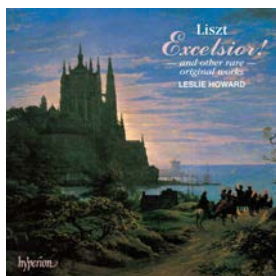
Arabesques

Russian and Hungarian Transcriptions

Deux Mélodies russes 'Arabesques', S250; Lyubila ya – Romance – Autrefois, S577ii; Tarantella de Dargomyski, S483; Galop par Constantin Bulhakov, S478ii; Mazurka par un amateur de St Pétersbourg, S384; Prélude à la Polka de Borodine, S207a; Tarentelle de César Cui, S482; Rákóczi-Marsch (version populaire), S244c; Virag dál 'Chant des fleurs', S383a; Spanisches Ständchen – Mélodie von Grafen Leo Festetics, S487; Valse d'Adèle pour la main gauche seul par Géza Zichy, S456; Revive Szegedin! – Marche hongroise de Szabadi, orchestrée par Massenet, S572; Valse de concert d'après la Suite en forme de valse de J. de Végli, S430; Introduction and Hungarian March, S573

LESLIE HOWARD piano, with PHILIP MOORE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66984



FRANZ LISZT (1811-1886)

Excelsior!

Excelsior! – Preludio (Die Glocken des Strassburger Münsters), S500

Die Zelle in Nonnenwerth, S534ii & S534ii/bis; Consolations, S171a

Geharnischte Lieder, S511; Rosario, S670; Schlummerlied im Grabe, S195a

Entwurf der Ramann-Elegie, S196a; Weimars Volkslied, S542i & S542ii

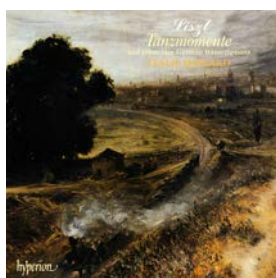
National Hymne 'Kaiser Wilhelm!', S197b

Fanfare zur Enthüllung des Carl-Augusts Monument, S542b

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66995

'I constantly admired his near orchestral range of sonority – his strength in grandiloquence and his hypnotic sustaining power in intimacy. Everything is played with total conviction' (*Gramophone*) 'Even if it contained nothing but the [early version of the] Consolations, this volume would be one of the most revelatory in the series ... a major contribution to the catalogue. Enthusiastically endorsed' (*Fanfare*, USA) 'Muy interesantes, indispensables para lisztianos' (*Ritmo*, Spain)



FRANZ LISZT (1811-1886)

Tanzmomente

and other rare German and Austrian transcriptions

Tanzmomente von Johann Herbeck, S492; Löse, Himmel, meine Seele – Lied

von Eduard Lassen, S494i; Dantes Sonett 'Tanto gentile e tanto onesta' von

Hans von Bülow, S479; Die Gräberinsel der Fürsten zu Gotha – Lied von

Herzog Ernst, S485b; Élégie sur des motifs du Prince Louis Ferdinand de

Prusse, S168i; Drei Lieder aus Julius Wolffs Tannhäuser komponiert von Otto

Lessmann, S498; Zwei Lieder von E. Lassen, S494ii S495; Zigeuner-Polka

d'August Conradi, S481

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67004

'Leslie Howard's survey of the whole of Liszt's piano music is disclosing marvels, played with magisterial perception and unflinching virtuosity; his notes to each record are an enlightenment in themselves' (*Gramophone*) 'Hyperion's sound is spaciouly, transparently immediate. Recommended' (*Fanfare*, USA)



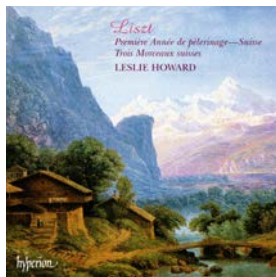
FRANZ LISZT (1811-1886)

Les Préludes

Les préludes – Poème symphonique No 3, S511a
Trois Études de concert – Trois caprices poétiques, S144
Ab irato – Étude de perfectionnement, S143
Zwei Konzertetüden, S145: Waldesrauschen; Gnomonreigen
Zwei Episoden aus Lenau's Faust, S513a S514
LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A67015

'A rewarding collection, very well played and recorded' (*The Penguin Guide to Compact Discs*) 'Prueba evidente del absoluto dominio y comprensión musical que posee el intérprete de la obra del compositor húngaro' (*CD Compact, Spain*)



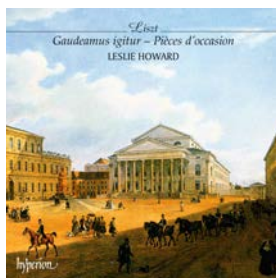
FRANZ LISZT (1811-1886)

Première Année de Pèlerinage – Suisse

Années de pèlerinage, première année – Suisse, S160:
Chapelle de Guillaume Tell; Au lac de Wallenstadt; Pastorale; Au bord d'une source; Orage; Vallée d'Obermann; Eglogue; Le mal du pays (Heimweh); Les cloches de Genève – Nocturne
Trois Morceaux suisses, S156a:
Ranz de vaches; Un soir dans la montagne; Ranz de chèvres
LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A67026

'In *Trois Morceaux suisses*, which he likens in his scholarly and informative notes to a garland of encores, he powers and swashbuckles his way through a wild assortment of exuberant obstacles' (*Gramophone*) 'Warmly recommended' (*Fanfare, USA*)



FRANZ LISZT (1811-1886)

Gaudeamus igitur – Pièces d'occasion

Gaudeamus igitur – Paraphrase, S240i; Una stella amica – Valzer, S551
La marche pour le sultan Abdul Médjid-Khan, S403
Seconda Mazurka di Tirindelli, variata da F. Liszt, S573a
Seconde Marche hongroise – Ungarischer Sturmarsch, S232
Nocturne, S191i; Festmarsch zur Säkulareife von Goethes Geburtstag, S227
Solovei 'Le rossignol', S249d; Galop russe, S478ii; Ballade No 2, S170a
Lyubila ya 'Romance', S577i; Gaudeamus igitur – Humoreske, S509
LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A67034

'Here's a winsome collection of chips from Liszt's workbench ... sound and notes are up to the high standard of the series too' (*Fanfare, USA*) 'This disc offers a little of everything, executed with aplomb and conviction by the champion of Liszt's piano music' (*Soundscape, Australia*)



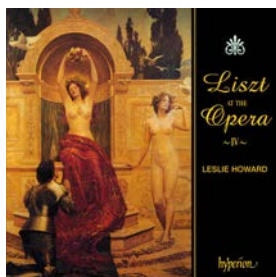
FRANZ LISZT (1811-1886)

The Recitations with pianoforte

Lenore, S346
Der traurige Mönch, S348
Helges Treue, S686
A holt költő szerelme (The Dead Poet's Love), S349
Slyepoi (The Blind Man), S350
WOLF KÄHLER, SANDOR ELÉSZ, YURI STEPANOV reciters
LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A67045

'A real curiosity and a valuable one' (*Gramophone*)



FRANZ LISZT (1811-1886)

Liszt at the Opera – IV

AUBER Tyrolean Melody from La fiancée, S385a; Tarentelle di bravura d'après la Tarentelle de La muette de Portici, S386iii; BELLINI Reminiscences des Puritains, S390i; I puritani – Introduction et Polonoise, S391; Sonnambula de Bellini – Grosse Concert-Fantasie, S393iii; DONIZETTI Reminiscences de Lucrezia Borgia – Grande fantasia sur des motifs favoris, S400; MEYERBEER Reminiscences des Huguenots – Grande fantasia dramatique, S412ii; MOZART Lied der zwei geharnischten Männer aus Mozarts Oper Die Zauberflöte, S634a; RAFF Andante finale und Marsch aus der Oper König Alfred, S421; VERDI Salve Maria! de Jérusalem – I Lombardi, S431i & S431ii; Finale de Don Carlos – Coro di festa e marcia funebre, S435; WAGNER Cheur des pèlerins aus der Oper Tannhäuser, S443ii; Am stillen Herd – Lied aus Richard Wagners Meistersinger, S448

LESLIE HOWARD piano, with PHILIP MOORE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A67101/2

'A major revelation of nineteenth-century ideas and techniques. There is musical nourishment here as well as entertainment' (*Gramophone*) 'A pair of discs to which I shall often return, marvelling at the brio that Leslie Howard unfailingly brings to this taxing music' (*Classic CD*)



FRANZ LISZT (1811-1886)

Deuxième Année de Pèlerinage

Années de pèlerinage, deuxième année – Italie, S161:
Sposazio; Il pensiero; Canzonetta del Salvator Rosa; Sonetto 47 del Petrarca; Sonetto 104 del Petrarca; Sonetto 123 del Petrarca
Venezia e Napoli – Supplément aux Années de Pèlerinage seconde volume, S162: Gondoliera; Canzone; Tarantella
Au bord d'une source, S160/4bis

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67107

'A familiar enough masterpiece yet typically spiced by Howard with some fascinating side-steps and discoveries' (*Gramophone*) 'This disc is studded with pleasures, even (especially in the Petrarch sonnets) with flashes of ecstasy. Fine sound too' (*Fanfare, USA*)



FRANZ LISZT (1811-1886)

The Early Beethoven Transcriptions

Symphony No 5 in C minor, S463a
Symphony No 6 in F major 'Pastoral', S463b
Symphony No 7 in A major, S463d; Adelaïde de Beethoven, S466i & S466ii;
Cadenza for the 1st movement of Beethoven's Piano Concerto No 3, S389a;
Marche funèbre de la Symphonie héroïque de L. van Beethoven – Partition de piano, S463e; Fantaisie über Motive aus Beethovens Ruinen von Athen, S388b;
Marche au supplice de la Sinfonie fantastique de Hector Berlioz, S470a

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67111/3

'One can only marvel at Leslie Howard's tireless advocacy of Liszt, and the way he constantly overcomes the multitude of technical obstacles in his path' (*Gramophone*) 'This early Beethoven collection finds Howard on top form. The notes which [he] writes to accompany each issue are erudite, witty, totally enthralling for Lisztians and pianophiles alike' (BBC Record Review) 'Titanic performances' (*Soundscape, Australia*)



FRANZ LISZT (1811-1886)

Rapsodie espagnole

Grosse Concert-Phantasie über spanische Weisen, S253

La romanesca, S252a/i

Rapsodie espagnole, S254

La romanesca, S252a/ii

Feuille morte – Élégie d'après Soriano, S428

Rondeau fantastique sur un thème espagnol 'El contrabandista', S252

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67145

'There's plenty in this nicely-planned recital that's on a par with the celebrated Rhapsody and undeserving of present neglect' (*Gramophone*) 'Howard is chef, artist, minstrel and matador in this Spanish spectacle. You will be delighted by the sense of spaciousness and clarity in the recorded sound, and your paella is guaranteed to be more flavoursome with this exotic accompaniment' (*Soundscape, Australia*)



FRANZ LISZT (1811-1886)

Meditations

Responsorien und Antiphonen, S30

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67161/2

'A mood and an atmosphere of devotion ... played with the appropriate restraint and dedication' (*Classic CD*) 'The detailed program book provides not only the texts and translations, but the original music of the plainchants as well' (*Fanfare, USA*)



FRANZ LISZT (1811-1886)

Litanies de Marie

Harmonies poétiques et religieuses, S172a

Prière d'un enfant à son réveil, S171c

Prélude 'Préludes et Harmonies poétiques et religieuses', S171d/1

Litanies de Marie, S171e

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67187

'Howard is a match for all that Liszt throws at his performers' (*Gramophone*) 'This is surely one of the most valuable of Leslie Howard's pioneering series, and all Lisztians should have it' (*The Penguin Guide to Compact Discs*) 'What Lisztian, indeed what pianophile, could resist this?' (*Classic CD*) 'Ce nouveau volume mérite une fois de plus notre respect' (*Repertoire, France*)



FRANZ LISZT (1811-1886)

The Complete Paganini Études

Grandes Études de Paganini, S141

Études d'exécution transcendante d'après Paganini, S140

Mazeppa, S138; Sprünge mit der Tremolo-Begleitung, S146/62

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67193

'[Howard] can play anything that Liszt wrote, it seems, and be as intelligent and sensitive' (*Classic CD*)



FRANZ LISZT (1811-1886)

Schubert and Weber Transcriptions

Fantasie (Wanderer) Opus 15 Franz Schubert (Instructiv-Ausgabe), S565a

Impromptu (Fr. Schubert) Op. 90, Nr. 2 (Instructiv-Ausgabe), S565b/1

Impromptu (Fr. Schubert) Op. 90, Nr. 3 (Instructiv-Ausgabe), S565b/2

Die Rose – Lied von Fr. Schubert, S556/bis

Jubelouvertüre von Carl Maria von Weber – Klavierpartitur, S576

Konzertstück 'C. M. v. Weber Op. 79', S576a

Carl Maria von Webers Polonaise brillante Op. 72, S455

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67203

'A very good pianist, who understands the Lisztian idiom and presents it with great effectiveness' (*American Record Guide*)



FRANZ LISZT (1811-1886)

Liszt at the Opera – V

AUBER Souvenir de La fiancée – Grande fantaisie sur La tyrolienne de l'opéra

La fiancée, S385iii; Tarantella di bravura d'après la Tarantelle de La muette de

Portici, S386i; BELLINI Fantaisie sur des motifs favoris de l'opéra La

sonnambula, S393ii; DONIZETTI Fantaisie sur des motifs de l'opéra Lucrezia

Borgia, S399a; HALÉVY Réminiscences de La juive, S409a; MEYERBEER

Réminiscences des Huguenots, S412i; PACINI Grande fantaisie sur des

thèmes de l'opéra Niobe, S419; ROSSINI Ouverture de l'opéra Guillaume Tell,

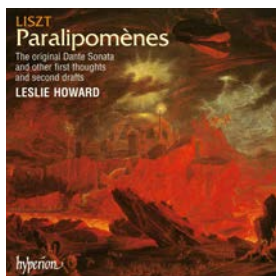
S552; WAGNER Einzug der Gäste auf Wartburg, S445/1; Festspiel und

Brautlied 'Aus Richard Wagners Lohengrin – I', S446/1i

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67231/2

'He plays here not only with his usual technical facility and understanding of the Lisztian idiom, but also with verve, wit, and an enjoyment that he conveys to the listener' (*American Record Guide*)



FRANZ LISZT (1811-1886)

Paralipomènes

The original Dante Sonata and other first thoughts and second drafts

Paralipomènes à la Divina Commedia, S158a; Sposalizio, S157a; Grand solo

de concert, S175a; Élégie pour piano seul, S534i; Romance oubliée, S527bis;

Prolégomènes à la Divina Commedia, S158b; Präludium und Fuge über das

Motiv B-A-C-H, S529i; Weihnachtsbaum, S185a; À la chapelle Sixtine –

Miserere d'Allegri et Ave verum de Mozart, S461i; Ungarische National-

Melodien 'In leichter Style bearbeitet', S243bis; Ungarische National-Melodie,

S242/13a; Après une lecture du Dante – Fantasia quasi Sonata, S158c

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67233/4

'A formidable achievement, splendidly recorded' (*The Penguin Guide to Compact Discs*) 'All the music on these two well-filled discs is recorded here for the first time. Absorbing for the scholar specialist' (*Classic CD*)



FRANZ LISZT (1811-1886)

Ungarischer Romanzero

Ungarischer Romanzero, S241a

Deux Marches dans le genre hongrois, S693

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67235

'These arrangements are quite elaborate and charming' (*Classic CD*)



FRANZ LISZT (1811-1886)

Music for Piano and Orchestra – 1

Piano Concerto No 1 in E flat major, S124; Fantasie über Motive aus Beethovens Ruinen von Athen, S122; Totentanz – Paraphrase über Dies irae, S126ii; Concerto for piano and strings in E minor 'Malediction', S121; Concerto in E flat, S125a Op posth.; Grand solo de concert, S365; C M von Webers Polonaise brillante, S367; LISZT/THALBERG/PIXIS/HERZ/CZERNY/CHOPIN Hexameron – Grandes Variations de bravoure sur la marche des Puritains de Bellini, S365a; BERLIOZ/LISZT Grande fantaisie symphonique, S120

LESLIE HOWARD piano

BUDAPEST SYMPHONY ORCHESTRA / KARL ANTON RICKENBACHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067401/2

'Exemplary, and superbly recorded' (*BBC Music Magazine*) 'Howard's dedication is clear in all his playing here, with clear, crisp articulation vividly caught in finely balanced sound' (*The Guardian*) 'Hyperion's production, as always, is superb. For the Lisztian, this is indispensable' (*Fanfare*, USA)



FRANZ LISZT (1811-1886)

Music for Piano and Orchestra – 2

Piano Concerto No 2 in A major, S125; De profundis – Psaume instrumental pour orchestre et piano principal, S121a; Totentanz – Phantasie für Pianoforte und Orchester 'De profundis version', S126i; Fantasie über ungarische Volksmelodien, S123; Concerto pathétique in E minor, S365b SCHUBERT Grosse Fantasie 'Wanderer', S366; WEBER Konzertstück in F minor, S367a; MENTER/TCHAIKOVSKY Ungarische Zigeunerweisen, S714

LESLIE HOWARD piano

BUDAPEST SYMPHONY ORCHESTRA / KARL ANTON RICKENBACHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067403/4

'Exemplary, and superbly recorded' (*BBC Music Magazine*) 'Howard's dedication is clear in all his playing here, with clear, crisp articulation vividly caught in finely balanced sound' (*The Guardian*) 'Hyperion's production, as always, is superb. For the Lisztian, this is indispensable' (*Fanfare*, USA)



FRANZ LISZT (1811-1886)

Liszt at the Opera – VI

AUBER Grande fantaisie sur la tyrolienne de La fiancée, S385i; BELLINI Fantaisie sur des motifs favoris de l'opéra La sonnambula, S393i; Réminiscences des Puritains, S390ii; DONIZETTI Valse à capriccio sur motifs de Lucia et Parisina, S401i; GLINKA Marche des Tcherkesses de l'opéra Rouslan et Loudmila, S406i; MERCADANTE Réminiscences de La Scala, S458; MEYERBEER Fantaisie dramatique sur les Huguenots, S412ii; VERDI Ernani – Première paraphrase de concert, S431a; WAGNER Ouverture zu Tannhäuser – Konzertparaphrase, S442; WEBER Fantaisie über Themen aus Webers Der Freischütz, S451

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067406/7

'A bombshell selection that promises to hold the listener for hours on end. One almost imagines the fire of Liszt himself at the keyboard. Another jewel in Hyperion's legendary series' (*The Sunday Times*)



FRANZ LISZT (1811-1886)

Grande Fantaisie de Bravoure sur La Clochette

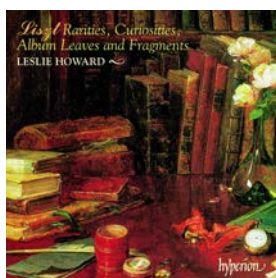
and other first thoughts and second drafts

Grande fantaisie di bravura sur La Clochette de Paganini, S420; Den Schutz-Engeln 'Angelus', S162a/1-4; Petite valse favorite, S212i; Valse mélancolique, S210; Mélodie polonaise, S249a; St François de Paule marchant sur les flots, S175/24bis; Vierter Mephisto-Walzer, S216b; Valse-Improptu, S213a; Valse mélancolique, S210a; Le lac de Wallenstein S156/2a bis; Den Cypressen der Villa d'Este, S162b; Variations sur Le Carnaval de Venise de Paganini, S700a; Hungaria – Poème symphonique No 9, S511e; Rákóczi-Marsch, S244b; Sunt lacrymae rerum, S162c/i; Zwei Stücken aus der heiligen Elisabeth, S693a; Troisième Valse oubliée, S215/3a; Grand galop chromatique, S219bis; Huldigungsmarsch, S228i; Grande fantaisie sur des thèmes de Paganini – [Variations sur] La clochette et Le Carnaval de Venise, S700i & S700ii; Historische ungarische Bildnisse, S205a

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067408/10

'Fascinating musicological discoveries gracefully presented' (*Classic CD*)



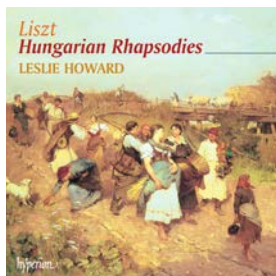
FRANZ LISZT (1811-1886)

Rarities, Curiosities, Album Leaves and Fragments

Orpheus, S511b; Mazeppa, S511c; Festkänge, S511d; Fantasie und Fuge von Bach, S463i; Mes jolies, S480/5bis; Liebeslied, S566a; Marche pour le Sultan Abdul Medjid-Khan, S403bis; Caritas nach Rossini, S552a/b; Il pensiero, S157b; Canzonetta del Salvatore Rosa, S157c; En mémoire de Maximilien I, S162d; Schnitterchor, S507a; Künstlerfestzug, S520i; La serenata e l'orgia, S422i; Introduction des Variations sur une marche du Siège de Corinthe, S421a; Morceau en fa majeur, S695; Fantasie über englische Themen, S694; Mazurka in F minor, S221a; Gaudeamus igitur, S240ii; Ragades hongroises, S244/2bis, 10bis, 15bis, 16i, 18i, 18ii; Mephisto-Polka, S217i; Valse, S210b; Ländler, S211a; Dumka, S249b; Air cosaque, S249c; Marche funèbre, S226a; Pásztor Lakodalmas, S405a; Einleitung und Coda zu Raffs Walzer, S551a; Einleitung und Coda zu Rubinstein's Walzer, S554a; Einleitung und Coda zu Smetanas Polka, S570a; Einleitung und Schlußakte zu Tausigs 3. Valse-Caprice, S571a; Dritter Mephisto-Walzer, S215a; Petite Valse 'Nachspiel zu den drei vergessenen Walzer', S695e; Grande Valse di bravura 'Le bal de Berne', S209 etc

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067414/7



FRANZ LISZT (1811-1886)

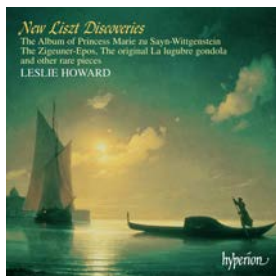
Hungarian Rhapsodies

Hungarian Rhapsodies, S244

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67418/9

'He homes in on the Hungarian melodies and evocations and locates the love and pride that Liszt lavished on them' (*BBC Music Magazine*) 'This splendid set represents a high artistic peak within Leslie Howard's distinguished survey' (*The Penguin Guide to Compact Discs*)



FRANZ LISZT (1811-1886)

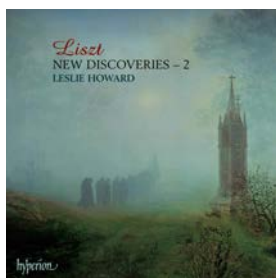
New Discoveries

Album-Leaf 'Freudvoll und leidvoll', S166n; Lilie, S166m/1; Hyrc, S166m/2; Mazurek, S166m/3; Krakowiak, S166m/4; Zigeuner-Epos, S695b; Célébre mélodie hongroise, S243a; Aux anges gardiens 'Den Schutz-Engeln', S162a/1bis; Sunt lacrymae rerum – in ungarischen Weise, S162c/ii; Postludium – Nachspiel – Sursum corda!, S162e; La lugubre gondola, S199a; Album-Leaf in F sharp minor, S163a/1; Album-Leaf in A major 'Friska', S166k; Album-Leaf in G major 'Dante-Symphony progression', S167f

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67346

'Lost treasures unearthed ... this invaluable disc crowns Leslie Howard's Herculean Liszt cycle' (*Gramophone*) 'Howard's interpretation ... displays irreproachable technical and digital mastery' (*American Record Guide*) 'Excellentlly played and recorded ... unmissable' (*Classic FM Magazine*) 'Comme toujours, Leslie Howard montre sa passion dans un texte de présentation enthousiaste et précis' (*Diapason, France*)



FRANZ LISZT (1811-1886)

New Discoveries – 2

Préludes et Harmonies poétiques et religieuses, S171d; Concerto sans orchestre, S524a; Album-Leaf 'Magyar in B flat minor', S164e/2; Ungarischer Marsch in B flat major, S229a; Pensées 'Nocturne', S168b; Album-Leaf in D major, S164h; Album-Leaf 'Preludio', S164j; Album-Leaf in A flat major, S166l; Album-Leaf, S167h; O lieb, so lang du lieben kannst!, S540b

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67455

'Leslie Howard is once again an ardent and reflective champion in both his playing and in his brilliantly informative essay; he also promises further discoveries. Hyperion's sound and presentation is immaculate as ever' (*Gramophone*) 'His stylistic understanding is always impeccable' (*BBC Music Magazine*) 'So we learn more about this extraordinary composer, thanks to that rare combination of Howard's scholarly musicianship ... and fearless keyboard technique, allied to the ongoing commitment of Hyperion Records – without which the entire musical world would be so much the poorer' (*International Record Review*)



FRANZ LISZT (1811-1886)

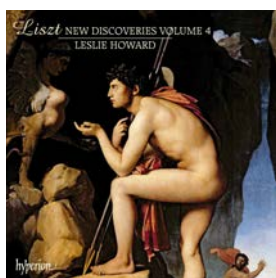
New Discoveries – 3

Romancero español, S695c; Zwei Stücke aus dem Oratorium Christus, S498c; Magnificat, S182a; Trois Chansons, S510a; Variations 'Tisztántúli szép léány', S384a; Lyubila ya de Wielhorsky – Romance, S577/bis & ter; Schlummerlied, S186/7a; Valse-Improptu, S213bis; Marche des pèlerins chantant la prière du soir de la Symphonie d'Harold [en Italie] composée par Berlioz, S473i; Einzug der Gäste auf Wartburg – Marsch aus Richard Wagners Tannhäuser, S445/1a; Wilde Jagd – Scherzo, S176a; Adagio non troppo, S151a; Cadenza, S695f; Album-Leaves: S141/6bis, S163a/2, d/ii, e, S164e/3, k, l, j, l/2, o, p, q, r/1, r/2, s, S167g, j, k, m, n, o, p, q, r, s, t, S170v

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67810

'As always, Howard's annotations reveal a high level of detective work, musical insight and scholarship without pedantry' (*Gramophone*) 'These CDs, the 98th and 99th in Leslie Howard's epic Liszt series, amount to something more than the latest necessary purchase for completists ... as ever, he beautifully allows the composer's spontaneous, improvisatory streak to speak as naturally as it likes, and needs to ... memo to fellow-Lisztians: don't hesitate' (*BBC Music Magazine*)



FRANZ LISZT (1811-1886)

New Discoveries – 4

Magyar Rapszodiák No 23 in C sharp minor 'Rêves et fantaisies', S242/23; Preludio funebre, S205b; La lugubre gondola, S199a/ii; Bülow-Marsch, S229b; Dem Andenken Petöfi, S195ii; Den Schutz-Engeln 'Angelus', S162a/i; Den Zypressen der Villa d'Este [I], S162b/1; Danse des sylphes de La damnation de Faust de Hector Berlioz, S474a; Maometto II de de Rossini 'Fantaisie', S421b; Largo en si mineur, S692p/1; Essai sur l'indifférence, S692p/2; Klavierstück in es-Moll, S692n; Kavallerie-Geschwindmarsch, S460; Album-Leaves 'Aus dem Mephisto-Walzer', S167m/2; 'Düsseldorf Preludio', S163f/2; 'Ave Maria', S164q; 'Dublin', S164r; 'An die Künstler I & II', S166t/1 & 2

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68247

Available Friday 28 September 2018



FRANZ LISZT (1811-1886)

The Complete Songs – 1

Kling leise, mein Lied, S301i; In Liebeslust, S318; Wie singt die Lerche schön, S312ii; Die stille Wasserrose, S321; Lieder aus Schillers Wilhelm Tell, S292i; Der Glückliche, S334; Angiolin dal biondo crin, S269iii; Tre sonetti di Petrarca, S270i; Bist du, S277ii; Es rauschen die Winde, S294i; Schwebte, schwebte, blaues Auge, S305ii; Im Rhein, im schönen Strome, S272i 'ossia

MATTHEW POLENZANI tenor

JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67782

'A tenor of the finest quality: a lyric voice, sweet and ingratiating, with the capacity to ring out excitingly, gloriously easy on high but with a perfectly adequate body to the tone in its middle and lower registers. He is firm and even, pleasingly expressive ... he sings with warmth, intelligence and conviction, matching the superb playing of his pianist Julius Drake' (*Gramophone*) 'Polenzani and Drake create performances that are at once thoughtful, richly atmospheric and never less than compelling' (*International Record Review*)



FRANZ LISZT (1811-1886)

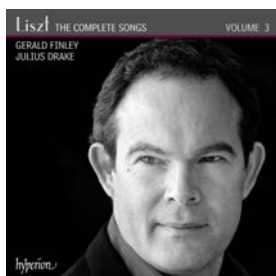
The Complete Songs – 2

Der du von dem Himmel bist, S291; Ihr Glocken von Marling, S328; Ein Fichtenbaum steht einsam, S309i; Vergiftet sind meine Lieder, S289ii; Freudvoll und leidvoll, S280ii; Die drei Zigeuner, S320i; Über allen Gipfeln ist Ruh', S306iii; J'ai perdu ma force et ma vie, S327; Jeanne d'Arc au bûcher, S293ii; Es war ein König in Thule, S278ii; Muttergottes-Strausslein zum Mai-Monate, S316; Und sprich, S329; Ihr Auge, S310ii; Im Rhein, im schönen Strome, S272ii; Es muss ein Wunderbares sein, S314; La perla, S326ii; Der du von dem Himmel bist, S279iii

ANGELIKA KIRCHSCHLAGER mezzo-soprano, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67934

'Finding a wide palette of colours within her naturally warm mezzo, Kirchschlager is in her element ... this recital should open many ears to the richness and variety of Liszt's songs. Recording and presentation are first-class' (*Gramophone*) 'The more one hears of Liszt's songs, the more one wonders why they have been so rarely performed ... Kirchschlager's rich, resonant mezzo finds beauties everywhere on this disc, from heights of drama to intimacies of reflection, and at every turn Drake is with her' (*BBC Music Magazine*)



FRANZ LISZT (1811-1886)

The Complete Songs – 3

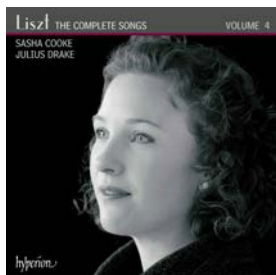
Morgens steh' ich auf und frage, S290iii; Ein Fichtenbaum steht einsam, S309i; Anfangs wollt' ich fast verzagen, S311iv; Weimars Toten, S303; Wer nie sein Brot mit Tränen ass, S297ii; Tre sonetti di Petrarca, S270ii; Die Fischerstochter, S325; Und wir dachten der Toten, S338; Die Vätergruft, S281ii; Gastibelza (Bolero), S286; La tombe et la rose, S285; Le vieux vagabond, S304; Go not, happy day, S335

GERALD FINLEY baritone, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67956

'The ever-rewarding song partnership of Gerald Finley and Julius Drake are persuasive advocates across the whole spectrum of Lisztian styles' (*Gramophone*) 'In excellent sound the whole adds up to a delightful sequence of discoveries' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



FRANZ LISZT (1811-1886)

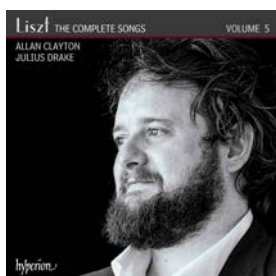
The Complete Songs – 4

Des Tages laute Stimmen schweigen, S337; Lasst mich ruhen, S317; Was Liebe sei, S288 (three settings); Verlassen, S336; Einst, S332; Ich scheide, S319ii; Die Lorelei, S273ii; Wer nie sein Brot mit Tränen ass, S297i; Mignons Lied, S275ii; Sei still, S330; Wieder möcht' ich dir begegnen, S322; Blume und Duft, S324ii; Die tote Nachtigall, S291ii; Il m'aimait tant!, S271; Gebet, S331

SASHA COOKE mezzo-soprano, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68117

'The way she encompasses small gradations in volume over a relatively narrow dynamic range impresses, while Drake makes every chord and phrase shiver with meaning' (*Gramophone*) 'Liszt's songs get masterful attention ... Cooke and Drake lavish sympathy and understanding on these challenging exemplars of Liszt's austere, introverted and prophetic late style' (*The Washington Post*) 'Here the choice falls on the American mezzo Sasha Cooke, whose even, expressive voice is equal to all technical demands and rises to tremendous intensity' (*BBC Music Magazine*)



FRANZ LISZT (1811-1886)

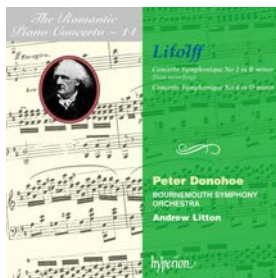
The Complete Songs – 5

Freudvoll und leidvoll, S280ii/ii; Die Lorelei, S273iv; Über allen Gipfeln ist Ruh', S306i; Jugendglück, S323; Du bist wie eine Blume, S287ii; Die Zelle in Nonnenwerth, S274iii; An Edlitham, S333; Oh! quand je dors, S282i; Comment, disaient-ils, S276i; Enfant, si j'étais roi, S283i; S'il est un charmant gazon, S284i; Ich liebe dich, S315; Morgens steh' ich auf und frage, S290i; Ich möchte hingehn, S296ii; Hohe Liebe, S307; Gestorben war ich, S308; O lieb, so lang du lieben kannst, S298ii

ALLAN CLAYTON tenor, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68179

Available Friday 2 November 2018



HENRY CHARLES LITOLFF (1818-1891)

Concertos Symphoniques Nos 2 & 4

Concerto Symphonique No 2 in B minor, Op 22

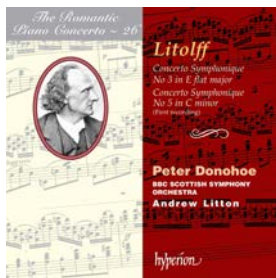
Concerto Symphonique No 4 in D minor, Op 102

PETER DONOHOE piano

BOURNEMOUTH SYMPHONY ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66889

'Magical playing ... the music is irresistibly melodious, inventive and dazzlingly virtuosic. Donohoe throws off the technical pyrotechnics with insouciance. A fine recording only enhances the joys of this entertaining music and Donohoe's exhilarating performance' (*The Sunday Times*) 'Recording and presentation are first class' (*Gramophone*) 'Donohoe and Litton rise to the occasion magnificently with panache and poetry in equal measure ... for the fourteenth time in this historically important series of recordings we can raise our hats and say "Thank you, Hyperion"' (*Classic CD*) 'This entertaining Hyperion CD is one of the year's surprises and very much worth having' (*The Penguin Guide to Compact Discs*)



HENRY CHARLES LITOLFF (1818-1891)

Concerto Symphoniques Nos 3 & 5

Concerto Symphonique No 3 in E flat 'National Hollandais', Op 45

Concerto Symphonique No 5 in C minor, Op 123

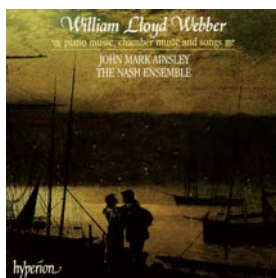
PETER DONOHOE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67210

'Few pianists of any nationality could approach, let alone top, Peter Donohoe's blistering virtuosity in these works. This is an invaluable issue for lovers of intriguing repertoire and piano-playing of pulverising mastery' (*Gramophone*) 'Peter Donohoe ... is the ideal man for such music, while the BBCSSO under Andrew Litton offers razor-sharp support. A wonderfully clear recording' (*BBC Music Magazine*) 'Donohoe's pianism is ideally suited to this music, calling as it does for a brilliant, incisive tone, a dazzling leggiero touch and rhythmic punch ... dash out and buy the disc forthwith' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



WILLIAM LLOYD WEBBER (1914-1982)

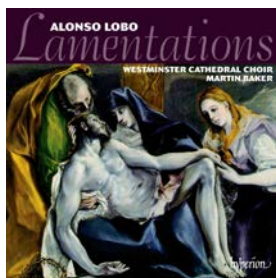
Piano music, chamber music & songs

Three Spring Miniatures; A Song for the Morning; Mulberry Cottage (from Country Impressions); Sonatina; The Gardens at Eastwell (A Late Summer Impression); Air and Variations; Frensham Pond (from Country Impressions); Fantasy Trio; Over the Bridge; How do I love thee?; To the Wicklow Hills The Call of the Morning; The Forest of Wild Thyme; Sun-Gold; Love, like a drop of dew; I looked out into the morning

THE NASH ENSEMBLE, JOHN MARK AINSLEY tenor, IAN BROWN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67008

'These modest miniatures reveal a composer who was able, not only to invent memorable ideas, but to do some artful things with them. Conspicuously Ireland-like titles such as Frensham Pond evoke a summery idyllic mood. The eight songs, beautifully delivered by John Mark Ainsley, are likewise warm romantic visions of bliss' (*The Sunday Times*)



ALONSO LOBO (1555-1617)

Lamentations

Lamentations; Missa Maria Magdalene

Regina caeli; O quam suavis est, Domine

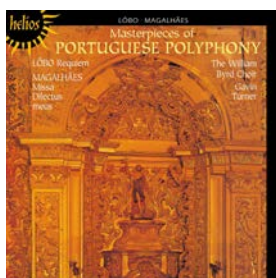
FRANCISCO GUERRERO (1528-1599) Maria Magdalene et altera Maria

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68106

'Nothing ... will prepare listeners for the beauty of Lobo's Lamentations' (*Gramophone*) 'A convincing introduction to a neglected composer' (*BBC Music Magazine*) 'An exquisitely sung, serenely contemplative performance' (*The Observer*)

GRAMOPHONE CRITICS' CHOICE



DUARTE LÔBO (c1565-1646)

Requiem

Missa pro defunctis (for eight voices); Audivi vocem de caelo

FILIFE DE MAGALHÃES Missa Dilectus meus; Commissa mea pavesco

THE WILLIAM BYRD CHOIR / GAVIN TURNER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55138

'Gorgeous' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE



PIETRO LOCATELLI (1695-1764)

L'Arte del Violino

L'Arte del Violino, 12 Concerti per violino con 24 Capricci ad libitum, Op 3

ELIZABETH WALLFISCH violin

THE RAGLAN BAROQUE PLAYERS / NICHOLAS KRAEMER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44391/3

'Elizabeth Wallfisch ... meets Locatelli's formidable challenges with splendid brio ... she imparts a lilting gaiety to the music and negotiates the Capriccios with breathtaking finesse. All lovers of Baroque violin will want this release, but its cache of bright, lively music and brilliant playing deserves the widest audience' (*BBC Music Magazine Top 1000 CDs Guide*) 'Music-making of a quite outstanding order ... a stylish marriage of virtuosity and musicality ... breathtaking skill and finesse. Superbly recorded and beautifully presented' (*CDReview*) 'Recommended without reservation. Thrilling virtuosity and thoroughly entertaining music' (*Classic CD*) 'A revelation ... recommended unreservedly' (*Radio Telefís Éireann*)

BBC MUSIC MAGAZINE BEST OF THE YEAR

CANNES CLASSIQUE AWARD



PIETRO LOCATELLI (1695-1764)

Concerti Grossi, Op 1

Concerto Grosso No 1 in F major; Concerto Grosso No 2 in C minor
Concerto Grosso No 3 in B flat major; Concerto Grosso No 4 in E minor
Concerto Grosso No 5 in D major; Concerto Grosso No 6 in C minor
Concerto Grosso No 7 in F major; Concerto Grosso No 8 in F minor
Concerto Grosso No 9 in D major; Concerto Grosso No 10 in C major
Concerto Grosso No 11 in C minor; Concerto Grosso No 12 in G minor

ELIZABETH WALLFISCH violin

THE RAGLAN BAROQUE PLAYERS / NICHOLAS KRAEMER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22066

'Glorious ... stunning performances ... a marvellous release by any standards' (*Classic CD*)
'I cannot imagine more persuasive performances than these' (*BBC Music Magazine*)



PIETRO LOCATELLI (1695-1764)

Introduzioni & Concerti, Op 4

VI Introduzioni teatrali; VI Concerti

ELIZABETH WALLFISCH violin, THE RAGLAN BAROQUE PLAYERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22064

'Given these excellent performances I've a hunch that Locatelli has a fighting chance to make the composers' Premier League' (*Classic CD*) 'The Raglan Baroque Players and Elizabeth Wallfisch are doing great service to the music of Locatelli. This excellent band ... seem to revel in the fertile invention and sheer ebullience of the music, making it spring to life from the printed page. I found myself effortlessly carried along by the exuberance of Wallfisch's direction and the lively response of the players' (*BBC Music Magazine*) 'Locatelli's many strengths are well displayed in this latest offering from his leading contemporary advocate ... spectacular effects and beautiful, almost classical, cantabile melodies. Wallfisch and her Raglan colleagues play with imagination, flair and technical precision and they are well served by a beautifully atmospheric acoustic' (*Soundscape*, Australia) 'There is simply no better introduction to the music of Locatelli than [this] superbly invigorating collection' (*The Penguin Guide to Compact Discs*)



PIETRO LOCATELLI (1695-1764)

Sonatas, Op 8

X Sonate, VI a violino solo e basso e IV a tre

THE LOCATELLI TRIO with RACHEL ISSERLIS violin

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22057

'This is amazing violin playing of a kind of virtuosity I do not recall hearing from a period-instrument player ... no one who admires good violin playing will want to miss Elizabeth Wallfisch's crisp, rhythmic playing, her precise articulation or her impeccable intonation, or indeed her general command of the style and expressive content of this music' (*Gramophone*) 'Les timbres rayonnants et les phrases soignées d'Elizabeth Wallfisch et Rachel Isserlis réchauffent et enveloppent' (*Diapason*, France)



MATTHEW LOCKE (c1621-1677)

'The Broken Consort'

The Broken Consort – Part 1 (1661)

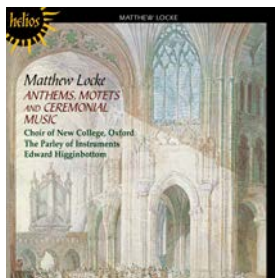
Duos for Two Bass Viols (1652)

Fantasia and Corant in D minor (1665)

THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55255

'This disc is delicious' (*American Record Guide*) 'An irresistible program, especially in performances as vigorous and bracing as Holman's' (*Fanfare*, USA) 'Essential listening for anyone interested in 17th-century chamber music' (*Goldberg*) 'Authoritative performances of some very important chamber music for strings ... there is no doubting [Locke's] mastery and his greatness. This recording should find him the audience he richly merits' (*Early Music Review*)



MATTHEW LOCKE (c1621-1677)

Anthems, motets and ceremonial music

Descende caelo cincta sororibus ('The Oxford Ode')
How doth the city sit solitary; Super flumina Babylonis
O be joyful in the Lord, all ye lands
Audi, Domine, clamantes ad te
Lord, let me know mine end
Jesu, auctor clementie
Be thou exalted, Lord

CHOIR OF NEW COLLEGE, OXFORD

THE PARLEY OF INSTRUMENTS / EDWARD HIGGINBOTTOM

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55250

'Stylishly performed and intelligently directed' (*Early Music*)

'La interpretación es excelente' (*Scherzo, Spain*)



CARL LOEWE (1796-1869)

Songs & Ballads

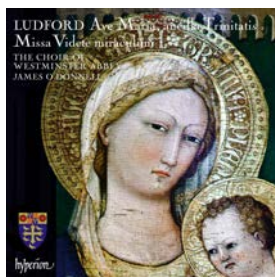
Edward, Op 1/1; Tom der Reimer, Op 135a; Erikönig, Op 1/3; Herr Olf, Op 2/2; Über allen Gipfeln ist Ruh', Op 9 Book I/3a; Der du von dem Himmel bist, Op 9 Book I/3b; Graf Eberstein, Op 9 Book VI/5; Lynceus, der Thürmer, auf Fausts Sternwarte singend, Op 9 Book VIII/3; Süßes Begräbnis, Op 62 Book I/4; Hinkende Jamben, Op 62 Book I/5; Die wandelnde Glocke, Op 20/3; Im Vorübergehen, Op 81/1; Der Pilgrim vor St Just, Op 99/3; Odins Meeresritt, oder Der Schmied auf Helgoland, Op 118; Die Uhr, Op 123/3; Der Wirthin Tochterlein, Op 1/2; Meeresleuchten, Op 145/1; Im Sturme, Op 145/3; Heimlichkeit, Op 145/4; Reiterlied, Op 145/5

FLORIAN BOESCH baritone, ROGER VIGNOLES piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD67866

'There is no better introduction to this great song composer; there are scarcely any more perfect song recitals on disc' (*Classical Music*) 'I cannot praise it too highly. Florian Boesch has a warmly attractive baritone voice and his diction is first class, as is his response to the word meanings' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



NICHOLAS LUDFORD (c1490-1557)

Missa Videte miraculum

Missa Videte miraculum

Ave Maria, ancilla Trinitatis; Hac clara die turma

Ninefold Kyrie; Alleluia. Ora pro nobis

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD668192

'James O'Donnell and the Westminster singers really understand this music and make a fine case for Ludford being a true (if neglected) master of polyphony ... their greatest skill is shown in their handling of the intricacies of the Videte mass, with its ecstatic running exchanges at 'Domine Deus' in the Gloria and the ethereal visions of the Agnus Dei' (*BBC Music Magazine*) 'O'Donnell encourages really graceful long-arched phrases from his trebles and maintains an overall more consistent tone [in the Mass]. The finest singing on this disc, however, is undoubtedly *Ave Maria, ancilla Trinitatis*: an exceptional work and a superb performance. The choir are heard at their finest in the more impassioned moments, of which this votive antiphon offers many' (*Gramophone*)



PAWEŁ ŁUKASZEWSKI (b1968)

Via Crucis

Via Crucis

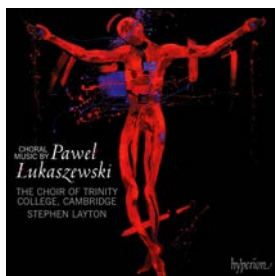
IESTYN DAVIES countertenor, ALLAN CLAYTON tenor

ANDREW FOSTER-WILLIAMS baritone, ROGER ALLAM narrator

POLYPHONY, BRITTEN SINFONIA / STEPHEN LAYTON

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD67724

'The purity of sound achieved by Polyphony's sopranos and countertenor Iestyn Davies is notable, so too is Roger Allam's sonorous narration' (*BBC Music Magazine*) 'A composer with a profound understanding of the technical and emotional range of the human voice ... this string of moments, by turns bright and oppressively dark, dramatic and reflective, receives a performance of the very deepest conviction by Polyphony and the Britten Sinfonia under Stephen Layton, and the recorded sound is wonderful' (*Gramophone*) 'This eminently accessible oratorio, whose impact is unquestionable ... the piece is delivered with passionate, almost frightening intensity. From Polyphony under Stephen Layton's inspired direction one expects no less ... his three vocal soloists are admirable too' (*International Record Review*)



PAWEŁ ŁUKASZEWSKI (b1968)

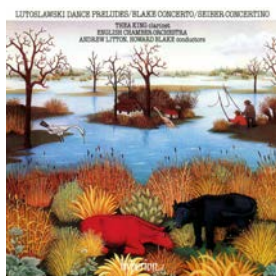
Choral Music

O Antiphons; Psalmus 102; Beatus vir, Sanctus Antonius; Memento mei, Domine; Crucem tuam adoramus, Domine; Beatus vir, Sanctus Martinus; Ave Maria; Beatus vir, Sanctus Paulus

TRINITY COLLEGE CHOIR CAMBRIDGE / STEPHEN LAYTON

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD67639

'Stephen Layton conjures magical and sophisticated performances from the Choir of Trinity College, Cambridge, and I imagine that the composer must be in seventh heaven' (*International Record Review*) 'This is a lovely disc of enchanting choral music ... only the hardest of musical hearts will remain unmelted by such committed interpretations ... here is a composer who really is a true master of the art of a capella writing. In saying that it has been difficult to draw this CD out of my player, so frequently have I returned to it, I can offer no higher praise' (*Gramophone*) 'Layton's affinity with this radiant, accessible music is clear as he guides the Trinity College Choir, which sings with passion and purity throughout the programme' (*BBC Music Magazine*)



WITOLD LUTOSŁAWSKI (1913-1994)

Dance preludes

Dance preludes

SEIBER Concertino for clarinet and string orchestra

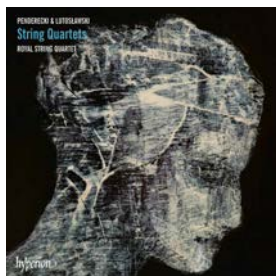
BLAKE Clarinet Concerto

DAME THEA KING clarinet

ENGLISH CHAMBER ORCHESTRA / ANDREW LITTON, HOWARD BLAKE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66215

'Three fine performances, well captured by Hyperion' (*International Record Review*) 'Miss King delivers the goods, technically and musically, making an easy, open creamy sound' (*Fanfare*, USA)



WITOLD LUTOSŁAWSKI (1913-1994)

String Quartet

String Quartet

PENDERECKI String Quartet No 1; String Quartet No 2

String Quartet No 3 'Leaves of an unwritten diary'

ROYAL STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67943

'Powerfully dramatic and moving' (*The Daily Telegraph*) 'Fine, natural engineering lets the music, and these mind-blowing performances, speak for themselves' (*International Record Review*) 'With its warm, generous sound, and its performances of emotional depth and searing intensity, this is an extremely fine disc' (*The Strad*) 'Whatever this music's challenges ... the Royal String Quartet meet them head on ... spacious and immediate sound, along with informative booklet notes: those for whom the present coupling appeals should not hesitate' (*Gramophone*) 'The Royal String Quartet, with a detailed, clear recording, give Penderecki's First Quartet a natural precision and direction ... packs emotional punch. This is great chamber music' (*BBC Music Magazine*)



SERGEI LYAPUNOV (1859-1924)

Piano Concertos & Rhapsody on Ukrainian Themes

Piano Concerto No 1 in E flat minor, Op 4

Piano Concerto No 2 in E major, Op 38

Rhapsody on Ukrainian Themes, Op 28

HAMISH MILNE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINNS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67326

'A disc as beautiful as it is comprehensive' (*Gramophone*) 'Yet another programme that makes incomprehensible the narrow choice of 19th-century piano concertos heard in our concert halls today' (*BBC Music Magazine*) 'Russian melodic flavour, colourful orchestration and sonorous piano writing is present in abundance throughout this very welcome release ... the combination of Lyapunov's complete piano-and-orchestra output on one disc, in excellent performances and superb recorded sound, make a favourable recommendation mandatory' (*International Record Review*)



HAMISH MacCUNN (1868-1916)

Land of the Mountain and the Flood

Land of the Mountain and the Flood, Op 3

The Ship o' the Fiend, Op 5; The Dowie Dens o' Yarrow, Op 6

Jeannie Deans – Excerpts

The Lay of the Last Minstrel

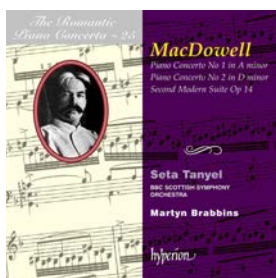
JANICE WATSON, LISA MILNE soprano, JAMIE MacDOUGALL tenor

PETER SIDHOM, STEPHEN GADD bass, SCOTTISH OPERA CHORUS

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINNS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66815

'Yet again Hyperion successfully rediscovers one of our neglected Victorian composers ... admirers of Hyperion's earlier efforts need not hesitate to buy this' (*Classic CD*) 'Another consistently, thoroughly enjoyable Hyperion disc of discovery. The sound is demonstration class, with a floorboard-cracking bass end' (*BBC Music Magazine* Top 1000 CDs Guide)



EDWARD MacDOWELL (1860-1908)

Piano Concertos

Piano Concerto No 1 in A minor, Op 15

Piano Concerto No 2 in D minor, Op 23

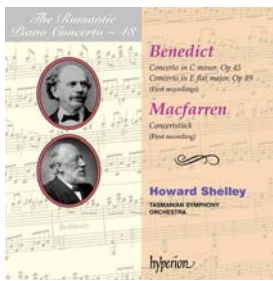
Second Modern Suite, Op 14 for solo piano

SETA TANYEL piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINNS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67165

'Vol 25 in this Hyperion series deserves to become a best-seller' (*Hi-Fi News*) 'The piano writing exudes scintillation and brilliance and seems custom-made for Seta Tanyel's lush, colourful sonority and effortless leggiero fingerwork' (*International Record Review*) 'Technically impeccable ... vivid and well produced' (*Gramophone*) '[Tanyel] can totally identify with this kind of post-Lisztian lyric bravura style' (*BBC Music Magazine*) 'The Piano Concerto No 2 is a barnstorming, big-hearted, tune-filled warhorse of a piece that audiences would love if they heard it' (*Punch*) 'A distinguished addition to the catalog ... a winner. Strongly recommended' (*Fanfare*, USA)



WALTER MACFARREN (1826-1905)

Concertstück

Concertstück in E minor

JULIUS BENEDICT Piano Concerto in C minor, Op 45

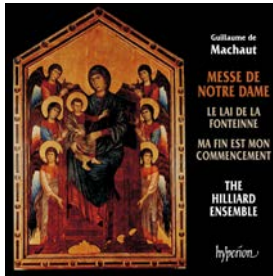
Piano Concerto in E flat major, Op 89

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67720

'Pianophiles and collectors of rarities will gravitate to this beautifully performed disc. It's a tour-de-force of pianism-plus-directing from Howard Shelley (*Classic FM Magazine*) 'Howard Shelley, conducting from the keyboard, produces blistering accounts of the solo parts, and his Tasmanians play their hearts out. The recorded sound is fine, too. Recommended with every enthusiasm: 70 minutes of unalloyed pleasure' (*International Record Review*) 'Shelley is a beguiling player ... fresh, fluent, lucid, suave and never tempted to oversell' (*The Sunday Times*)



GUILLAUME DE MACHAUT (c1300-1377)

The Machaut Mass

Messe de Notre Dame

Ma fin est mon commencement

Le Lai de la Fonteinne

THE HILLIARD ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66358

'It should be no surprise that this is a real winner' (*Fantare, USA*)

'Superbly recorded ... very impressive indeed' (*The Penguin Guide to Compact Discs*)



GUILLAUME DE MACHAUT (c1300-1377)

Songs from Le Voir Dit

Plourés dames; Dame, se vous n'avez aperçeu; Ne que on porroit
Sans cuer dolens; Longuement me sui tenus 'Le lay de Bon Esperance'
Dis et sept, cinq; Puis qu'en oubli
Quant Theseus / Ne quier veoir; Se pour ce mui

THE ORLANDO CONSORT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67727

'A project for which Machaut fans have been waiting for a long time ... this is an important and rewarding album that any lover of Medieval music will want to own' (*International Record Review*) 'Le Voir Dit is considered the masterpiece of the 14th-century French poet and composer Guillaume de Machaut. Whether or not it is a 'true' or autobiographically accurate tale, as the title implies, the nine songs embedded in Machaut's anthology of verse and music speak plaintively and in a personal way of the pains and pleasures of love. Hauntingly and melliflously sung by the four (but sometimes solo) voices of The Orlando Consort, this music still sounds as flavoursome as it must have done 650 years ago' (*The Daily Telegraph*)



GUILLAUME DE MACHAUT (c1300-1377)

The dart of love

Il m'est avis qu'il n'est dons de nature; Se vous n'estes pour mon guerredon
nee; Quant en moy / Amour et biauté parfaite / Amara valde; S'Amours ne fait
par sa grace adoucir; Phytton, le merveilleux serpent; Ay mi, dame de valour;
Lasse! comment oublieray / Se j'aim mon loial amy / Pour quoy me bat mes
maris?; Pour ce que tous mes chans fais; Helas, tant ay douleur et peinne; Sans
cuer, m'en vois / Amis dolens / Dame, par vous; Dame, je sui cils / Fins cuers
dous / Fins cuers dous; Rose, lis, printemps, verdure
DENIS LE GRANT (d1352) Se je chant mains que ne suelh

THE ORLANDO CONSORT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68008

'The artistic merits of The Orlando Consort are legendary, and these four male singers deliver performances of great beauty and expressiveness ... full of elegant fluency, verve, and nuanced inflection' (*American Record Guide*) 'Fluently and sweetly performed' (*BBC Music Magazine*)



GUILLAUME DE MACHAUT (c1300-1377)

A burning heart

Hé, dame de vaillance; Cinc, un, trespas; Tous corps / De souspirant / Suspiro
Helas, pour quoy se demente et complaint; Esperance qui m'assuère
Pas de tor en thies pais; Se mesdisans en acort
Une viere en cuer ma dame maint; Tuit mi penser; Plus dure que un dyamant
Vos dous resgars, douce dame, m'a mort; Se je me pleign je n'en puis mais
Aucune gent / Qui plus aime / Fiat voluntas tua

THE ORLANDO CONSORT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68103

'An approach that is attractive, suave and measured' (*BBC Music Magazine*) '[A] very impressive recital' (*Gramophone*) 'An excellent starting point for exploring Machaut's secular music. Whichever you start with, be prepared to want the others' (*MusicWeb International*)



GUILLAUME DE MACHAUT (c1300-1377)

Sovereign Beauty

Tres bonne et belle; Foy porter; Dame, ne regardés pas
J'ay tant / Lassel! Je sui / Ego moriar pro te; Se quanque Amours
Dame, a qui; De desconfort; Quant j'ay l'espart; Comment qu'a moy lonteinne
De Bon Espoir / Puis que la douce / Speravi
Un lay de consolation 'Pour ce que plus proprement'

THE ORLANDO CONSORT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68134

'If I hear a finer recording of 14th-century music this year I'll be very surprised' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



GUILLAUME DE MACHAUT (c1300-1377)

Fortune's Child

Gais et jolis; Dous amis, oy mon complaint; Dame, je vueil endurer
Trop plus est bele / Biauté paree de valour / Je ne sui mie
Douce dame, tant com vivray; Dou mal qui m'a longuement
Comment puet on miex ses maus dire; Dame, vostre dous viaire
Hé! Mors! / Fine Amour / Quare non sum mortuus; Dame, mon cuer enportez
Riches d'amour; Helas! pour quoy virent / Corde mesto / Libera me
Puis que ma dolour agree; Honte, paour, doubtance

THE ORLANDO CONSORT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68195

'As we have come to expect with this group, the performances are eminently professional and poised ... sung with purity and precision' (*BBC Music Magazine*) 'The programming of this series is deeply impressive' (*Gramophone*) 'An especially rewarding experience ... excellent recorded sound' (*Classical Source*)



GUILLAUME DE MACHAUT (c1300-1377)

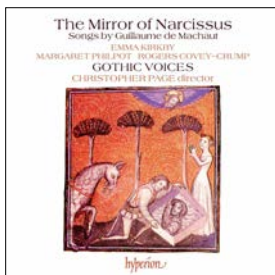
The gentle physician

S'onques dolereusement 'Le lay de confort'; De Fortune (3vv & 4vv versions)
De bonté, de valour; J'aim miex languir; Quant ma dame; Je vivroie liement
Helas! et comment aroie; Dame, comment qu'amez
Maugré mon cuer / De ma dolour / Quia amore langueo

THE ORLANDO CONSORT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68206

Available Friday 28 September 2018



GUILLAUME DE MACHAUT (c1300-1377)

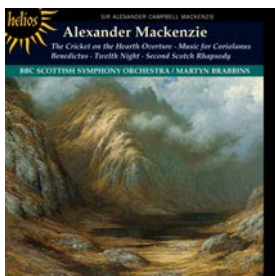
The Mirror of Narcissus

Dame, de qui toute ma joie vient; Foy porter; Dame, je sui cilz
Tuit mi penser; Dame, mon cuer; Dame, a qui; Biauté qui toutes autres pere
Je vivroie liement; Rose, liz, printemps; Amours me fait desirer
Douce dame jolie; Inviolata genitrix; Dame, a vous sans retollir
GOTHIC VOICES / CHRISTOPHER PAGE, EMMA KIRKBY soprano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68087

'This is an exceptionally fine and important record. It makes Machaut's music sound more consistently pleasing and acceptable to a wider public than any to date ... outstanding' (*Gramophone*) 'Superb' (*BBC Record Review*) 'Une version exceptionnelle de beauté' (*Harmonie, France*)

GRAMOPHONE CRITICS' CHOICE



SIR ALEXANDER MACKENZIE (1847-1935)

Orchestral Music

The Cricket on the Hearth, Op 62
Twelfth Night, Op 40
Benedictus, Op 37 No 3
Burns 'Second Scotch Rhapsody', Op 24
Coriolanus, Op 61

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55395

'Another hugely enjoyable Hyperion rescue-act ... all told, a delightful release' (*Gramophone*) '[A] splendid disc. The performances ... are exemplary, giving Mackenzie's music the best possible opportunity to speak for itself' (*The Times*) 'Full of panache, wit and good tunes. This deserves to be one of the great orchestral records of the year' (*Classic CD*) 'A recording like this practically recommends itself – a feast for the ear and the soul, not to be missed under any circumstances' (*American Record Guide*)

GRAMOPHONE CRITICS' CHOICE



SIR ALEXANDER MACKENZIE (1847-1935)

Violin Concerto & Pibroch Suite

Violin Concerto in C sharp minor, Op 32

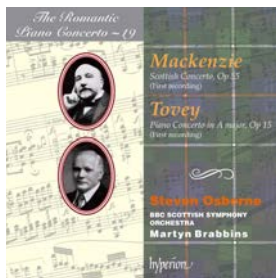
Pibroch – Suite for violin and orchestra, Op 42

MALCOLM STEWART violin

ROYAL SCOTTISH NATIONAL ORCHESTRA /
VERNON HANDLEY, DAVID DAVIES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55343

'As lovely and satisfying a concerto as I've been introduced to in a long while' (*American Record Guide*)
'Stewart is the real red-blooded article, with a big sound and a bow that travels across the strings so fast that it must look like a blur in the concert hall. But not a single note is blurred or slighted here' (*Fanfare*, USA)
'With fine music, finely performed, at bargain price, offering the chance to experience for oneself one of the earlier influences on Elgar, what more is there to say?' (*Elgar Society Journal*)



SIR ALEXANDER MACKENZIE (1847-1935)

Scottish Concerto

Scottish Concerto, Op 55

TOVEY Piano Concerto in A major, Op 15

STEVEN OSBORNE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67023

'Another hugely enjoyable release of Scottish music from Hyperion' (*The Scotsman*) 'A super disc' (*Gramophone*) 'What a bonanza this Hyperion offering is! If you fancy piano concertos you'll find plenty in these two neglected specimens to challenge and enchant you' (*Fanfare*, USA) 'A marvellous and magnificent disc' (*Hi-Fi News*) 'A fascinating release. The whole enterprise could hardly wish for a more eloquent or dashingly persuasive exponent than Steven Osborne, who clearly believes in every note' (*Piano International*)

BBC MUSIC MAGAZINE BEST OF THE YEAR
GRAMOPHONE CRITICS' CHOICE



SIR JAMES MacMILLAN (b1959)

String Quartets

Visions of a November Spring (String Quartet No 1)

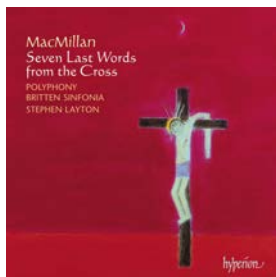
Why is this night different? (String Quartet No 2)

String Quartet No 3

ROYAL STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68196

Available Friday 27 July 2018



SIR JAMES MacMILLAN (b1959)

Seven Last Words from the Cross

Seven Last Words from the Cross

On the Annunciation of the Blessed Virgin; Te Deum

JAMES VIVIAN organ, BRITTEN SINFONIA, POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67460

'An intense, deeply felt interpretation, full of beautiful and affecting singing, with all the elements – string orchestra, featured violin, choir and soloists – nicely balanced ... as ever, MacMillan incorporates all his allusions, including those to Scottish traditional music, into an utterly individual style. The performance confirms Polyphony's place in the front rank of choirs' (*Gramophone*) 'This splendid new performance from Polyphony also conveys dignity, and a sense (hard to explain) that the suffering is, in some mysterious way, redemptive. Easier to quantify, the singing is also remarkably secure technically, the ensemble near perfect. Beautiful, powerful playing too from the Britten Sinfonia' (*BBC Music Magazine*) 'MacMillan has a tremendous gift for making the simple resonate; the 2001 Te Deum, a first recording, shows he also knows just how to freshen an ageing choral tradition. Some fantastic singing here; and glorious music' (*The Times*)



SIR JAMES MacMILLAN (b1959)

Choral Music

Jubilate Deo; Tremunt videntes angeli; Give me justice

The Lamb has come for us from the House of David; ... here in hiding ...

Serenity; Magnificat & Nunc dimittis; On Love

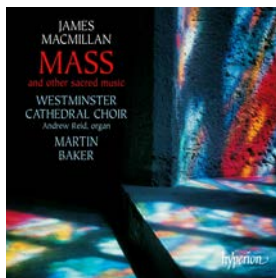
Le tombeau de Georges Rouault (solo organ)

JONATHAN VAUGHN organ

WELLS CATHEDRAL CHOIR / MATTHEW OWENS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67867

'Wells Cathedral Choir gives a compelling survey of choral pieces by one of Britain's most important composers ... MacMillan's musical voice remains breathtakingly distinctive and true. This disc is a worthy recorded tribute to a truly significant figure in contemporary music. Highly recommended' (*Choir & Organ*) 'The Wells singing is of a consistently high standard' (*BBC Music Magazine*) 'Here is another splendid release of recent British choral music from the choir of Wells Cathedral and its superb director Matthew Owens ... the choir is, in a word, magnificent' (*International Record Review*)



SIR JAMES MacMILLAN (b1959)

Mass and other sacred music

A New Song; Mass; Christus vincit; Gaudeamus in loci pace
Seinte Mari moder milde; A Child's Prayer; Changed

ANDREW REID organ

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67219

'This music, the Mass in particular, is virtually guaranteed a passage into the central repertoire of choirs around the world; it could hardly have had a better springboard than this recording' (*International Record Review*) 'It is difficult to imagine this music sounding as good in any other place. Highly recommended, these performances of this powerful music will repay concentrated listening and repetition' (*Organists' Review*) 'Powerful liturgical music from one of today's most admired composers, performed with passionate intensity' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE

BBC MUSIC MAGAZINE BEST CDs OF THE YEAR



SIR JAMES MacMILLAN (b1959)

Tenebrae Responsories & other choral works

Tenebrae Responsories; Tu es Petrus; Summae Trinitati
Benedictus Deus; Ave maris stella; Tota pulchra es; After Virtue
Serenity; The Edinburgh Te Deum; Ecce sacerdos magnus

WESTMINSTER CATHEDRAL CHOIR, LONDON BRASS / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67219

'The combination of Westminster Cathedral Choir and MacMillan is irresistible. We are drawn immediately into their complicity by the jaw-dropping *Tu es Petrus* ... its simultaneous celebratory character and clear rootedness in liturgical tradition make it far more than a one-off firework ... the sound of the Westminster choristers adds something unique and the building's resonance buoys up MacMillan's arching lines and dazzling, often bitingly dissonant choral pillars ... performances throughout are outstanding, and beautifully recorded' (*Gramophone*) 'Honesty not often heard in sacred music ... it's hard not to be impressed by the committed and well-disciplined singing of the Westminster Cathedral Choir' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



ELIZABETH MACONCHY (1907-1994)

Concertinos for Clarinet

Concertino No 1; Concertino No 2

ARNOLD Clarinet Concerto No 1, Op 20; Clarinet Concerto No 2, Op 115;

Scherzetto for clarinet and orchestra, arr. Palmer

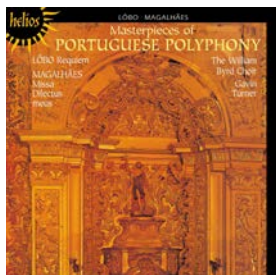
BRITTEN Movement for clarinet and orchestra, orch. Colin Matthews

DAME THEA KING clarinet

ENGLISH CHAMBER ORCHESTRA / BARRY WORDSWORTH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55060

'An exceptionally attractive disc, beautifully recorded and superbly performed' (*Gramophone*) 'One of Thea King's most inspired recordings' (*The Guardian*) 'Indispensable for all lovers of the clarinet as well as collectors of British music' (*Fanfare*, USA)



FILIPPE DE MAGALHÃES (c1571-1652)

Missa Dilectus meus

Missa Dilectus meus; Commissa mea pavesco

DUARTE LÓBO Missa pro defunctis (for eight voices); Audivi vocem de caelo

THE WILLIAM BYRD CHOIR / GAVIN TURNER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55138

'Gorgeous' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE



ALBÉRIC MAGNARD (1865-1914)

The Magnard Symphonies

Symphony No 1 in C minor, Op 4

Symphony No 2 in E major, Op 6

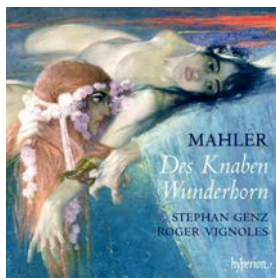
Symphony No 3 in B flat minor, Op 11

Symphony No 4 in C sharp minor, Op 21

BBC SCOTTISH SYMPHONY ORCHESTRA / JEAN-YVES OSSONCE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD22068

'An absorbing musical encounter that should spawn its fair share of Magnard converts' (*The Independent*) 'C'est magnifique. Pick of the Month' (*BBC Music Magazine*) 'The works are insinuating. I keep wanting to come back for more. Another Hyperion success' (*Classic CD*) 'A set of performances which brings this music alive in a way that it can rarely have enjoyed since its composition. Something of a discovery then, which will hopefully lead to a further interest in an endlessly fascinating composer' (*Hi-Fi News*) 'These albums compel the highest recommendation' (*Fanfare*, USA) 'Superb performances by Ossonce and his Scottish players' (*American Record Guide*)



GUSTAV MAHLER (1860-1911)

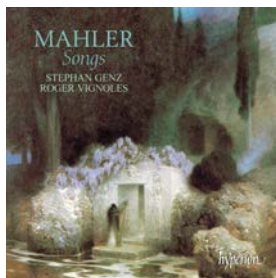
Des Knaben Wunderhorn

Revelge; Lob des hohen Verstandes; Rheinlegendchen; Lied des Verfolgten im Turm; Wo die schönen Trompeten blasen; Der Schildwache Nachtlied; Das irdische Leben; Des Antonius von Padua Fischpredigt; Wer hat dies Liedlein erdacht?; Trost im Unglück; Verlorne Müh; Der Tamboursg'sell; Urlicht

STEPHAN GENZ baritone, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7392

'The charm of Mahler's Lieder-composing style – so close to Schubert's – comes across beautifully. Stephan Genz is more than just a very fine singer: his precision, sensitivity and range of imagination proclaim him a true successor to the great Dietrich Fischer-Dieskau. And Vignoles's booklet note is an informative pleasure in itself' (*Classic FM Magazine*) 'Deeply affecting ... warmly recommended' (*Gramophone*) 'Stephan Genz's light, warm and cultured baritone is especially fine in reflecting the ghost voices and moonlight serenades of Mahler's folk-inspired anthology' (*BBC Music Magazine*) 'Urlicht' is beautifully sung ... and Vignoles's playing is remarkably expressive throughout' (*Sunday Times*)



GUSTAV MAHLER (1860-1911)

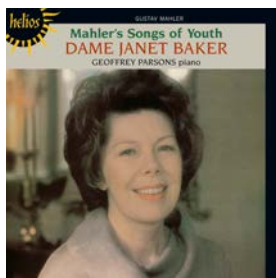
Songs

Lieder und Gesänge: Frühlingssorgen; Hans und Grete; Phantasie; Ablösung im Sommer; Zu Strassburg auf der Schanz; Nicht Wiedersehen!; Scheiden und Meiden; Lieder eines fahrenden Gesellen; Fünf Rückert-Lieder; Kindertotenlieder

STEPHAN GENZ baritone, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7392

'Stephen Genz relies on subtle shading, verbal refinement and a lightness of touch to interpret a generous selection of Mahlerian masterpieces' (*Classic FM Magazine*) 'This disc shows Stephan Genz entering his fourth decade with all the light suppleness and ardour of his youthful recordings, but now with darker colours and firmer bass ballast folding into his baritone. His intuitive musical partnership with Roger Vignoles is as sentient and perceptive as ever; and together they uncover the dark, sensual mysteries of the late-Romantic response to the natural world' (*BBC Music Magazine*) 'Stephan Genz has few rivals for easeful beauty of tone and acuteness of insight' (*The Daily Telegraph*)



GUSTAV MAHLER (1860-1911)

Songs of Youth

Lieder und Gesänge 'aus der Jugendzeit'

Lieder eines fahrenden Gesellen

Im Lenz; Winterlied

DAME JANET BAKER mezzo-soprano

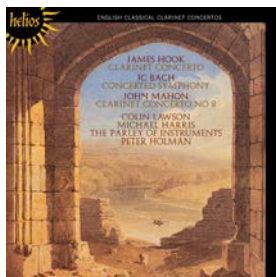
GEOFFREY PARSONS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55160

'Superb. A heart-warming record' (*Penguin Stereo Record Guide*)

'Janet Baker's voice is beautifully captured' (*The Monthly Guide*)

GRAMOPHONE CRITICS' CHOICE
PENGUIN GUIDE ROSETTE



JOHN MAHON (c1748-1834)

Clarinet Concerto

Concerto No 2 in F major; Two Duets

JOHANN CHRISTIAN BACH (1735-1782) Concerted Symphony in E flat major

JAMES HOOK (1746-1827) Concerto in E flat major

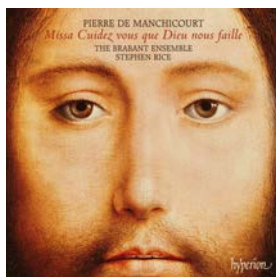
COLIN LAWSON clarinet, basset horn

with MICHAEL HARRIS clarinet, basset horn

THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55261

'Dazzlingly played by Colin Lawson, a sustained tour de force of virtuosity, coupled with a depth and richness of tone one hardly expects from a period clarinet as well as high musicianship. Anyone interested in the clarinet and its early repertoire should be sure to try this disc' (*Gramophone*) 'Un hermoso y magníficamente interpretado registro, con el habitual buen sonido de Hyperion' (*CD Compact, Spain*) 'This is a really delightful collection of pieces. Both Lawson and Harris play superbly throughout, blending well together and displaying immaculate intonation' (*BBC Music Magazine*)



PIERRE DE MANCHICOURT (c1510-1564)

Missa Cuidez vous que Dieu nous faille

Missa Cuidez vous que Dieu nous faille

Ne reminiscaris, Domine; Regina caeli; Osceletur me

Peccantem me quotidie; Magnificat secundum toni

JEAN RICHAFORT (c1480-after 1547) Cuidez vous que Dieu nous faille

THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7604

'A must-have disc from The Brabant Ensemble ... first-rate music stirs this young ensemble to their finest disc yet' (*Gramophone*) 'The Brabant Ensemble has already established itself as perhaps England's most accomplished interpreter of Renaissance sacred music. Its intelligent phrasing, purity of vocal production and well-judged use of pause and inflexion are simply astonishing. Its vivid presentation of Manchicourt's shimmering, flamboyant polyphony is as moving as it is intellectually stimulating' (*International Record Review*) 'I was amazed ... there is really excellent music here' (*Early Music Review*)

GRAMOPHONE EDITOR'S CHOICE



MARIN MARAIS (1656-1728)

La Folia and other music for viols and violins

Pièces en trio: Suite in C major; Suite in E minor

Pièces de viole: Suite in D major

Les folies d'Espagne

THE PURCELL QUARTET

with WILLIAM HUNT viola da gamba

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55235

'Mara's' music is full of interest, and the strong contrasting characters of individual movements are well served by The Purcell Quartet' (*Which CD*)



FRANK MARTIN (1890-1974)

Der Sturm

Der Sturm (The Tempest)

Opera in three acts, libretto by Schlegel, after Shakespeare

CHRISTINE BUFFLE soprano, MARCEL BEEKMAN, ROMAN SADNIK, JAMES

GILCHRIST, SIMON O'NEILL tenor, THOMAS OLIEMANS, JOSEF WAGNER,

ANDRÉ MORSCH baritone, DENNIS WILGENHOF, ETHAN HERSCHENFELD,

ANDREAS MACCO, ROBERT HOLL bass, NETHERLANDS RADIO CHOIR

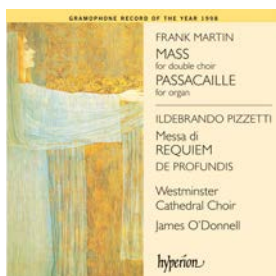
NETHERLANDS RADIO PHILHARMONIC ORCHESTRA / THIERRY FISCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67821/3

'The multifaceted sound world is intoxicating, and the best parts are indisputably great ... Thierry Fischer conducts the superb Netherlands Radio Philharmonic Orchestra in a definitive performance' (*Opera News*)

'An opera whose take on *The Tempest* has yet to be equalled for sensitivity and insight' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE / DIAPASON D'OR



FRANK MARTIN (1890-1974)

Mass for double choir

Mass for double choir; Passacaille for organ

ILDEBRANDO PIZZETTI (1880-1968) *Messa di Requiem; De profundis*

JAMES O'DONNELL organ

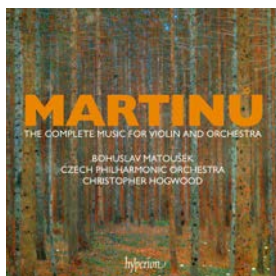
WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67017

'For connoisseurs of choral music this is an essential buy. Outstanding performances of two rarely heard 20th-century masterpieces' (*Classic CD*) 'Magnificent' (*Gramophone*) 'Gloriously sung. This certainly deserves to become a classic recording' (*BBC Record Review*) 'A recording of arresting immediacy and musical richness' (*BBC Music Magazine*) 'Martin's Mass is a life-enhancing creation of enormous invention and fervour. The Requiem by Pizzetti is simply ravishing. The recordings are superb' (*Hi-Fi News*)

GRAMOPHONE AWARD WINNER / RECORD OF THE YEAR

BBC MUSIC MAGAZINE BEST OF THE YEAR / PENGUIN GUIDE ROSETTE



BOHUSLAV MARTINŮ (1890-1959)

The complete music for violin & orchestra

Concerto for flute, violin and orchestra, H252; Duo concertante for two violins

and orchestra, H264; Concerto in D major for two violins and orchestra, H329;

Concerto da camera, H285; Czech Rhapsody, H307A; Concerto for violin,

piano and orchestra, H342; Suite concertante for violin and orchestra, H276

(first & second versions); Rhapsody-Concerto for viola and orchestra, H337;

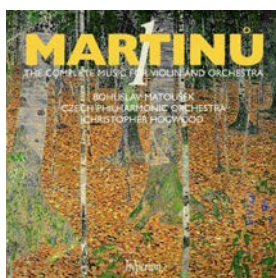
Violin Concerto No 1, H226; Violin Concerto No 2, H293

BOHUSLAV MATOUŠEK violin

CZECH PHILHARMONIC ORCHESTRA / CHRISTOPHER HOGWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44611/4

Available Friday 1 February 2019



BOHUSLAV MARTINŮ (1890-1959)

The complete music for violin & orchestra - 1

Concerto for flute, violin and orchestra, H252

Duo concertante for two violins and orchestra, H264

Concerto in D major for two violins and orchestra, H329

BOHUSLAV MATOUŠEK violin

CZECH PHILHARMONIC ORCHESTRA / CHRISTOPHER HOGWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67671

'This disc is an utter delight from start to finish' (*Gramophone*) 'Attractive but unfamiliar pieces which few but the most seasoned Martinů fans will already know, in performances that are not only enjoyable in themselves but which whet the appetite for their successors ... Christopher Hogwood keeps the music unfolding naturally throughout ... everything here shows Martinů's typically festive imagination in full flight' (*International Record Review*) 'A splendid voyage of discovery for music lovers. Some of these pieces have been recorded previously, but the playing here is so much better in all respects that we might as well consider these performances to be recording premieres' (*ClassicsToday.com*)



BOHUSLAV MARTINŮ (1890-1959)

The complete music for violin & orchestra – 2

Concerto da camera, H285

Concerto for violin, piano and orchestra, H342

Czech Rhapsody, H307A

BOHUSLAV MATOUŠEK violin, KAREL KOŠÁREK piano

CZECH PHILHARMONIC ORCHESTRA / CHRISTOPHER HOGWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67672

'Christopher Hogwood and Bohuslav Matoušek are entirely at home with this repertoire: there is a wealth of interpretative details, but what impresses most is the bigger picture and strong sense of where Martinů is going ... in this clear recording there is a huge amount to enjoy' (*BBC Music Magazine*) 'Martinů is a terminally underrated figure; these blistering performances will hopefully provide a tipping-point of recognition' (*Classic FM Magazine*)



BOHUSLAV MARTINŮ (1890-1959)

The complete music for violin & orchestra – 3

Suite concertante for violin and orchestra, H276 (first version)

Suite concertante for violin and orchestra, H276A (second version)

Rhapsody-Concerto for viola and orchestra, H337

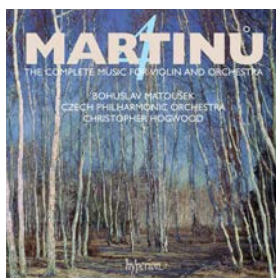
BOHUSLAV MATOUŠEK violin, viola

CZECH PHILHARMONIC ORCHESTRA / CHRISTOPHER HOGWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67673

'Martinů was prolific in every field, but perhaps no more so than in the concerto, where he explored a variety of forms and instrumental combinations ... Bohuslav Matoušek plays all three works here with energy and an imaginative range of tonal colour, while the accompaniments from Christopher Hogwood and the Czech orchestra are equally resourceful' (*Daily Telegraph*) 'In the Rhapsody-Concerto Matoušek shows himself as adept a viola-player as he is a violinist, sweeter-toned than Telecky and a match for Imai and Bukac ... this third volume in Hyperion's invaluable series is as desirable as its predecessors' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



BOHUSLAV MARTINŮ (1890-1959)

The complete music for violin & orchestra – 4

Violin Concerto No 1, H226

Violin Concerto No 2, H293

BOHUSLAV MATOUŠEK violin

CZECH PHILHARMONIC ORCHESTRA / CHRISTOPHER HOGWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67674

'The Second Concerto is one of Martinů's great masterpieces. Overtly romantic, the Concerto has a huge emotional range; the first movement alone encapsulates epic tragedy and exultation in a strongly symphonic developmental frame which never gets in the way of ravishing lyricism. In these beautifully recorded performances, both Christopher Hogwood and Bohuslav Matoušek have a profound understanding of Martinů's style and the Czech Philharmonic responds with radiant playing ... there is no finer performance of the First Concerto available' (*BBC Music Magazine*) 'Josef Suk set the benchmark for both concertos but his recordings ... have been overtaken by this newcomer ... my recommendation is for the Hyperion set' (*Gramophone*)



BOHUSLAV MARTINŮ (1890-1959)

Chamber Music

Five Madrigal Stanzas for violin and piano

Four Madrigals for oboe, clarinet and bassoon

Three Madrigals for violin and viola

Madrigal Sonata for flute, violin and piano

Nonet for flute, oboe, clarinet, horn, bassoon, violin, viola, cello and double bass

Trio in F for flute, cello and piano

Sonatina for two violins and piano

La Revue de Cuisine for clarinet, bassoon, trumpet, violin, cello and piano

THE DARTINGTON ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22039

'First-class performances and superb recording. An indispensable issue for lovers of Martinů's music' (*The Penguin Guide to Compact Discs*)



BOHUSLAV MARTINŮ (1890-1959)

String Sextet

Sextet

Three Madrigals for violin and viola

SCHULHOFF Sextet

THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55321

'Although the music may be little known, this is a most attractive CD ... Martinů at his best. The *Three Madrigals* ... are given stunning performances' (*Gramophone*) 'Superb, refined and polished. The sonics are excellent. Schulhoff's music deserves to be better known' (*American Record Guide*) 'Superlatively played and beautifully recorded' (*The Good CD Guide*)

GRAMOPHONE CRITICS' CHOICE



BOHUSLAV MARTINŮ (1890-1959)

Piano Trio No 1

Piano Trio No 1 'Cinq pièces brèves'
SMETANA Piano Trio in G minor, Op 15
EBEN Piano Trio

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67730

'An imaginatively planned programme ... [Eben] the work of a man with a keen ear and a probing spirit ... this is the sort of score that the Florestans seem to relish, music full of subtle shades, many of them tucked carefully within subsidiary voices ... this is an excellent programme, beautifully recorded' (*Gramophone*)
'The Florestan Trio give exemplary accounts of the two classic Czech trios ... this is a stimulating programme with recorded sound in the high traditions of the house' (*International Record Review*) 'The Florestan are particularly successful in the two 20th-century trios ... if anything, the Eben is more impressive with the players completely in command of his distinctive and often introspective idiom' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



BOHUSLAV MARTINŮ (1890-1959)

String Trio No 2

String Trio No 2

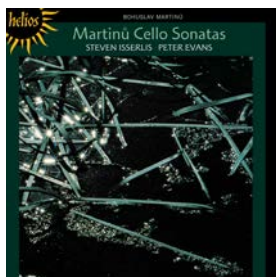
ARNOLD SCHOENBERG (1874-1951) String Trio, Op 45

ERNO DOHNÁNYI (1877-1960) Serenade in C major for String Trio, Op 10

LEOPOLD STRING TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67429

'The Leopold String Trio have no fear of the competition. Theirs is a very impressive achievement and the coupling of these three works is, I think, unique. Enterprising lovers of chamber music should not hesitate. Strongly recommended' (*International Record Review*) 'This warmly engineered recording from The Leopold String Trio must rank amongst the finest ever committed to disc, the players relishing every opportunity to demonstrate their individual virtuosity whilst at the same time ensuring that subtlety of nuance and variety of texture are the order of the day' (*BBC Music Magazine*) 'The Leopold Trio have their own strengths, not least a warm, pooled tone, a relaxed demeanour and an ability to search out the subtler aspects of the score. The sound is consistently excellent ... a confident recommendation' (*Gramophone*)



BOHUSLAV MARTINŮ (1890-1959)

Cello Sonatas

Sonata for cello and piano No 1

Sonata for cello and piano No 2

Sonata for cello and piano No 3

STEVEN ISSERLIS cello

PETER EVANS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55185

'Steven Isserlis is one of the finest of the current generation of young British cellists, and this recording is a worthy successor to his Hyperion CD recitals of Fauré and Brahms' (*Music and Musicians*)
'This fascinating record is another tribute to the enterprise of the Hyperion label. It deserves a rich return' (*The Sunday Times*)



GIUSEPPE MARTUCCI (1856-1909)

La Canzone dei Ricordi

La Canzone dei Ricordi; Notturmo

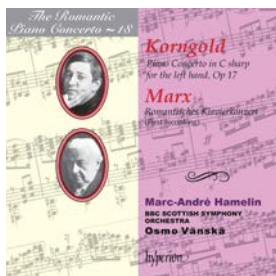
RESPIGHI Il Tramonto

CAROL MADALIN mezzo-soprano

ENGLISH CHAMBER ORCHESTRA / ALFREDO BONAVERA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55049

'A praiseworthy achievement in every respect ... Carol Madalin sings both works beautifully' (*Gramophone*)
'A glorious work [and] a most lovely record. Recommended with all possible enthusiasm' (*The Penguin Guide to Compact Discs*)



JOSEPH MARX (1882-1964)

Piano Concerto

Romantisches Klavierkonzert in E major

ERICH KORNGOLD Piano Concerto in C sharp for the left hand, Op 17

MARC-ANDRÉ HAMELIN piano

BBC SCOTTISH SYMPHONY ORCHESTRA / OSMO VÄNSKÄ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66990

'A superb coupling ... the frankly outrageous challenges set by these unfailingly inventive scores are overcome by Hamelin with a nonchalance bordering on effrontery. A revelation' (*Piano International*)
'Mesmerising playing from Hamelin in two fascinating late-romantic concertos. Enthusiasts for virtuosic piano writing of the most fearsome difficulty will find it impossible not to be overwhelmed by the sheer brilliance of Hamelin's playing' (*Classic CD*) 'All the most wildly romantic concertos you can think of rolled into one huge pianistic feat' (*Gramophone*) 'One of the most memorable in Hyperion's much-valued Romantic Piano Concerto series' (*The Scotsman*) 'Exceptional pianism' (*BBC Music Magazine*)

GRAMOPHONE CRITICS' CHOICE



ARTURS MASKATS (b1957)

Lacrimosa

Lacrimosa; Lūgums naktij (Prayer to the night)

TÕNU KÕRVITS (b1969) Kreek's Notebook; The night is darkening round me
PĒTERIS PLAKIDIS (b1947) In memoriam; Fatamorgāna (Mirage)

ROYAL HOLLOWAY CHOIR, BRITTEN SINFONIA / RUPERT GOUGH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67968

'The Choir of Royal Holloway's championship of the music of the Baltic countries is a true feather in their cap, as this recording proves once again ... performances and recording are outstanding' (*Gramophone*) 'This album proclaims the excellence of British choral singing and the remarkable quality of contemporary choral music from the Baltic countries. If you think that only indigenous choirs can bring out the best in music from this part of the world, then these magnificent performances, the latest in a Hyperion series, will make you think again ... this is a lovely work that casts its spell immediately. Gough and his forces deliver a spellbinding performance' (*International Record Review*)



JULES MASSENET (1842-1912)

Piano Concerto

Piano Concerto in E flat major

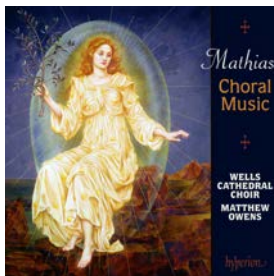
HAHN Piano Concerto in E major

STEPHEN COOMBS piano

BBC SCOTTISH SYMPHONY ORCHESTRA / JEAN-YVES OSSONCE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67967

'These really are very good performances of two mystifyingly neglected gems of the repertoire' (BBC Record Review) 'Heavenly Hahn in this latest addition to this treasure of a series' (*Classic CD*) 'If you'd sooner have fraises des bois and crème Chantilly rather than foie gras and trumpets, this is for you' (*Gramophone*) 'High spirits and joy aplenty ... another Romantic Piano Concerto winner from Hyperion; heartily recommended' (*Fanfare, USA*) 'Coombs believes implicitly in both compositions and his restrained brand of pearly virtuosity (right for the music) added to a considerable musical sensibility puts forward a persuasive case' (*Hi-Fi News*)



WILLIAM MATHIAS (1934-1992)

Choral music

Let the people praise thee, O God, Op 87

Magnificat and Nunc dimittis 'Jesus College Service', Op 53

A Babe is Born, Op 55; In excelsis gloria; Processional; Ave verum corpus

Missa brevis, Op 64; Festival Te Deum, Op 28; O nata lux, Op 83 No 3

All wisdom is from the Lord, Op 88 No 3; O be joyful in the Lord (Jubilate

Deo), Op 90 No 2; Lift up your heads, O ye gates, Op 44 No 2; Carillon

JONATHAN VAUGHN organ

WELLS CATHEDRAL CHOIR / MATTHEW OWENS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67740

'This is one of those recordings that works its way into your spirit and enriches the soul ... glorious, life-affirming and distinctive choral music in superbly polished performances' (*Gramophone*) 'The performance is marked by a palpable understanding of text and sustained concentration' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



COLIN MATTHEWS (b1946)

Pluto – The Renewer

Pluto – The Renewer

HOLST The Planets, H125 (Op 32)

Lyric Movement for viola and chamber orchestra, H191

HALLÉ ORCHESTRA / SIR MARK ELDER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55350

'Colin Matthews has finally completed the picture with Pluto, and hearing it on this fine recording alongside Holst's original, the scale of his achievement becomes clear. Fast, pacy and light like the solar winds of the planet itself, Colin Matthews has enhanced our enjoyment and appreciation of Holst's original work, beautifully and movingly played here by the Hallé Orchestra under Mark Elder' (*Classic FM Magazine*) 'Pluto is an exhilaratingly fleet essay, laced with Holstian allusions' (*Gramophone*) '[Matthews] succeeds miraculously in evoking Holst's spirit while remaining genuine Matthews' (*BBC Music Magazine*)

HI-FI NEWS RECORD OF THE MONTH / GRAMOPHONE CRITICS' CHOICE



NICHOLAS MAW (1935-2009)

One foot in Eden still, I stand

One foot in Eden still, I stand; Corpus Christi Carol; Swete Jesu

Three Hymns: Morning Hymn; Pastoral Hymn; Evening Hymn

Five Irish Songs: I shall not die for thee; Dear dark head; Popular song;

Ringleted youth of my love; Jig

Five Epigrams: On a noisy polemic; On the death of Robert Ruisseau; On a

henpecked country squire; On a lady famed for her caprice; Andrew Turner

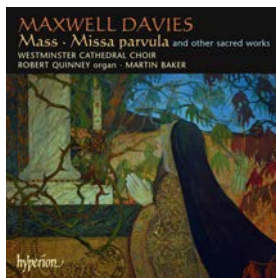
The angel Gabriel; Our Lady's song; Balulalow

JEREMY FILSELL organ

SCHOLA CANTORUM OF OXFORD / MARK SHEPHERD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67615

'Schola Cantorum, Oxford's premier mixed choir, connects deeply with Maw's Romanticism, and gives a rich, sound-driven account ... more Maw, say I' (*BBC Music Magazine*)



SIR PETER MAXWELL DAVIES (1934-2016)

Maxwell Davies Mass

Mass; Missa parvula

Two Latin Motets: Dum compleretur; Veni Sancte Spiritus
Veni Creator Spiritus (organ solo); Reliqui domum meum (organ solo)

ROBERT QUINNEY, ROBERT HOUSSART organ
WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67454

'Baker entices some of the most wonderful singing from his choir here while Robert Quinney and Houssart positively revel in their virtuoso interplay. It almost goes without saying that Hyperion's recording captures the full effect of Maxwell Davies' astonishing writing' (*Gramophone*) 'I'd recommend this CD, strongly, to any music-lover who is moved by the sound of a choir and organ in a cathedral setting' (*Fanfare*, USA)



JOHN McCABE (1939-2015)

String Quartets Nos 3-5

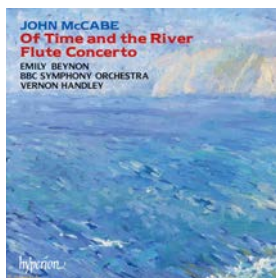
String Quartet No 3 (1979)
String Quartet No 4 in one movement (1982)
String Quartet No 5 (1989)

THE VANBRUGH QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67078

'Music of enormous integrity and genuine staying power from an underrated British master, impeccably realised on this occasion by artists and production crew alike. All in all, a very strong recommendation ... a magnificent 60th-birthday offering to a fine composer' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



JOHN McCABE (1939-2015)

Symphony No 4 & Flute Concerto

Symphony No 4 'Of Time and the River'
Concerto for Flute and Orchestra

EMILY BEYNON flute, BBC SYMPHONY ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67089

'There has not been a more accomplished first recording of any British orchestral work in recent years. A glorious performance' (*Tempo*) 'It's hard to imagine a better advocate than the flautist Emily Beynon, such is the breathtaking spontaneity and imagination of her playing here' (*Gramophone*) 'This disc offers the most satisfying glimpse yet of McCabe the composer. Excellent performances all round of two very rewarding works' (*The Scotsman*) 'This is the finest disc yet of the music of John McCabe. Superb performances, vivid recording and ideal notes' (*The Guardian*)

GRAMOPHONE EDITOR'S CHOICE

GRAMOPHONE CRITICS' CHOICE



JOHN McCABE (1939-2015)

Edward II

Edward II – ballet in two acts (1993-4)

ROYAL BALLET SINFONIA / BARRY WORDSWORTH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67135/6

'Stirring dramatic, strikingly colourful ... it is good to see McCabe's recent 60th birthday being marked by a number of fine new recordings. This could prove the most widely popular of them all' (*International Record Review*) 'A fine performance and excellent presentation make this an essential issue for anybody interested in McCabe's music' (*Classic CD*) 'McCabe's music communicates with an expressive fervour that easily holds the listener in its thrall over nearly two hours. It's not just the superbly judged orchestration and wealth of memorable invention that impress. Above all, it's McCabe's ability to forge his tightly knit material into a dramatically convincing and organically coherent whole that marks him out as a composer of exceptional gifts ... No praise can be too high for Barry Wordsworth's fluent, pungently theatrical direction, not to mention the unstinting application of the excellent Royal Ballet Sinfonia (which has well and truly assimilated McCabe's idiom into its bloodstream)' (*Gramophone*)



SIR JOHN McEWEN (1868-1948)

Viola Concerto

Viola Concerto

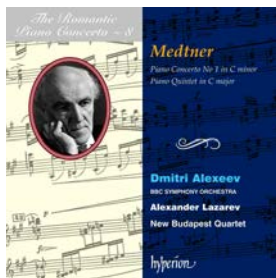
VAUGHAN WILLIAMS Flos Campi; Suite for viola and small orchestra

LAWRENCE POWER viola
BBC NATIONAL ORCHESTRA OF WALES / MARTYN BRABINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67839

'Lawrence Power is the perfect advocate for both works, with his rich, warm, sensuous tone and flamboyant virtuosity ... Brabins and the BBC NOW are in complete sympathy with his musical aims' (*The Sunday Times*) 'Lawrence Power plays with a tone as dark as a cello, and a technique as agile as a violinist's: the ideal combination' (*The Observer*) 'Lawrence Power's playing is wonderfully varied, at times delicate and poetical, at others broad, passionate and generous ... this is a 'must-have' for all lovers of Vaughan Williams and British music in general!' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



NIKOLAI MEDTNER (1880-1951)

Piano Concerto No 1 & Piano Quintet

Piano Concerto No 1 in C minor, Op 33

Piano Quintet in C major, Op posth

DMITRI ALEXEEV piano

BBC SYMPHONY ORCHESTRA / ALEXANDER LAZAREV

NEW BUDAPEST QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66744

'A tour de force of impassioned eloquence and white-hot intensity' (*Piano International*) 'Once again Hyperion hold the day. Strongly recommended ... for a first-rate performance of one of the finest of all late-Romantic concertos ever composed, and for a fresh look at a chamber-music masterpiece' (*CDReview*) 'This concerto is endlessly inventive and splendidly original' (*BBC Music Magazine*) 'Brilliantly enterprising ... certainly one of the finest in Hyperion's Romantic Concerto series' (*Gramophone*)



NIKOLAI MEDTNER (1880-1951)

Piano Concerto No 2

Piano Concerto No 2 in C minor, Op 50

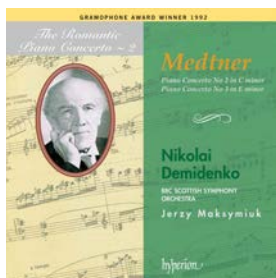
RACHMANINOV Piano Concerto No 3 in D minor, Op 30

MARC-ANDRÉ HAMELIN piano

LONDON PHILHARMONIC ORCHESTRA / VLADIMIR JUROWSKI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68145

'Hamelin could hardly have made a more persuasive case for Medtner. Orchestra and conductor do the soloist proud, and Hyperion's sound is as immaculate as ever with flawless balance between pianist and orchestra. This could easily become my record of the year' (*International Piano*) 'There is a palpable and invigorating rapport between Hamelin and Jurowski ... few can illuminate or clarify complex textures quite as well as Marc-André Hamelin' (*Gramophone*) 'Hamelin exhibits colossal technique and vitality in two Russian concertos ... the gorgeous sound of Hamelin's Steinway has been captured ... in warm, clear tones by master recording engineer Simon Eadon' (*Audiophile Audition*, USA)



NIKOLAI MEDTNER (1880-1951)

Piano Concertos 2 & 3

Piano Concerto No 2 in C minor, Op 50

Piano Concerto No 3 in E minor, Op 60

NIKOLAI DEMIDENKO piano

BBC SCOTTISH SYMPHONY ORCHESTRA / JERZY MAKSYMIAK

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66580

'Performances as searingly intense as they are ardently lyrical. Truly extraordinary fire and brilliance' (*Gramophone*) 'Truly scorching and poetic playing' (*The Good CD Guide*) 'A triumph' (*CDReview*) 'Dazzling virtuosity' (*Classic CD*) 'Waste no time in acquiring this magnificent disc' (*Piano International*)

GRAMOPHONE AWARD WINNER



NIKOLAI MEDTNER (1880-1951)

Violin Sonatas Nos 1 & 3

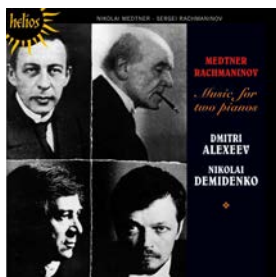
Violin Sonata No 1 in B minor, Op 21

Violin Sonata No 3 in E minor 'Sonata Epica', Op 57

CHLOË HANSLIP violin, IGOR TCHETUEV piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67963

'Chloë Hanslip and Igor Tchetuev certainly have the measure of these valuable and passionate yet always disciplined works, turning in performances of the first rank. The bubbling rhythmic liveliness of Hanslip's playing in the fast movements never compromises beauty of tone' (*BBC Music Magazine*) 'A performance in a thousand ... Hanslip impresses by her sheer involvement in the music, and also through the different colours, intensities, vibratos and dynamics that she produces, so perfectly judged as not to be questioned ... together they make the strongest possible case for a great piece that has knocked me sideways' (*International Record Review*) 'Hanslip and Tchetuev are impressive as interpreters: his fine touch and beautifully balanced chordal playing is matched by her lovely tone and phrasing – her singing legato lines are an especial delight' (*Gramophone*)



NIKOLAI MEDTNER (1880-1951)

Music for two pianos

Russian Round Dance (A Tale), Op 58 No 1

Knight Errant, Op 58 No 2

RACHMANINOV Symphonic Dances, Op 45; Suite No 2, Op 17

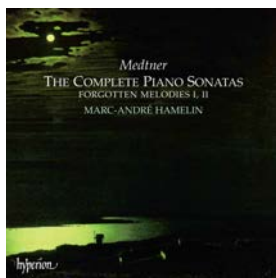
Russian Rhapsody (1891)

DMITRI ALEXEEV, NIKOLAI DEMIDENKO pianos

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55337

'I would happily recommend all Russophiles buy this disc for the stunning Medtner performances alone' (*CDReview*) 'Phenomenal ... transcendental' (*BBC Music Magazine Top 1000 CDs Guide*)

GRAMOPHONE EDITOR'S CHOICE



NIKOLAI MEDTNER (1880-1951)

The Complete Piano Sonatas

Sonata in F minor, Op 5; Zwei Märchen, Op 8; Sonaten-Triade, Op 11; Sonata in G minor, Op 22; Sonata-Skazka in C minor, Op 25/1; Sonata in E minor 'Night Wind', Op 25/2; Sonata-Ballada in F sharp, Op 27; Sonata in A minor, Op 30; Vergessene Weisen, Op 38; Vergessene Weisen, Op 39; Sonata Romantica in B flat minor, Op 53/1; Sonata Minacciosa in F minor, Op 53/2; Sonate-Idylle in G, Op 56

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67221/4

'Superlatively played and presented. Such writing positively demands a transcendental technique and a burning poetic commitment, a magical amalgam achieved with delicacy, drama and finesse by Marc-André Hamelin' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



NIKOLAI MEDTNER (1880-1951)

Forgotten Melodies

Vergessene Weisen, Op 38

Vergessene Weisen, Op 39

Zwei Märchen, Op 8

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67578

'Hamelin's transcendental technique is breathtaking in the bravura numbers, and he is even more compelling in the reflective numbers, such as Two Tales which deserve wide circulation' (*The Sunday Times*)



NIKOLAI MEDTNER (1880-1951)

The Complete Skazki

Märchen/Contes/Fairy Tales/Skazki: Op 8; Op 9; Op 14; Op 20; Op 26;

Op 31 No 3; '1915'; Op 34; Op 35; Op 42; Op 48; Op 51

Romantic Sketches for the Young, Op 54

HAMISH MILNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67491/2

'Each one a unique gem of beguiling invention. Notoriously difficult to bring off, Hamish Milne makes some of the most exacting pages in the repertoire sound glorious' (*Classic FM Magazine*) 'Hamish Milne's performances maintain a high level of consistency, presenting Medtner's ideas with great clarity. His playing has a crispness and rhythmic vitality that serves the music well. Medtner's various moods are all capably handled ... an impressive achievement and eminently recommendable recording ... recorded sound is up to Hyperion's usual excellent standards' (*International Record Review*)

GRAMOPHONE AWARD NOMINATION / BBC MUSIC MAGAZINE CHOICE



NIKOLAI MEDTNER (1880-1951)

Sonata Romantica

Sonata in B flat minor 'Sonata Romantica', Op 53 No 1; Skazki, Op 20

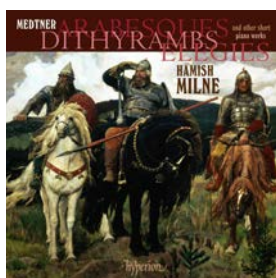
SERGEI RACHMANINOV (1873-1943) Variations on a theme of Corelli, Op 42;

Piano Sonata No 2 in B flat minor, Op 36

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67936

'This new recital has proved something of a revelation. Steven Osborne's recording of the expansive Sonata Romantica, Op 53 No 1, reveals colours, and light and shade, that made me listen to the work anew. Lasting almost 25 minutes, this is a big piece, and what's so impressive about Osborne's account is not only the superlative technical command but the musical imagination he brings to the work—finding a range of nuance and expressive depth that makes the most urgent and compelling case for large-scale Medtner that I've ever come across' (*International Record Review*)



NIKOLAI MEDTNER (1880-1951)

Arabesques, Dithyrambs, Elegies

and other short piano works

Stimmungsbilder, Op 1; Trois Improvisations, Op 2; Quatre Morceaux, Op 4

Drei Arabesken, Op 7; Drei Dithyramben, Op 10; Drei Novellen, Op 17

Vier Lyrische Fragmente, Op 23; Étude in C minor; Trois Morceaux, Op 31

Drei Hymnen an die Arbeit, Op 49; Zwei Elegien, Op 59

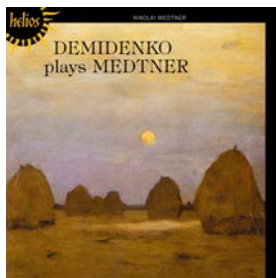
Theme and variations in C sharp minor, Op 55

HAMISH MILNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67851/2

'No pianist has done more for Medtner's reputation than Hamish Milne, and on this two-CD set of shorter works ... he tells you that a still neglected and misunderstood composer demands to be heard ... Milne, with his awe-inspiring grandeur and eloquence, speaks to you of music which tugs at and haunts the imagination' (*Gramophone*)

GRAMOPHONE CHOICE



NIKOLAI MEDTNER (1880-1951)

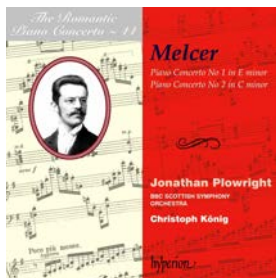
Demidenko plays Medtner

Canzona serenata in F minor, Op 38/6; Skazka in B flat minor, Op 20/1
Sonata elegia in D minor, Op 11/2; Canzona matinata in G major, Op 39/4
Sonata tragica in C minor, Op 39/5; Dithramb in E flat major, Op 10/2
Theme and Variations in C sharp minor, Op 55
Sonata reminiscenza in A minor, Op 38/1
NIKOLAI DEMIDENKO piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH53151

'More of the masterful pianism we have come to expect from this artist ... delectable sounds and exquisite sensibility' (*Classic CD*) 'I must be careful not to make this sound like an indiscriminate rave review, but what do you do when a disc of this calibre drops through your letterbox? An exceptionally fine disc indeed' (*Gramophone*) 'Few can touch this stunning Demidenko programme, excellently recorded and featuring playing of the highest order' (*BBC Music Magazine Top 1000 CDs Guide*)

GRAMOPHONE EDITOR'S CHOICE



HENRYK MELCER (1869-1928)

Piano Concertos

Piano Concerto No 1 in E minor
Piano Concerto No 2 in C minor

JONATHAN PLOWRIGHT piano

BBC SCOTTISH SYMPHONY ORCHESTRA / CHRISTOPH KÖNIG

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67630

'Plowright enhances his glowing reputation as a musical alchemist of rare distinction with a transcendent technique' (*Gramophone*) 'Melcer's own abundant originality shines out frequently, notable in the marvellously poetic latter portions of the first movement of the C minor Concerto ... Jonathan Plowright and Christoph König have done a superb job of absorbing Melcer's idiom. Care over both works' expressive rhetoric is everywhere apparent in performances that suggest affectionate familiarity ... clearly a distinguished addition to this fascinating series' (*BBC Music Magazine*) 'This Hyperion release is simply stunning. Jonathan Plowright taps into the Polish vein with the required vision and power ... the plaudits for Plowright ... confirm a colossal musical mind and matching technical ease' (*International Record Review*)



FANNY MENDELSSOHN (1805-1847)

Piano Trio

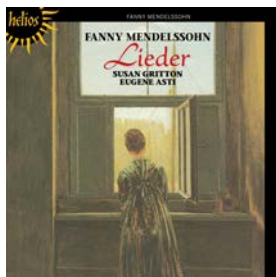
Piano Trio in D minor, Op 11

CLARA SCHUMANN Piano Trio in G minor, Op 17

THE DARTINGTON PIANO TRIO

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55078

'I'm sure no-one would have been happier to find two such engaging performances side by side than the two ladies themselves' (*Gramophone*) 'A valuable, mind-broadening record' (*The Tablet*)



FANNY MENDELSSOHN (1805-1847)

Lieder

Italien, Op 8/3; Die Ersehnte, Op 9/1; Ferne, Op 9/2; Der Rosenkranz, Op 9/3; Die frühen Gräber, Op 9/4; Der Maiaabend, Op 9/5; Die Mainacht, Op 9/6; Ich wandelte unter den Bäumen; Die Schaffende; Schwanenlied, Op 1/1; Wanderlied, Op 1/2; Warum sind denn die Rosen so blass, Op 1/3; Maienlied, Op 1/4; Morgenständchen, Op 1/5; Gondellied, Op 1/6; Nachtwanderer, Op 7/1; Erwin, Op 7/2; Frühling, Op 7/3; Du bist die Ruh, Op 7/4; Bitte, Op 7/5; Dein ist mein Herz, Op 7/6; Traum; Suleika; Dämmerung senkte sich von oben; Nach Süden, Op 10/1; Vorwurf, Op 10/2; Abendbild, Op 10/3; Im Herbst, Op 10/4; Bergeslust, Op 10/5

SUSAN GRITTON soprano, EUGENE ASTI piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55360

'Both Eugene Asti and Susan Gritton get to the heart of these pieces' (*BBC Music Magazine*) 'Pleasant, delightful ... an excellent record: enterprising programmes, fresh young artists, fine presentation, typical Hyperion' (*Gramophone*) 'Beautiful, direct, simple and memorable ... Asti provides the beautifully limpid, balanced accompaniment you imagine Fanny herself might have played' (*International Record Review*)



FELIX MENDELSSOHN (1809-1847)

The Twelve String Symphonies

Twelve Symphonies for Strings (1821/3)

No 1 in C; No 2 in D; No 3 in E minor; No 4 in C minor; No 5 in B flat
No 6 in E flat; No 7 in D minor; No 8 in D; No 9 in C minor
No 10 in B minor; No 11 in F; No 12 in G minor

LONDON FESTIVAL ORCHESTRA / ROSS POPLER

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDS44081/3

'Pople conveys all the joy and wonderment ... and the London Festival Orchestra clearly share in his delight as they unfold the true genius of these extraordinary works. Very highly recommended' (*The Good CD Guide*) 'I'd advise all those who don't know these remarkable works to acquire this complete set' (*CDReview*) 'Of memorably high calibre, alertly and capably played and beautifully recorded ... these three excellently engineered discs will more than repay careful and diligent listening' (*BBC Music Magazine Top 1000 CDs Guide*)



FELIX MENDELSSOHN (1809-1847)

Double Concertos

Concerto in E major for two pianos

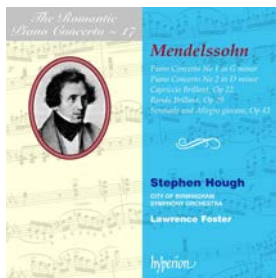
Concerto in A flat major for two pianos

STEPHEN COOMBS, IAN MUNRO pianos

BBC SCOTTISH SYMPHONY ORCHESTRA / JERZY MAKSYMIAK

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66567

'Coombs and Munro prove ideal advocates, playing with delectable point and imagination' (*The Penguin Guide to Compact Discs*) 'Fine talent is on display here ... this programme makes ideal listening as well as offering welcome insight into Mendelssohn's great genius' (*CDReview*) 'The sheer joy of playing this music bubbles over in every measure' (*American Record Guide*) 'Sensitive and enchanting' (*Piano International*)



FELIX MENDELSSOHN (1809-1847)

Piano Concertos

Piano Concerto No 1 in G minor, Op 25

Piano Concerto No 2 in D minor, Op 40

Capriccio Brilliant in B minor, Op 22; Rondo Brilliant in E flat major, Op 29

Serenade and Allegro giocoso in B minor, Op 43

STEPHEN HOUGH piano

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA / LAWRENCE FOSTER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66969

'The soft, stylish arpeggios that open the first work on the disc announce immediately that something special is on the way. Hough is now clearly first recommendation in the concertos' (*Gramophone*) 'You can tell this is special from the first chord ... I don't think [Stephen Hough] has an equal on record in this music, even with competitors like Andras Schiff and Murray Perahia. Issues like this add to the feeling that the great Mendelssohn reappraisal is underway at last. It's long overdue' (*The Independent*)



FELIX MENDELSSOHN (1809-1847)

Violin Concertos

Violin Concerto in E minor, Op 64; Violin Concerto in D minor

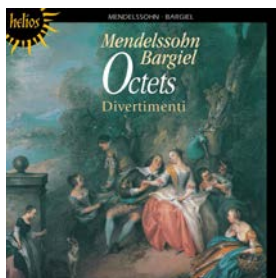
The Hebrides 'Fingal's Cave', Op 26

ALINA IBRAGIMOVA violin

ORCHESTRA OF THE AGE OF ENLIGHTENMENT / VLADIMIR JUROWSKI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67795

'Simply thrilling' (*The Daily Telegraph*) 'Ibragimova's subtle changes of colour and prodigious range of articulation are things to wonder at' (*The Guardian*) 'This performance of the E minor Concerto is splendid in many ways. The OAE, with its period instruments, delivers textures of unusual transparency and Alina Ibragimova's playing combines verve, brilliance and imaginative intelligence' (*Gramophone*) 'Ibragimova's sensitive playing wins the day, with some superlative quiet moments and at all times a loyal adherence to the composer's markings and a sure sense of the music's phrasing and architecture' (*BBC Music Magazine*) 'This version of the E minor concerto is fresh and distinctive ... leaves no doubt as to Ibragimova's virtuosity and the rapport between her and Jurowski and the OAE' (*International Record Review*)



FELIX MENDELSSOHN (1809-1847)

Octet

Octet in E flat major, Op 20

BARGIEL Octet in C minor, Op 15a

DIVERTIMENTI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55043

'A fascinating piece which makes me curious about Bargiel's other music' (*The Tablet*) 'The recorded sound is brilliant. This is a disc that I wouldn't be without' (*American Record Guide*) 'Divertimenti give a brilliant, highly committed performance' (*Gramophone*) 'Divertimenti does a first-rate job, abetted by Hyperion's atmospheric, transparent recording' (*Fanfare*, USA)



FELIX MENDELSSOHN (1809-1847)

String Quintets

String Quintet No 1 in A major, Op 18

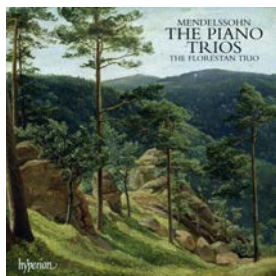
String Quintet No 2 in B flat major, Op 87

THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55377

'Fine, stylish performances of both these wonderful works' (*BBC Music Magazine*) 'Will provide discerning listeners with a rich yield of musical pleasure' (*Gramophone*) 'The performances are both inspired and passionate. I suspect they will provide great listening pleasure to all who admire these scores for many years to come' (*Fanfare*, USA)

DIAPASON D'OR



FELIX MENDELSSOHN (1809-1847)

The Piano Trios

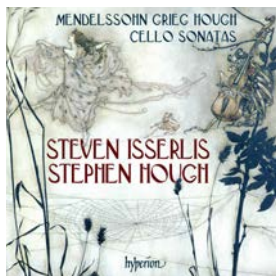
Piano Trio No 1 in D minor, Op 49; Piano Trio No 2 in C minor, Op 66

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67485

'The Florestan play this with a mingled fire and lyrical tenderness that I have never heard bettered' (*Gramophone*) 'What immediately impresses about these performances by The Florestan Trio is the lightness and clarity of the playing, with Susan Tomes characteristically sparing in her use of pedal. In both works the scherzo is a typically fleeting and transparent piece, and it would be hard to imagine either more satisfactorily done' (*BBC Music Magazine*) 'This is a truly stunning account ... positively phenomenal, often building up to a volcanic passion that can sweep you away. Mendelssohn's thrilling élan has rarely been more wonderfully evoked' (*Classic FM Magazine*) 'The recording, of a thoroughly enjoyable disc, is exemplary in balance and clear presentation' (*International Record Review*) 'This has to be one of the year's top chamber releases. Enthusiastically recommended' (*Fanfare*, USA)

GRAMOPHONE EDITOR'S CHOICE



FELIX MENDELSSOHN (1809-1847)

Cello Sonata

Cello Sonata No 2 in D major, Op 58

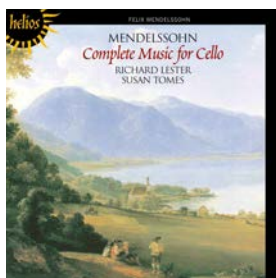
STEPHEN HOUGH (b1961) Sonata for cello and piano left hand 'Les adieux'

EDVARD GRIEG (1843-1907) Cello Sonata in A minor, Op 36

STEVEN ISSERLIS cello, STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68079

'Steven Isserlis and Stephen Hough move things up to another level of intensity and technical command' (*BBC Music Magazine*) 'The performance couldn't be more persuasive and the two players are beautifully recorded, with Isserlis providing typically engaging notes' (*Gramophone*) 'Grieg's Cello Sonata encompasses a wide-ranging emotional landscape, to which Steven Isserlis and Stephen Hough, a magnificent partnership, respond with big-hearted playing' (*The Strad*) 'Steven Isserlis, cellist, supplies the rush of emotion and Stephen Hough, pianist, the glittering, fleet-footed accompaniment' (*Financial Times*)



FELIX MENDELSSOHN (1809-1847)

Complete Music for Cello

Sonata No 1 in B flat major, Op 45

Sonata No 2 in D major, Op 58

Variations concertantes, Op 17

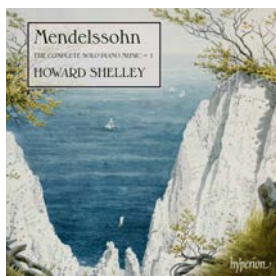
Assai tranquillo

Lied ohne Worte, Op 109

RICHARD LESTER cello, SUSAN TOMES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55064

'Chamber-music playing of the highest order, empathetic and warm-hearted' (*Birmingham Post*) 'Since the performances are expert in every respect this disc deserves a wide audience' (*Classic CD*)



FELIX MENDELSSOHN (1809-1847)

The Complete Solo Piano Music – 1

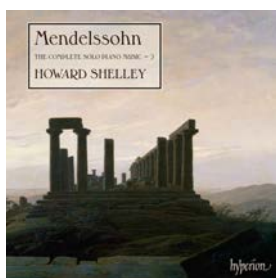
Capriccio in F sharp minor, Op 5; Piano Sonata in E major, Op 6

Sieben Charakterstücke, Op 7; Lieder ohne Worte I, Op 19b

HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67935

'Immaculate, lightly-pedalled brilliance, unflinching stylistic assurance, warmth and flexibility ... Hyperion's sound and presentation complement Shelley's admirable performances' (*Gramophone*) 'The Seven Character Pieces Op 7 ... truly reveal the vast range of Mendelssohn's pianistic and compositional language ... Hyperion's sound quality is first-rate, as ever ... Shelley's playing is faultless, and the clarity he brings to the voice-leading and the vast textures of the 'Fugue' has me listening repeatedly to this track' (*International Record Review*) 'Fans of fireworks won't be disappointed, in either the opening Capriccio in F sharp minor or the astonishing bravura finale of the Sonata ... with playing of this quality this is going to be a series to treasure' (*The Observer*) 'When Mendelssohn asks for Presto, Shelley takes him at his word, with a fleetness and control that command admiration, not to mention envy' (*BBC Music Magazine*)



FELIX MENDELSSOHN (1809-1847)

The Complete Solo Piano Music – 2

Rondo capriccioso in E major, Op 14; Trois fantaisies ou caprices, Op 16

Fantasia on 'The last rose of summer' in E major, Op 15; Lied in A major

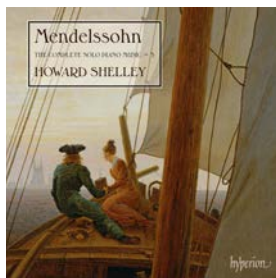
Fantasia in F sharp minor 'Sonate écossaise', Op 28; Lied in E flat major

Lieder ohne Worte II, Op 30; Lieder ohne Worte III, Op 38

HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68059

'Time and again Shelley makes it clear that Mendelssohn has a special place in his affections, and although it is invidious to locate the finer moments in his unflinching expertise, certain performances stand out for their exceptional grace and commitment. What suppleness and expressive beauty in the Andante prefacing the evergreen Rondo capriccioso, what virtuosity in the wildly skittering finale of the F sharp minor Fantasia. What quiet eloquence Shelley achieves in the sixth of the Songs without Words (Book 2), where the gondolier sings his plaintive song above a gently rocking accompaniment' (*Gramophone*) 'All good stuff, and thoroughly recommended' (*International Record Review*)



FELIX MENDELSSOHN (1809-1847)

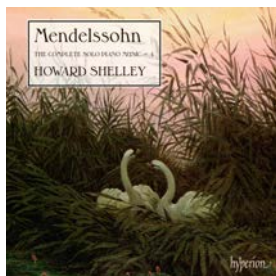
The Complete Solo Piano Music – 3

Étude in F minor, WoO1; Scherzo in B minor, WoO2
Scherzo a capriccio in F sharp minor, WoO3; Three Caprices, Op 33
Piano Sonata in G minor, Op 105; Lieder ohne Worte IV, Op 53
Lied in F sharp minor

HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68098

'Mendelssohn and Howard Shelley are a musical marriage made in heaven. Stylish and delectably light-fingered... he makes it clear that Mendelssohn has a special place in his affections. Hyperion's sound and presentation are as immaculate as ever' (*Gramophone*) 'Shelley has the ideal touch and tone for Mendelssohn: fleet-fingered, light and clear, with a fine balance between the energy and élan of this often very busy music and the clarity of its elegant melodic lines and supremely civilised phrasing. This match of performer and composer slides smoothly and smilingly into place from the start' (*BBC Music Magazine*)



FELIX MENDELSSOHN (1809-1847)

The Complete Solo Piano Music – 4

Six Preludes and Fugues, Op 35
Andante cantabile e Presto agitato, WoO6
Lied in A major (1837)
Lieder ohne Worte V, Op 62

HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68125

'Shelley's technique is superb, and anything marked 'Presto' or thereabouts is delivered with tremendous élan' (*BBC Music Magazine*) 'A fascinating recital, warmly recorded and with absorbing notes from Mendelssohn scholar R Larry Todd' (*Gramophone*) 'Recommended for Mendelssohn fans, as indeed is Shelley's entire series' (*AllMusic*, USA)



FELIX MENDELSSOHN (1809-1847)

Songs without words

Lieder ohne Worte (Complete recording)

LÍVIA RÉV piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22020

'An exceptionally discerning musician playing with unaffected sincerity and warmth of affection' (*Gramophone*)

GRAND PRIX DU DISQUE



FELIX MENDELSSOHN (1809-1847)

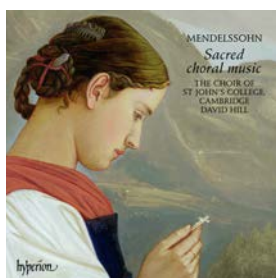
Music for Organ

Six Sonatas, Op 65
Preludes and Fugues, Op 37
Fugue (Allegro) in E minor; Fugue (Lento) in F minor
Andante in F major; Andante in D major
Allegro, Chorale and Fugue in D major
Allegro in B flat major; Allegro maestoso in C major

JOHN SCOTT St Paul's Cathedral organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22029

'Excellent performances. The Hyperion recording engineers have done a marvellous job in capturing the many nuances of the powerful five-manual instrument in the cathedral' (*Soundscape*, Australia) 'A more persuasive advocate than John Scott would be hard to imagine!' (*Organists' Review*) 'Splendid' (*CDReview*)



FELIX MENDELSSOHN (1809-1847)

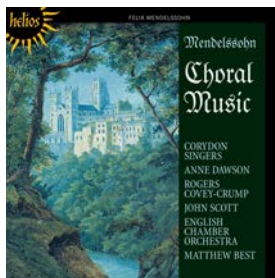
Sacred choral music

Aus tiefer Not, Op 23 No 1; Ave Maria, Op 23 No 2; Mitten wir im Leben sind, Op 23 No 3; Hör mein Bitten, Op posth; Warum toben die Heiden, Op 78 No 1; Richte mich, Gott, Op 78 No 2; Zum Abendsegen, Op posth; Kyrie eleison, Op posth; Heilig, heilig ist Gott, der Herr Zebaoth, Op posth; Ehre sei Gott in der Höhe, Op posth; Verleih' uns Frieden, Op posth; O for the wings of a dove

QUINTIN BEER treble, ALLAN CLAYTON tenor, JOHN ROBINSON organ
THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67558

'Outgoing, excitingly resonant, spirited singing' (*Gramophone*) 'I doubt that you would find a better performance of Mendelssohn's sacred choral music than this. Finely executed with immaculate phrasing sensitively performed, it is clear that David Hill is leading the choir of St John's to even greater heights while it maintains its own highly individual sound' (*Choir & Organ*)



FELIX MENDELSSOHN (1809-1847)

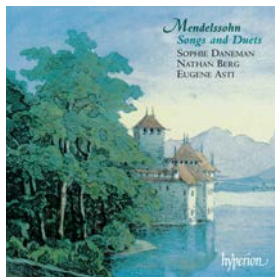
Sacred Choral Music

Six Anthems for different times of the year, Op 79; Three Psalms, Op 78
 Verleih' uns Frieden, Op posth; Kyrie eleison, Op posth; Ehre sei Gott in der
 Höhe, Op posth; Ave Maria, Op 23 No 2; Mitten wir im Leben sind, Op 23 No 3
 Heilig, heilig ist Gott, der Herr Zebaoth, Op posth
 Hör mein Bitten (Hear my Prayer), Op posth

ANNE DAWSON soprano, ROGERS COVEY-CRUMP tenor
 JOHN SCOTT organ, ENGLISH CHAMBER ORCHESTRA
 CORYDON SINGERS / MATTHEW BEST

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55268

'One of the most wonderful choral discs I have ever heard. A must for anyone who values really wonderful music fantastically well performed' (*Organists' Review*) 'Of an exceptionally high quality' (*Gramophone*)
 'One of the most enriching listening experiences I have had in some time' (*American Record Guide*)



FELIX MENDELSSOHN (1809-1847)

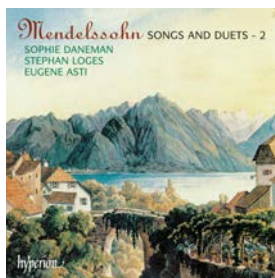
Songs and Duets – 1

Ich wollt' meine Lieb' ergösse sich, Op 63/1; Pagenlied; Venetianisches Gondellied, Op 57/5
 Das erste Veilchen, Op 19a/2; Reiselied, Op 19a/6; Abschiedslied der Zugvögel, Op 63/2
 Ferne, Op 9/9; Der Blumenkranz; Frühlingslied, Op 47/3; Gruss, Op 63/3; Reiselied, Op 34/6
 Frühlingslied, Op 19a/1; Frühlingslied, Op 71/2; Herbstlied, Op 63/4; Im Herbst, Op 9/5
 Minnelied, Op 34/1; Auf der Wanderschaft, Op 71/5; Lieblingsplätzchen, Op 99/3
 Volkslied, Op 63/5; Jagdlied, Op 84/3; Wenn sich zwei Herzen scheiden, Op 99/5
 Da lieg' ich unter den Bäumen, Op 84/1; Mäiglockchen und die Blümlein, Op 63/6
 Bei der Wiege, Op 47/6; Altheutes Frühlingslied, Op 86/6; Scheidend, Op 9/6
 FANNY MENDELSSOHN Verlust, Op 9/10; Die Nonne, Op 9/12

SOPHIE DANEMAN soprano, NATHAN BERG baritone, EUGENE ASTI piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66906

'The most attractive programming of the Mendelssohn duets yet devised' (*Fanfare*, USA)
 'An exceptionally engaging disc' (*Classic CD*)



FELIX MENDELSSOHN (1809-1847)

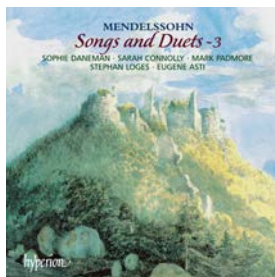
Songs and Duets – 2

Die Liebende schreibt; Auf Flügeln des Gesanges; Allnächtlich im Traume; Im Kahn; Wasserfahrt; Die Freundin; Suleika; Morgengruss; O Jugend, o schöne Rosenzeit; Abendlied; Ich hör ein Vöglein; An die Entfernte; Das Schiffelein Der Blumenstrauß; Es lauschte das Laub so dunkelgrün; Das Ahrenfeld Enttelte; Sicheln schallen; Herbstlied; Sonntagsmorgen; Winterlied; Neue Liebe; Der Verlassene; Hirtenlied; Lied aus Ruy Blas; Frühlingslied; Wartend – Romanze; Warnung vor dem Rhein; Seemanns Scheideliel

SOPHIE DANEMAN soprano, STEPHAN LOGES baritone
 EUGENE ASTI piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66917

'Attractively and intelligently presented by Sophie Daneman and Stephan Loges ... the warm baritone of Loges making a particularly strong impression' (*BBC Music Magazine*)



FELIX MENDELSSOHN (1809-1847)

Songs and Duets – 3

Grau, Op 19a/5; Sonntagsglied, Op 34/5; Entsagung, Op 9/11; Die Sterne schau'n in stiller Nacht, Op 99/2; Frühlingslied, Op 34/3; Schifflied, Op 71/4; Altheutes Lied, Op 57/1; Keine von der Erde Schönen; Schlafloser Augen Leuchte; Suleika, Op 57/3; Der Mond, Op 86/5; Wie kann ich froh und lustig sein?; Abendlied, Op 8/9; Morgenlied, Op 86/2; Im Frühlung, Op 9/4; Romanze, Op 8/10; Tröstung, Op 71/1; Pilgerspruch, Op 8/5; Minnelied im Mai, Op 8/1; Nachtlied, Op 71/6; FANNY MENDELSSOHN Sehnsucht, Op 9/7; Wenn ich in deine Augen sehe; Suleika und Hatern, Op 8/12; Das Heimweh, Op 8/2; Im wunderschönen Monat Mai; Aus meinen Tränen sprießen

SOPHIE DANEMAN soprano, SARAH CONNOLLY mezzo-soprano
 MARK PADMORE tenor, STEPHAN LOGES baritone, EUGENE ASTI piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67388

'There is much to recommend in this collection' (*Fanfare*, USA)



FELIX MENDELSSOHN (1809-1847)

Songs and Duets – 4

Frühlingsglaube, Op 9/8; Der Verlassene; Seltsam, Mutter, geht es mir; Der Wasserfall; Glosse 'Mitleids Worte, Trostesgründe'; Vier Lieder; Am Seegestad', in lauen Vollmondsnächten; Durch Fichten am Hügel; Ich denke dein, wenn durch den Hain; Tanzt dem schönen Mai entgegen; Faunenklage; Im Grünen, Op 8/11; Reiselied; Abschied; Hüt du dich; Die Nachtigall; Gruss; Warum sind denn die Rosen so blass?; Rausche leise, grünes Dach; Erinnerung; Maienlied, Op 8/7; Andres Maienlied 'Hexenlied', Op 8/8

KATHERINE BRODERICK, HANNAH MORRISON soprano
 ANNA GREVELIUS mezzo-soprano, FINNUR BJARNASON tenor
 STEPHAN LOGES baritone, EUGENE ASTI piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67739

'What a concentration of talent in one place! ... the enterprise is crowned by a barnstorming account from Katherine Broderick of *Hexenlied*' (*International Record Review*)



FELIX MENDELSSOHN (1809-1847)

Songs and Duets – 5

Lied zum Geburtstag meines guten Vaters; Pauvre Jeanette; Erster Verlust, Op 99 No 1; Des Mädchens Klage; Sanft weh'n im Hauch der Abendluft; Wanderlied, Op 57 No 6; Das Waldschloss; Es weiss und rät es doch Keiner, Op 99 No 6; Charlotte zu Werther; Sechs schottische National-Lieder; Ave Maria; Raste, Krieger! Krieg ist aus; Volkslied; Minnelied, Op 47 No 1; Es rauscht der Wald, es springt der Quell; Frage, Op 9 No 1; Geständnis, Op 9 No 2; Weiter, rastlos, atemlos; Weihnachtslied; Von allen deinen zarten Gaben; Wiegenlied; Vier trübe Monden sind entflohen; Lieben und Schweigen; Suleika; So schlaf in Ruh!; Todeslied der Bojaren; Erwartung; Und über dich wohl streut der Wind; Weinend seh' ich in die Nacht; Ch'io t'abbandonno in periglio; Volkslied, Op 47 No 4

KATHERINE BRODERICK, HANNAH MORRISON soprano
ANNA GREVELIUS mezzo-soprano, FINNUR BJARNASON tenor
STEPHAN LOGES, JAMES RUTHERFORD baritone, EUGENE ASTI piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67753

'Genius is frequent and Mendelssohn's charm almost constant' (*The Independent*)



FELIX MENDELSSOHN (1809-1847)

On wings of song

Frühlingsglaube, Op 9/8; Frage, Op 9/1; Geständnis, Op 9/2; Maienlied, Op 8/7; Andres Maienlied ('Hexenlied'), Op 8/8; Gruss, Op 19a/5; Neue Liebe, Op 19a/4; Auf Flügeln des Gesanges, Op 34/2; Frühlingslied, Op 34/3; Suleika (Ach, um deine feuchten Schwingen), Op 34/4; Suleika (Was bedeutet die Bewegung?), Op 57/3; Die Liebende schreibt, Op 86/3; Erster Verlust, Op 99/1; Volkslied, Op 47/4; Minnelied, Op 47/1; Schillfried, Op 71/4; There be none of Beauty's daughters; Sun of the sleepless!; Des Mädchens Klage; Der Mond, Op 86/5; Das Waldschloss; Es weiss und rät es doch keiner, Op 99/6; Nachtlied, Op 71/6; Wanderlied, Op 57/6

MARGARET PRICE soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55150

'Mesmerising ... as is usual, the Hyperion recording is perfectly balanced' (*Classic CD*)

'A sure candidate for my vocal recital of the year' (*Gramophone*)



OLIVIER MESSIAEN (1908-1992)

Turangalila-Symphonie

Turangalila-Symphonie

STEVEN OSBORNE piano, CYNTHIA MILLAR ondes Martenot
BERGEN PHILHARMONIC ORCHESTRA / JUANJO MENA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67816

'The Bergen orchestra can hold its own with any, abetted here by Steven Osborne's coruscating brilliance in the solo piano part and Cynthia Millar on the ondes Martenot, in a part she has performed (brilliantly) over 100 times in public but until now had felt – with quite unwarranted reticence – unready to commit to disc ... this new recording reveals all, a superbly visceral Jurassic roar which could swallow next-loudest rival Tristan Murail in one mouthful ... every note and glissando is crystal clear ... playing and recording are dazzling ... what a life-enhancing piece it all is!' (*International Record Review*) The pacing of moments such as the main climax (of many) in the 'Développement de l'amour' is masterfully handled, as is the subsequent dispersal of energy ... Steven Osborne brings authority to the piano cadenzas and poetry to the filigree passages, while the orchestra players are clearly having fun' (*BBC Music Magazine*)



OLIVIER MESSIAEN (1908-1992)

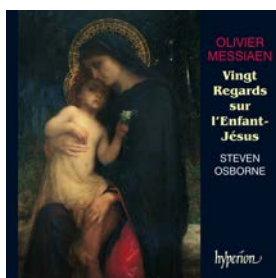
Piano Music

Préludes; Île de feu 1 and 2 from Quatre Études de rythme
from Vingt Regards sur l'Enfant-Jésus: Regard de la Vierge, Le Baiser de l'Enfant-Jésus, Regard de l'Esprit de Joie

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7054

'Playing of the highest polish. Fastidiously balanced chords, every detail clear and clean. Rarely, if ever, can Messiaen's piano music have been played with such refinement' (*Classic CD*) 'Very fine' (*Gramophone*) 'Hewitt's combined precision and firepower can hold their own in any company' (*Classic FM*) 'A revelation' (*The Scotsman*) 'You don't have to believe in paradise to know for a fact that Messiaen's Eight Preludes are the kind of music one would hear there. To put it simply, you will adore these pieces if you like Debussy' (*American Record Guide*)



OLIVIER MESSIAEN (1908-1992)

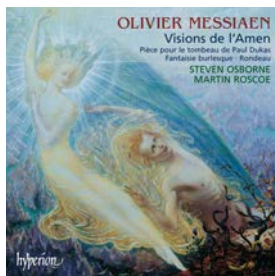
Vingt Regards sur l'Enfant-Jésus

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7351/2

'Breath-taking ... not just a first-class performance, magnificently recorded, but a very important structural statement on playing one of the last century's masterpieces of piano literature' (*The Glasgow Herald*) 'Steven Osborne's performance is one of towering authority and technical achievement ... [he] rises to the challenges of the work magnificently and succeeds in delivering one of Hyperion's finest piano recordings – quite an achievement in a catalogue of outstanding piano discs' (*Gramophone*) 'Awesome authority and ease' (*The Times*) 'Awe-inspiring' (*The Sunday Times*) 'Outstanding' (*The Independent*) 'An ideal combination of spirituality and transcendent virtuosity. This is an outstanding achievement. If you enjoy Messiaen's music, you need to hear this' (*BBC CD Review*)

**GRAMOPHONE CRITICS' CHOICE / THE BEST OF 2002, FONOFORUM
BEST OF THE YEAR, THE DAILY TELEGRAPH
BEST CD OF 2002, BBC MUSIC MAGAZINE**



OLIVIER MESSIAEN (1908-1992)

Visions de l'Amen

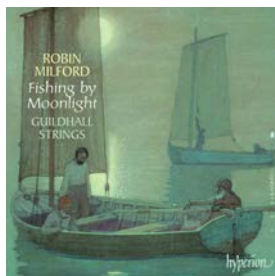
Visions de l'Amen (for two pianos); Fantaisie burlesque

Pièce pour le tombeau de Paul Dukas; Rondeau

STEVEN OSBORNE piano, with MARTIN ROSCOE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67366

'The precision and muscular virtuosity of Osborne's and Roscoe's playing is exactly what breathes life into the explicitly 'visionary' character of the work ... the performance is lucid in conception and illuminating in its realization. Never laboured, it's marked throughout by a sense of ease, as well as by a sure sense of structure, of rhythmic detail, and of the diverse function and significance of each of the many layers in its complex 'mix' (*International Record Review*) 'Gets the balance between the blistering, ecstatic intensity and the static moments of contemplation exactly right, presenting all the rhythmic and harmonic layers with perfect clarity, while Osborne's accounts of the three earlier solo pieces are a real bonus' (*The Guardian*) 'Roscoe's piano handles most of the thematic material and the piano's lower reaches; Osborne supplies the indescent details. Clarity and rhythmic precision cannot be faulted' (*The Times*)



ROBIN MILFORD (1903-1959)

Milford Chamber Music

Fishing by Moonlight, Op 96a; Miniature Concerto in G, Op 35

Elegiac Meditation, Op 83; Two Orchestral Interludes, Op 19e

Go, little book – Suite, Op 18

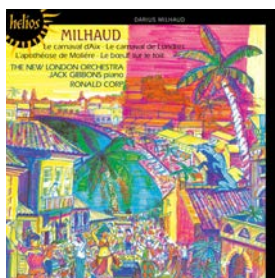
Elegy for James Scott, Duke of Monmouth and Buccleuch, Op 50

Interlude for flute and strings, Op 69a; Festival Suite, Op 97

GUILDHALL STRINGS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67444

'This is music for an English summer evening, with a glass of wine to hand – rewarding in its unpretentious, melodious, nicely crafted way; especially when played with sympathy and elegance by Robert Salter and the excellent Guildhall Strings and so naturally balanced and recorded by Andrew Keener. Don't miss it' (*Gramophone*) 'The performances by Guildhall Strings are energetic and precise. Though a relatively small ensemble of 11 strings, they possess a Piano ability to convey a much plusher sound as required ... dare we hope this CD will mark the beginning of a break for Milford? He's long overdue one' (*Fanfare*, USA)



DARIUS MILHAUD (1892-1974)

Le carnaval de Londres

Le carnaval de Londres (on themes from The Beggar's Opera)

L'apothéose de Molière

Le carnaval d'Aix

Le bœuf sur le toit

JACK GIBBONS piano

NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55168

'What delightful music this is' (*The Penguin Guide to Compact Discs*) 'Captivating' (*Gramophone*) 'C'est un genre "lollipop" que Ronald Corp nous confie avec un heureux tour de main' (*Repertoire*, France)

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK



DARIUS MILHAUD (1892-1974)

Music for two pianists

Les Songes, Op 237; carnaval à la nouvelle-orléans, Op 275

Kentuckiana, Op 287; La Libertadora, Op 236a; Le Bœuf sur le Toit, Op 58a

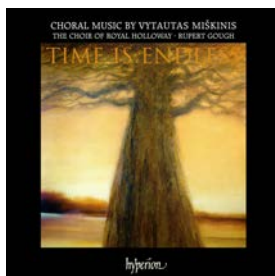
Scaramouche, Op 165b; Le Bal Martiniquais, Op 249

STEPHEN COOMBS piano, ARTUR PIZARRO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67014

'A hugely entertaining new disc from Hyperion and a superb introduction to the work of a currently rather underrated composer' (BBC Record Review) 'Performances are simply marvellous. They're quite simply the finest on disc to date for Milhaud's piano music, and in sensational sonics too. Highly recommended' (*In Tune*, Japan/USA) 'Sparkling performances of catchy music' (*The Guardian*) 'If you like two-piano music you'll love this disc. There is simply so much to enjoy. Piano discs as uninhibited and infectious as this are few and far between' (*Gramophone*)

HI-FI NEWS RECORD OF THE MONTH



VYTAUTAS MIŠKINIS (b1954)

Time is endless

Ave Maria Nos 2 & 3; O magnum mysterium; Dum medium silentium

Seven O Antiphons; Oi šaľa, šaľa; Neišėik, saulalė; O sacrum convivium

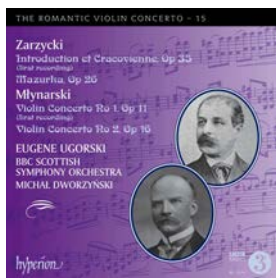
Time is endless; Salve regina; Pater noster; Tenebrae factae sunt

ROYAL HOLLOWAY CHOIR / RUPERT GOUGH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67818

'Rupert Gough has wrought wonders with his Egham choristers. Their tone glows warmly, with a firm bass-line and bell-like top soprano and tenor lines. Pitching is spot-on and climaxes are beautifully controlled ... the sumptuous swimming acoustic of St Alban's, Holborn, is perfect for this delicious music' (*Gramophone*) 'Vytautas Miškinis might be the best thing to happen to choral societies since Morten Lauridsen ... the Choir of Royal Holloway sing with excellent intonation and blend' (*International Record Review*) 'Gough and his choristers are outstanding ... exquisite in their hypnotic contrasts and folk-like purity' (*Classic FM Magazine*)

GRAMOPHONE EDITOR'S CHOICE



EMIL MŁYNARSKI (1870-1935)

Violin Concertos

Violin Concerto No 1 in D minor, Op 11

Violin Concerto No 2 in D major, Op 16

ALEKSANDER ZARYCKI Introduction et Cracovienne in D major, Op 35

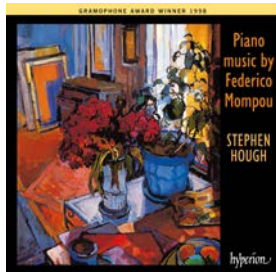
Mazurka in G major, Op 26

EUGENE UGORSKI violin

BBC SCOTTISH SYMPHONY ORCHESTRA / MICHAŁ DWORZYŃSKI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67990

'A couple of magnetic Poles walk the Hyperion red carpet' (*Limelight*, Australia) 'With the exception of the 2nd Mylnarski concerto and the Zarycki Mazurka, these are all first recordings and Ugorski is a dazzling gigolo; fearless in his attack and utterly secure in even the most demanding passagework' (*MusicWeb International*) 'De mouvement en mouvement, tous débordant de vie et d'engagement, la jonction s'opère dans une entente artistique réjouissante' (*Diapason*, France)



FEDERICO MOMPOU (1893-1987)

Piano music by Federico Mompou

Cancións y Danzas Nos 1, 3, 5, 7, 8, 9; Cants Mágics; Charmes

Préludes Nos 1, 5, 6, 7, 9, 10; Trois Variations; Dialogues I, II; Paisajes

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66963

'It's a rare thing for an artist's programme notes to vie in quality with his playing. There is simply no better description of this music, nor any more persuasive, imaginative and spiritually attuned performer of it. Fascinating, hypnotic, mystical. Commended' (*BBC Music Magazine*) 'In his skilfully planned and superlatively played programme Stephen Hough achieves a vivid sense of contrast, of temporal and spiritual reflection. His rare empathy for such music is reflected in Hyperion's cloudless recording' (*BBC Record Review*) 'Pianism of a very high order indeed, backed up by a recording of beautiful limpidity. Spellbinding music, immaculately performed' (*Classic CD*) 'A real treat... utterly compelling playing with a recording to match' (*Gramophone*)

GRAMOPHONE AWARD WINNER / PENGUIN GUIDE ROSETTE



LIONEL MONCKTON (1861-1924)

Songs from the shows

The Arcadians: Charming weather; All down Piccadilly; A Country Girl: Under the deodar; Yo ho, little girls, yo ho!; Try again, Johnnie; A Runaway Girl: The sly cigarette; The boy guessed right; The Toreador: When I marry Amelia; Keep off the grass; The Messenger Boy: Maisie; The Orchid: Liza Ann; The Cingalee: My cinnamon tree; Pearl of sweet Caylon; The Circus Girl: A simple little string; The Shop Girl: Beautiful bountiful Bertie; The Woomsmé: The Temple Bell; The Quaker Girl: A bad boy and a good girl; The little grey bonnet; Tony, from America; The Girls of Gottenberg: Two little sausages; Our Miss Gibbs: Mary; Moonstruck

CATHERINE BOTT soprano, RICHARD SUART baritone, NEW LONDON LIGHT OPERA CHORUS, NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67654

'Listening to this CD made me feel ridiculously happy' (*Gramophone*) 'The results are delectable. Conductor Ronald Corp knows exactly how this music should go and gives it plenty of verve and dash' (*BBC Music Magazine*) 'Hyperion deserves a medal for cheering us up with this release' (*The Sunday Telegraph*)



PHILIPPE DE MONTE (1521-1603)

Missa Ultimi miei sospiri

Missa Ultimi miei sospiri; Miserere mei, Deus; Magnificat sexti toni

Ad te levavi; Fratres, ego enim accipei; Asperges me, Domine

Gaudet in caelis animae Sanctorum; Ne timeas, Maria

PHILIPPE VERDELLOT (1470/80-before 1552) Ultimi miei sospiri

CINQUECENTO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67658

'Their performances make it clear that Monte is a composer of distinction' (*BBC Music Magazine*) 'Beautifully blended sound by a young pan-European vocal sextet, rich with character and individuality in rare 16th-century polyphony' (*Classic FM Magazine*) 'An unusually gifted ensemble, both vocally and musically... here is a group whose tone, vocal flexibility, collective and individual musicianship and commitment to their chosen repertoire places them at the very forefront of modern-day specialists in the performance of Renaissance vocal music... unfailingly compelling and absorbing performances... grandeur which is profoundly moving. This is a veritable jewel of a disc' (*International Record Review*)



CLAUDIO MONTEVERDI (1567-1643)

Madrigals of Love and Loss

Ballo: Volgendo il ciel - Movete al mio bel suon, SV154; Combattimento di Tancredi e Clorinda, SV153; Or che 'l ciel e la terra e 'l vento tace, SV147; Ohimè, dov'è il mio ben, dov'è il mio core?, SV140; Zefiro torna e 'l bel tempo rimena, SV108; Ohimè il bel viso, ohimè il soave sguardo, SV112; Sestina (Lagrima d'amante al sepolcro dell'amata), SV111

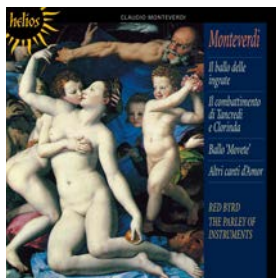
TARQUINIO MERULA (1594/5-1665) Ciaccona

ARCANGELO / JONATHAN COHEN

with JAMES GILCHRIST tenor

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68019

'This is a wonderful disc, presenting Monteverdi the dramatist and the creator of vivid aural pictures... it provides an invaluable and hugely attractive addition to the composer's already generous representation on disc' (*International Record Review*)



CLAUDIO MONTEVERDI (1567-1643)

Monteverdi Balli

Balli and Dramatic Madrigals from Madrigali guerrieri et amorosi (Venice, 1638)

Altri canti d'Amor

Il ballo delle ingrate

Ballo: Volgendo il ciel – Movete al mio bel suon, SV154

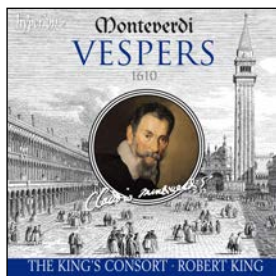
Combattimento di Tancredi e Clorinda, SV153

RED BYRD, THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55165

'One of the most perfect CDs ever made. Unsurpassable: glorious music, superb performances and hair-raising sound. The performers, engineers, and Hyperion Records deserve the highest praise' (*Classical Express*, USA) 'At the pinnacle of current Monteverdi singing on records' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE



CLAUDIO MONTEVERDI (1567-1643)

Vespers

Vespers: The complete 1610 publication

including the six-part *Magnificat* and *Missa In illo tempore*

CAROLYN SAMPSON, REBECCA OUTRAM soprano

DANIEL AUCHINCLOSS, NICHOLAS MULROY high tenor

CHARLES DANIELS, JAMES GILCHRIST tenor

PETER HARVEY, ROBERT EVANS, ROBERT MACDONALD bass

CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67531/2

'This recording richly deserves a sheaf of awards' (*International Record Review*) 'Wonderful music; wonderful performances. Justice has been done to Monteverdi' (*The Times*) 'Solo and choral singing and the instrumental playing all attain the exceptional quality one has long come to expect with the conductor ... unquestionably a major addition to the *Vespers* discography' (*Fanfare*, USA)

GRAMOPHONE EDITOR'S CHOICE



CLAUDIO MONTEVERDI (1567-1643)

The Sacred Music – 1

Beatus vir I; Dixit [Dominus] Primo; Confitebor Primo

Laudate pueri Primo; Laudate Dominum omnes gentes

Christe redemptor omnium; Magnificat Primo; Messa à 4 (1640)

CAROLYN SAMPSON, REBECCA OUTRAM soprano, ROGERS COVEY-

CRUMP, NICHOLAS MULROY, DANIEL AUCHINCLOSS high tenor, CHARLES

DANIELS, JAMES GILCHRIST tenor, PETER HARVEY, ROBERT EVANS bass

CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67438

'This series is surely set to be the definitive representation of Monteverdi on disc' (*BBC Music Magazine*) 'One of the glories of the new disc is the gloriously full-toned and marvelously projected singing of his two sopranos, Carolyn Sampson and Rebecca Outram ... a further distinct plus is Hyperion's superb engineering, which presents the performances with glowing, yet sharply defined immediacy' (*Fanfare*, USA) 'No ensemble could be better suited to this magnificent undertaking' (*The Daily Telegraph*)



CLAUDIO MONTEVERDI (1567-1643)

The Sacred Music – 2

Exultent caeli; Venite, siccietes; Currite populi; Ego dormio

Messa à 4 (1650); Cantate Domino; O beatae viae

Laudate Dominum; Letaniae della Beata Vergine

CAROLYN SAMPSON, REBECCA OUTRAM soprano

ROGERS COVEY-CRUMP high tenor

CHARLES DANIELS, JAMES GILCHRIST tenor, PETER HARVEY bass

CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67438

'Sumptuous surround sound and full-blooded performances from Robert King and Co combine to thrilling effect in the second release in their fabulous Monteverdi cycle' (*Classic FM Magazine*) 'There are joys here to melt icebergs' (*The Times*) 'Monteverdi is one of those composers who really does merit a complete recording of his output. The sacred works have been a little neglected, and this splendid new series, with its informed and intelligent booklet notes, is putting things right' (*BBC Music Magazine*)



CLAUDIO MONTEVERDI (1567-1643)

The Sacred Music – 3

Dixit Dominus II; Sancta Maria; Lauda Ierusalem; Memento Domine David

Confitebor tibi III alla francese; Christe, adoramus te; Salve Regina II

Nisi Dominus I; Cantate Domino; Ecce sacrum paratum; Gloria in excelsis Deo

CAROLYN SAMPSON, REBECCA OUTRAM soprano

DANIEL AUCHINCLOSS, ROGERS COVEY-CRUMP high tenor

CHARLES DANIELS, JAMES GILCHRIST tenor

PETER HARVEY, ROBERT EVANS bass

CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67438

'The warmly enveloping acoustic is exactly right for this opulent, exciting music; and Robert King's trusty group disport themselves with the usual trim gusto. With performances like these I'd be happy if this series rolled on for ever' (*The Times*)



CLAUDIO MONTEVERDI (1567-1643)

The Sacred Music – 4

Laetatus sum I; Salve Regina; Domine, ne in furore tuo; Salve Regina I
Dixit Dominus II; Sanctorum meritis II; Adoramus te, Christe; Beatus vir
Exulta, filia Sion; Magnificat II; Salve, o Regina, o Mater
Laudate Dominum omnes gentes III

CAROLYN SAMPSON, REBECCA OUTRAM, CECILIA OSMOND soprano
DANIEL AUCHINCLOSS, ROGERS COVEY-CRUMP high tenor, CHARLES
DANIELS, JAMES GILCHRIST tenor, PETER HARVEY, ROBERT EVANS bass
CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467519

'This magnificent series goes from strength to strength, each fresh instalment reaching even more stratospheric standards of excellence than its predecessor' (*The Daily Telegraph*) 'This series of recordings is proving to be the definitive account of the neglected side of Monteverdi's genius, and one that's unlikely to be surpassed in range and quality for many years' (*BBC Music Magazine*)



CLAUDIO MONTEVERDI (1567-1643)

Masses

Mass for four voices

Missa in illo tempore

Cantate Domino; Domine, ne in furore

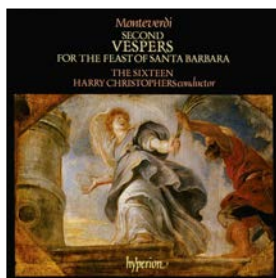
THE SIXTEEN / HARRY CHRISTOPHERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55145

'Marvellous ... The Sixteen sing with superb rhythmic vitality and great power' (*The Sunday Times*)

'It is doubtful whether [the *Missa in illo tempore*] could ever be given a more persuasive reading' (*Gramophone*) 'Highly recommended' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE



CLAUDIO MONTEVERDI (1567-1643)

Vespers for the Feast of Santa Barbara

Vespers for the Feast of Santa Barbara

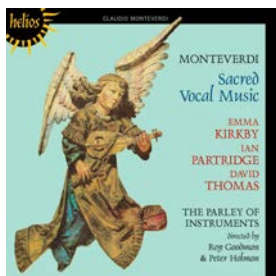
AMIGONE Sonatas

PALESTRINA Gaude Barbara beata

THE SIXTEEN / HARRY CHRISTOPHERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD466311/2

'Unique and valuable. This will rank as one of Harry Christophers' proudest moments on disc and I urge you to put it next to any other recording you have' (*Fanfare*, USA)



CLAUDIO MONTEVERDI (1567-1643)

Sacred Vocal Music

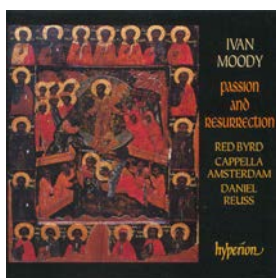
Su le penne de' venti, SV333; Confitebor tibi Domine, SV266; Iste confessor Domini sacratus, SV279; Laudate Dominum omnes gentes, SV197; Confitebor tibi Domine, SV194; Confitebor tibi Domine 'Alla francese', SV267; Ab aeterno ordinata sum, SV262; Nisi Dominus, SV200; Deus tuorum militum, SV280

EMMA KIRKBY soprano, IAN PARTRIDGE tenor, DAVID THOMAS bass
THE PARLEY OF INSTRUMENTS / ROY GOODMAN, PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55345

'Music of exhilarating inspiration, superbly performed. A recording as near as may be to the ideal ... a very remarkable recording indeed' (*Hi-Fi News*) 'One of the most beautiful records I have heard this year' (*The Guardian*) 'Wonderful. Performed with the vigour, intelligence and sense of sheer enjoyment of the music that one would expect from this group of artists' (*International Record Review*) 'If you don't already own this joyous disc ... add it to your collection without delay. It will repay the outlay a hundred times' (*Goldberg*)

PENGUIN GUIDE ROSETTE



IVAN MOODY (b1964)

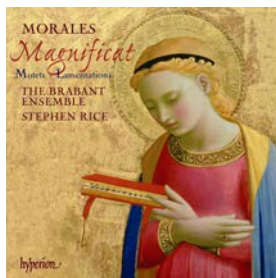
Passion and Resurrection

Passion and Resurrection

RED BYRD, CAPPELLA AMSTERDAM / DANIEL REUSS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD466999

'Intensely spiritual, but also readily accessible in its gentle simplicity to the average listener ... a strange work, filling the uncertain ground between liturgy and drama. But a perfect choice for anyone wishing to penetrate deeply into the meaning of the most austere season of the Christian year' (*Gramophone*) 'A piece that will, I am sure, find fans and advocates. It is honestly expressive and extremely well performed, and for those who share Moody's religious beliefs it may very well be a moving experience' (*Fanfare*, USA) 'This is given such a compelling performance on this recording that there are times when it touches sublimity' (*Choir & Organ*)



CRISTÓBAL DE MORALES (c1500-1553)

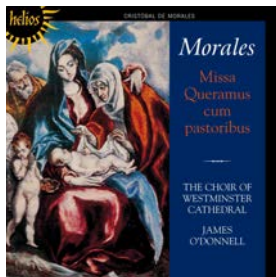
Magnificat, Motets & Lamentations

Lamentations: Coph. Vocavi; Zai. Candidiores; Nun. Vigilavit
Magnificat primi toni; Beati omnes qui timent Dominum; Gaude et laetare
Spem in alium; Salve regina; Regina caeli; Sancta Maria, succurre miseris
THE BRABANT ENSEMBLE / STEPHEN RICE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67694

'The young Oxford choir turns its immaculate ensemble, lucid diction and faultless tuning to the Spanish composer Morales. His Lamentations flow with exquisite sadness ... the lines blend like threads in a tapestry ... the selection of motets is rich with dynamic contrast, expressivity and downright beautiful singing' (*Classic FM Magazine*) 'This is The Brabant Ensemble at their most vigorous and confident ... in a fast-growing discography, this is a valuable addition' (*Gramophone*) 'Marked by an extraordinary unanimity of ensemble, security of intonation and intelligence that surpass all rivals in the repertory ... a valuable and exquisitely sung addition to the Morales discography' (*International Record Review*)

GRAMOPHONE CRITICS' CHOICE



CRISTÓBAL DE MORALES (c1500-1553)

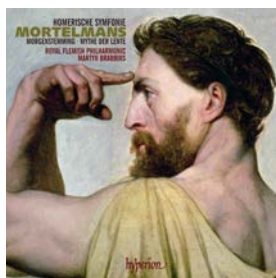
Missa Queramus cum pastoribus

Missa Queramus cum pastoribus; Andreas Christi famulus
Sancta Maria, succurre miseris; Clamabat autem mulier Chananea
O sacrum convivium; Regina caeli
JEAN MOUTON (before 1459-1522) Queramus cum pastoribus

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55276

'This distinguished composer is now suitably represented on disc. Highly recommended' (*Fantare, USA*) 'El coro de la Catedral de Westminster está excelente ... el disco es recomendable; muy bello' (*CD Compact, Spain*)



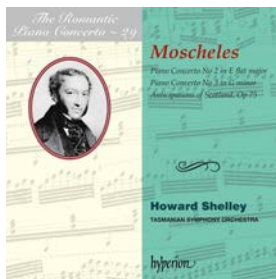
LODEWIJK MORTELMANS (1868-1952)

Homerische symfonie

Homerische symfonie; Morgenstemming; Mythe der lente
ROYAL FLEMISH PHILHARMONIC / MARTYN BRABINS

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67766

'Full of colour and drama ... the music is vividly compelling ... throughout the programme, the richness of the orchestration readily holds the listener's attention, especially in such responsive performances from the Royal Flemish Philharmonic under the highly sympathetic Martyn Brabins, well projected by a splendidly spacious Hyperion recording' (*Gramophone*) 'Lush, melodic and romantic ... the excellent Martyn Brabins and the Royal Flemish Philharmonic have resurrected the Wagnerian-Strauss tone poems ... as for the grand, rhapsodic 'Homeric' Symphony, it's epic' (*The Observer*) 'This is a fine orchestra, capable of silky smooth string playing where necessary, and excellent in all departments. Brabins steers a clear path avoiding the mundane on the one hand, and the over-egged romantic hysteria on the other, and his orchestra, from the end result, seem to me to have enjoyed the music making hugely ... this release is the first of a series, further issues in which I look forward to immensely' (*Audiophile Audition, USA*)



IGNAZ MOSCHELES (1794-1870)

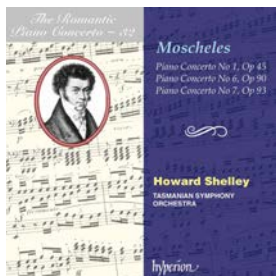
Piano Concertos 2 & 3

Piano Concerto No 2 in E flat major, Op 56
Piano Concerto No 3 in G minor, Op 58
Anticipations of Scotland, Op 75

HOWARD SHELLEY piano
TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67276

'Very agreeable music of the Romantic era, well constructed and melodious. Highly recommended' (*International Record Review*) 'Two concertos in richly-textured performances, full of decorative appeal and romantic melody' (*The Daily Telegraph*) 'Highly recommended' (*Fantare, USA*) 'Howard Shelley ... in his triple role of pianist, conductor and producer, offers yet another disc of aristocratic brilliance and distinction' (*Gramophone*)



IGNAZ MOSCHELES (1794-1870)

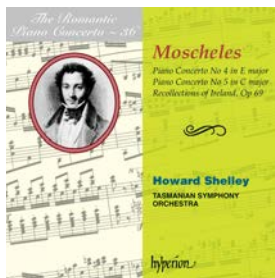
Piano Concertos 1, 6 & 7

Piano Concerto No 1 in F major, Op 45
Piano Concerto No 6 in B flat major, Op 90 'Fantastique'
Piano Concerto No 7 in C minor, Op 93 'Pathétique'

HOWARD SHELLEY piano
TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67385

'I defy anyone not to be captivated by this delightful, witty, rhythmically vital and spontaneously inventive work, especially when played as stylishly as here' (*International Record Review*) 'Shelley's expertise, his immaculate charm and brio cast a brilliant light on every page. His Tasmanian orchestra is with him all the way and Hyperion's sound and balance are of demonstration quality. An exemplary issue' (*Gramophone*) 'Shelley's nimble, elegant playing, while leading his excellent Tasmanian players, is a musical wonder' (*Classic FM Magazine*)



IGNAZ MOSCHELES (1794-1870)

Piano Concertos 4 & 5

Piano Concerto No 4 in E major, Op 64

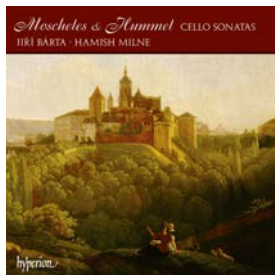
Piano Concerto No 5 in C major, Op 87; Recollections of Ireland, Op 69

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67430

'You have to hand it to Howard Shelley. It's one thing to lead a concerto from the keyboard, but to do this when the solo part is so demanding and with such insouciance is quite another thing ... completed by Henry Roche's trenchant and engaging booklet notes, this is an issue which I cannot praise too highly' (*Gramophone*) 'Imagine Paganini's Rossinian verve, Schumann's poetic sensibility and Mendelssohn's gentle humanity rolled into one, and you won't be far from the sound-world of these wonderful concertos' (*Classic FM Magazine*) 'All in all, if you're curious about this repertoire, I'd recommend you turn to the Hyperion series. This latest installment is as good a place as any to start' (*Fanfare*, USA)



IGNAZ MOSCHELES (1794-1870)

Cello Sonata

Cello Sonata in E major, Op 121

Nos 4, 8 & 9 from Melodisch-contrapunktische Studien, Op 137

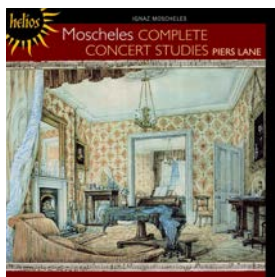
JOHANN NEPOMUK HUMMEL Cello Sonata in A major, Op 104

JIRÍ BARTA cello

HAMISH MILNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67521

'Following its delightful versions of his piano concerti, led from the keyboard by Howard Shelley, Hyperion continues its championship of Moscheles's work with the elegant cello sonata dedicated to Schumann. He is often bracketed with his contemporary Hummel, whose own cello sonata is a classic of spacious romanticism. Both are lovingly played by the Czech cellist Jiří Barta' (*The Observer*) 'A delightfully demure, teasingly tuneful release, which has brought me much pleasure' (*International Record Review*) 'With such strong, sympathetic playing and clear, carefully balanced recordings this Hyperion disc is a must for adventurous cellists and listeners alike' (*BBC Music Magazine*)



IGNAZ MOSCHELES (1794-1870)

Complete Concert Studies

Characteristic Studies, Op 95; Deux Études, Op 98

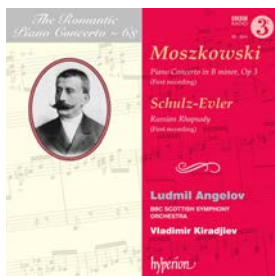
Deux Études, Op 105; Quatre Grandes Études de Concert, Op 111

Grande Étude de Concert, Op 126

PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55387

'Graceful, fluent and engagingly affectionate performances' (*Gramophone*) 'Piers Lane's concern is to underline the unexpected meatiness of the piano writing, and he offers lusty, swaggering performances ... it's a revelatory recording' (*International Piano*) 'Il joue ces œuvres de manière impeccable et soignée, avec un goût exquis, en dosant parfaitement la puissance et le raffinement nécessaires, nous offrant ainsi d'agréables révélations à savourer' (*Répertoire*, France) 'Hyperion furnishes excellent recorded sound in a release of truly generous length, and Henry Roche does a splendid job with the liner notes. Enthusiastically recommended' (*Fanfare*, USA) 'Lane is the kind of pianist who can make anything sound good. His formidable technique is evident from the opening étude' (*American Record Guide*)



MORITZ MOSZKOWSKI (1854-1925)

Piano Concerto in B minor

Piano Concerto in B minor, Op 3

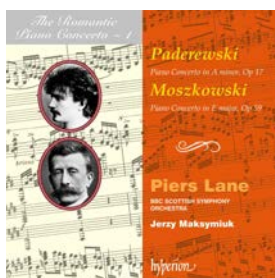
ADOLF SCHULZ-EVLER (1852-1905) Russian Rhapsody, Op 14

LUDMIL ANGELOV piano

BBC SCOTTISH SYMPHONY ORCHESTRA / VLADIMIR KIRADJIEV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68109

'A major discovery' (*Pianist*) 'Ludmil Angelov achieves minor miracles by throwing everything he can technically and interpretatively at these works, as does Vladimir Kiradjiev, who secures admirably direct playing from the BBC Scottish Symphony Orchestra. Full-blooded and well balanced recorded sound' (*Gramophone*) 'Ludmil Angelov dispatches the hugely taxing piano part with consummate virtuosity and the orchestra respond with alert and strongly characterised playing ... a very welcome addition to Hyperion's invaluable Romantic Piano Concerto series' (*BBC Music Magazine*)



MORITZ MOSZKOWSKI (1854-1925)

Piano Concerto in E major

Piano Concerto in E major, Op 59

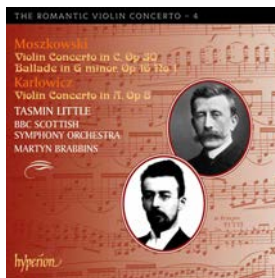
PADEREWSKI Piano Concerto in A minor, Op 17

PIERS LANE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / JERZY MAKSYMIAK

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66452

'Performances of exceptional poetry and virtuosity and the recording is first class. Strongly recommended' (*The Good CD Guide*) 'Played with this degree of flair and passion it's all one can do to keep one's hands off the repeat button' (*Piano International*) 'Outstandingly performed and recorded ... an absolute winner. I can't wait for the new items in the series' (*CDReview*) 'Unassailable technical qualifications, state of the art sound and a first-rate orchestra' (*Fanfare*, USA)



MORITZ MOSZKOWSKI (1854-1925)

Violin Concerto

Ballade in G minor, Op 16 No 1; Violin Concerto in C major, Op 30
KARŁOWICZ Violin Concerto in A major, Op 8

TASMIN LITTLE violin

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467389

'Tasmin Little's idiomatic advocacy of all three works belies the fact that none could be described as standard repertoire ... handsomely produced and well recorded, this issue makes three very welcome additions to the repertoire' (*BBC Music Magazine*) 'This disc is yet another jewel in Hyperion's star-studded crown ... enjoyable from start to finish – a disc well worth having' (*The Strad*) 'Tasmin Little's flamboyant performance of this breathtaking display piece should be counted a jewel in her already distinguished discography' (*International Record Review*) 'Tasmin Little displays an invitingly warm, slender tone and broad dynamic range, very much in keeping with the style of this music. Her intonation and bowing are impeccable: the considerable difficulties of Moszkowski's finale hold no terrors for her' (*Fantasia*, USA)



MORITZ MOSZKOWSKI (1854-1925)

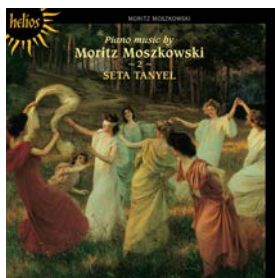
Piano Music – 1

Tarantella, Op 27 No 2; Barcarolle aus Hoffmans Erzählungen
Valse, Op 34 No 1; Réverie, Op 36 No 2; Expansion, Op 36 No 3
En Automne, Op 36 No 4; Air de Ballet, Op 36 No 5; Alumbblatt, Op 2
Nocturne, Op 68 No 1; Minuetto, Op 68 No 2; Au Crépuscule, Op 68 No 3
Danse Russe, Op 68 No 4; Poème de Mai, Op 67 No 1; Serenata, Op 15 No 1
La Jongleuse, Op 52 No 4; Près de Berceau, Op 58 No 3
Chanson Bohème de l'Opéra Carmen de Georges Bizet

SETA TANYEL piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55141

'A thoroughly enjoyable 69 minutes in the company of Tanyel and Moszkowski' (*International Record Review*)



MORITZ MOSZKOWSKI (1854-1925)

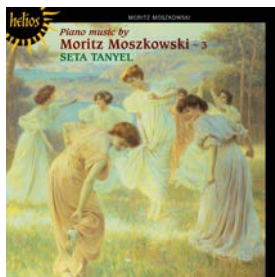
Piano Music – 2

Trois Morceaux Poétiques, Op 42
Trois Morceaux, Op 73
Isoldens Tod
Grande Valse de Concert, Op 88
Fantaisie Impromptu, Op 6
Trois Etudes de Concert, Op 24

SETA TANYEL piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55142

'Tanyel plays as if the pieces were written with her in mind on recordings of near-textbook perfection' (*Gramophone*)



MORITZ MOSZKOWSKI (1854-1925)

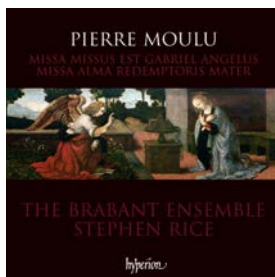
Piano Music – 3

Fantaisie 'Hommage à Schumann', Op 5
Six Morceaux, Op 83
Trois Morceaux, Op 86
Barcarolle, Op 27 No 1
Trois Morceaux, Op 87
Etude, Op 67 No 2
Scherzo-Valse, Op 40

SETA TANYEL piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55143

'Once again [Tanyel's] performances are of the most engaging insouciance and dexterity' (*Gramophone*)



PIERRE MOULU (?1484-c1550)

Alma redemptoris & Missus est Gabriel

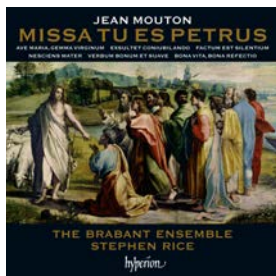
Missa Missus est Gabriel angelus; Missa Alma redemptoris mater 'Messe à deux visages ou plus' (complete short version, plus two movements from the long version); Mater floreat; In pace
JOSQUIN Missus est Gabriel angelus

THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467761

'The Brabant Ensemble happily bring their familiar virtues to bear in sensitive, transparent performances. Musical adventurers will want this recording to discover a superb composer they may not know ... Moulu's idiom is pleasingly inventive and immediately engaging' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



JEAN MOUTON (before 1459-1522)

Missa Tu es Petrus

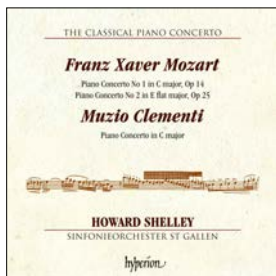
including the complete eight-part motets

Missa Tu es Petrus; Nesciens mater
Ave Maria, gemma virginum; Exsultet coniubilando
Verbum bonum et suave; Bona vita, bona reflectio; Factum est silentium

THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67933

'This gorgeous album presents all the works for eight voices which are certainly attributable to Mouton, plus one for five and two for four voices ... these pieces are refreshingly airy and transparent. Mouton's exquisite music and The Brabant Ensemble's graceful performances are well-served by Antony Pitts' production and the acoustic of St Michael and All Angels, Oxford ... highly recommended' (*BBC Music Magazine*) 'The lucidity of both The Brabant Ensemble's singing and Rice's direction is hugely accomplished ... Hyperion is still setting the standard in this infinitely rewarding repertory' (*International Record Review*)



FRANZ XAVER MOZART (1791-1844)

Piano Concertos

Piano Concerto No 1 in C major, Op 14

Piano Concerto No 2 in E flat major, Op 25

CLEMENTI Piano Concerto in C major

HOWARD SHELLEY piano

SINFONIEORCHESTER ST GALLEN / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68126

'A compelling addition to Hyperion's catalogue' (*Gramophone*) 'Howard Shelley plays both pieces quite beautifully, investing each phrase with subtly understated expression' (*BBC Music Magazine*) 'Engagingly played here by the admirable Howard Shelley' (*The Observer*) 'The Piano Concerto in E Flat ... is the real thing, taking the listener on an unpredictable musical and emotional journey. Howard Shelley is the adept pianist, routinely accompanied by the Sinfonieorchester St Gallen. They throw in a naive, galant concerto by Clementi for good measure' (*Financial Times*)



WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concertos 6, 8 & 9

Piano Concerto No 6 in B flat major, K238

Piano Concerto No 8 in C major 'Lützow', K246

Piano Concerto No 9 in E flat major 'Jeunehomme', K271

ANGELA HEWITT piano, ORCHESTRA DA CAMERA DI MANTOVA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67840

'It's easy to be captivated. Concertmaster Carlo Fabiano doesn't simply lead his forces mechanically; he gives meaning and expressive weight to the orchestration, Angela Hewitt the experience of valuable thought and feeling ... [K271, Presto] in Hewitt's hands no artless dance; instead, something profound, as you'd expect of her, and get' (*Gramophone*) 'Hewitt directs the performances from the keyboard, with the piano well forward of the orchestra in the sound picture, her playing is typically crisp ... its attention to detail is immaculate. She contributes her own detailed sleeve notes, full of pertinent historical footnotes' (*The Guardian*) 'Some magical Mozart here from Angela Hewitt, who directs the Orchestra da Camera di Mantova with aplomb, zest, and most of all, style' (*International Piano Magazine*)



WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concertos 17 & 27

Piano Concerto No 17 in G major, K453

Piano Concerto No 27 in B flat major, K595

ANGELA HEWITT piano

ORCHESTRA DA CAMERA DI MANTOVA / HANNU LINTU

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67819

'The Andante of K453 evokes the finest in Hewitt, its trajectory exposed through pathos and proud gesture, the pauses treated as silences to generate expectancy for daring harmonic modulations. That's master musicianship' (*Gramophone*) 'The sound is wonderfully clean and focused, with an ideal balance between Hewitt's customary Fazioli piano and the orchestra ... Hewitt's own illuminating notes in the booklet are a bonus, making this a Mozart release to cherish' (*The Daily Telegraph*) 'She seems completely at one with the alert playing of the Mantua Chamber Orchestra under Hannu Lintu' (*BBC Music Magazine*) 'These characteristics of intelligent delight in the music also mark Hewitt's performance of the G major Concerto ... it is brilliantly done, and this is a brilliant performance all round' (*International Record Review*)



WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concertos 22 & 24

Piano Concerto No 22 in E flat major, K482

Piano Concerto No 24 in C minor, K491

ANGELA HEWITT piano

NATIONAL ARTS CENTRE ORCHESTRA / HANNU LINTU

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68049

'Angela Hewitt continues her Mozart series with Hannu Lintu, switching from her Italian orchestra to the Canadian National Arts Centre Orchestra, which the conductor melds into a flexible and characterful ensemble ... this is Mozart characterised by clarity of thought, attention to detail and reactive interplay between soloist and orchestra' (*Gramophone*) 'Replete with all the Angela Hewitt virtues—among them, unfailing clarity, innate elegance, an unerring sense of proportion, a finely honed mastery of style, melodic finesse and an unobtrusive grasp of harmonic rhythm—these are exemplary performances ... the prevailing tonal palette, from soloist and orchestra alike, is appropriately lean but always beautifully focused and elegantly applied' (*BBC Music Magazine*)



WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concertos 11, 12 & 13

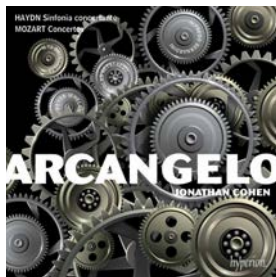
The composer's chamber versions for piano and strings

No 11 in F major, K413; No 12 in A major, K414; No 13 in C major, K415

SUSAN TOMES piano, THE GAUDIER ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55333

'These works have been recorded in chamber form before, but this time the result is lighter and more intimate than in previous versions, helped by a clear, dry recording acoustic. There are few recording pianists to match Susan Tomes for clarity of articulation, and here she leads sparkling performances' (*The Guardian*) 'Light and air is everywhere; the transparency of the sound remains a constant delight' (*The Times*) 'Susan Tomes's playing has all the qualities for which Mozart himself was renowned: delicacy, agility, neatness, expressive eloquence. In close creative dialogue with the Gaudier Ensemble she brings limpid, subtly coloured tone to the lyrical melodies, makes Mozart's passagework dance and sparkle, and relishes opportunities for sly and witty timing ... a delightful disc' (*The Daily Telegraph*) 'Chamber music at its best – unified, warm, intimate' (*American Record Guide*)



WOLFGANG AMADEUS MOZART (1756-1791)

Oboe Concerto & Bassoon Concerto

Oboe Concerto in C major, K314 K271k

Bassoon Concerto in B flat major, K191 K186e

HAYDN Sinfonia concertante in B flat major, Hob I:105

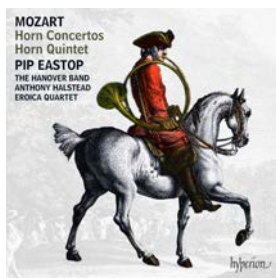
ILYA GRINGOLTS violin, NICOLAS ALTSTAEDT cello

ALFREDO BERNARDINI oboe, PETER WHELAN bassoon

ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A8090

'You sense the fun they have with the music while never playing fast and loose with the basic pulse. A joy from start to finish ... one of the loveliest recent discs of this repertoire' (*Gramophone*) '[A] spirited and affectionate performance heard here from the little violin of Ilya Gringolts, the sometimes-stratospheric cello playing of Nicolas Altstaedt, the bucolic oboe of Alfredo Bernardini and the mischievous bassoon of Peter Whelan, with the resplendent ensemble Arcangelo under Jonathan Cohen' (*BBC Music Magazine*)



WOLFGANG AMADEUS MOZART (1756-1791)

Horn Concertos

Horn Concerto No 1 in D major, K412; Horn Concerto No 2 in E flat major, K417; Horn Concerto No 3 in E flat major, K447; Horn Concerto No 4 in E flat major, K495; Horn Quintet in E flat major, K407

PIP EASTOP horn, EROICA QUARTET

THE HANOVER BAND / ANTHONY HALSTEAD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A8097

'Pip Eastop plays a natural horn akin to the type available to the virtuoso for whom Mozart wrote the four concertos, Joseph Leutgeb. Mozart clearly did not feel in any way hindered by the horn's limited range of easily attainable notes ... with lucid input from The Hanover Band and from the Eroica Quartet in the Quintet, these performances have a musical integrity over and above historical interest' (*Gramophone*) 'An extraordinary performance on the natural horn ... superb technical ability and inventiveness are put to brilliant use in these very enjoyable renditions' (*Classic FM*) 'This is a clear winner of a disc destined to bring many a smile through the winter gloom' (*International Record Review*)



WOLFGANG AMADEUS MOZART (1756-1791)

Epistle Sonatas

Epistle Sonatas in C major, K329; G major, K274; B flat major, K68; F major, K224; B flat major, K212; D major, K245; C major, K263; F major, K145; A major, K225; C major, K336; E flat major, K67; G major, K241; C major, K328; D major, K144; F major, K244; D major, K69; C major, K278

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55314

'Not to be missed. Buy it at once!' (*Musical Opinion*) 'An hour's delightful listening. Warmly recommended' (*CDReview*) 'Cannot fail to delight' (*BBC Music Magazine*)



WOLFGANG AMADEUS MOZART (1756-1791)

Clarinet Concerto and Quintet

Clarinet Concerto in A major, K622

Clarinet Quintet in A major, K581

THEA KING basset clarinet

ENGLISH CHAMBER ORCHESTRA / JEFFREY TATE

THE GABRIELI QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66199

'Truly, music of the Gods' (*The Daily Express*) 'It is hard to imagine more affecting, stylish readings' (*International Record Review*) 'A very desirable record' (*The Daily Telegraph*) 'Excellent accounts of both these masterworks have never been scarce but one would have to search long and hard to find any that surpassed these ... a treasured release. Beautifully inflected, immaculately phrased, subtly coloured and impeccably responsive as well as eloquent' (*BBC Music Magazine Top 1000 CDs Guide*)

GRAMOPHONE CRITICS' CHOICE



WOLFGANG AMADEUS MOZART (1756-1791)

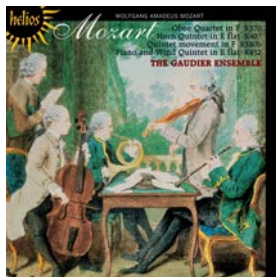
Oboe Concerto

Oboe Concerto in C major, K314
KROMMER Oboe Concerto in F major, Op 37
Oboe Concerto in F major, Op 52

SARAH FRANCIS oboe
LONDON MOZART PLAYERS / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55080

'Garnished with a Mozartian eloquence and eliciting from Francis her creamiest sounds' (*BBC Music Magazine*)



WOLFGANG AMADEUS MOZART (1756-1791)

Oboe Quartet & Quintets

Oboe Quartet in F major, K370
Horn Quintet in E flat major, K407
Quintet movement in F major, K580b
Quintet for piano and wind in E flat major, K452

THE GAUDIER ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55390

'Ravishingly delightful' (*American Record Guide*) 'Anyone interested in this particular program is unlikely to be anything but delighted with this disc' (*Fanfare*, USA)



WOLFGANG AMADEUS MOZART (1756-1791)

Divertimenti

Divertimento No 10 in F major, K247
Divertimento No 17 in D major, K334

THE GAUDIER ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A67386

'The Gaudier players, drawn from the ranks of the Chamber Orchestra of Europe, past and present, treat these urbane works in the spirit in which they were composed: both to delight the untutored ear and to move the hearts and souls of connoisseurs' (*The Sunday Times*) 'A thoroughly delightful disc' (*The Daily Telegraph*) 'The playing throughout is a delight: easy, perceptive, recognizing the subtleties with a light touch, fresh and well balanced, with the conversational quality of the best chamber music. A highly enjoyable disc' (*International Record Review*)



WOLFGANG AMADEUS MOZART (1756-1791)

Serenade in B flat 'Gran Partita'

Serenade in B flat major, K361 'for thirteen wind instruments' ('Gran Partita')

THE ALBION ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55093

'English wind playing at its best' (*The Independent*)

CD COMPACT AWARD, SPAIN



WOLFGANG AMADEUS MOZART (1756-1791)

String Quartets K499 & K589

String Quartet in D major 'Hoffmeister', K499
String Quartet in B flat major, K589

SALOMON QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55094

'This is glorious, mature Mozart and if you don't buy any other Mozart albums in this bi-centenary year, you will be amply rewarded by these marvellous quartets' (*Braille Music Magazine*) 'Le Quatuor Salomon mérite assurément des éloges, dus au niveau de ses interprètes comme à l'affirmation d'une conception éprise de rigueur' (*Diapason*, France)



WOLFGANG AMADEUS MOZART (1756-1791)

The Six 'Haydn' String Quartets

String Quartet in G major, K387; String Quartet in D minor, K421

String Quartet in E flat major, K428

String Quartet in B flat major 'The Hunt', K458

String Quartet in A major 'The Drum', K464

String Quartet in C major 'Dissonance', K465

SALOMON QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44001/3

'A very fine disc ... in these readings I find a refreshing lightness and transparency of texture. You hear everything articulated with more clarity than usual ... highly polished performances recorded with exemplary clarity and fullness of sound. Strongly recommended' (*Gramophone*) 'Admirers of the Salomon Quartet's 'authentic' approach to Mozart will be glad to learn that their versions of the 'Haydn' Quartets ... are now available in a 3-CD boxed set at a slightly reduced price' (*The Penguin Guide to Compact Discs*) 'Very fine' (*Hi-Fi News*) 'The musical equivalent of a breath of fresh spring air' (*The Records and Recording*)



WOLFGANG AMADEUS MOZART (1756-1791)

String Quintets

String Quintet in B flat major, K174

String Quintet in C minor, K406

String Quintet in C major, K515

String Quintet in G minor, K516

String Quintet in D major, K593

String Quintet in E flat major, K614

THE NASH ENSEMBLE with PHILIP DUKES viola

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD47861/3

'The performances ... are magnificently played throughout – conversational, argumentative, profoundly expressive, witty – and rank with the finest ever committed to disc' (*The Sunday Times*) 'The Nash Ensemble's survey of all six pieces ... is light in touch, with transparency of texture and clarity of part-playing given high priority' (*The Irish Times*)



WOLFGANG AMADEUS MOZART (1756-1791)

String Quintets

String Quintet in C major, K515

String Quintet in D major, K593

String Quintet in G minor, K516

String Quintet in E flat major, K614

SALOMON QUARTET with SIMON WHISTLER viola

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22005

'These deeply committed performances are a credit to Hyperion's distinguished list ... this is Mozart at its best, contrasted, careful and passionate' (*The Strad*) 'Revelatory performances of this inexhaustible music' (*The Good CD Guide*) 'Gorgeous performances of some of Mozart's chamber masterworks. Highly recommended' (*Classical CD Scout*)



WOLFGANG AMADEUS MOZART (1756-1791)

Piano Trios K502, K542, K564

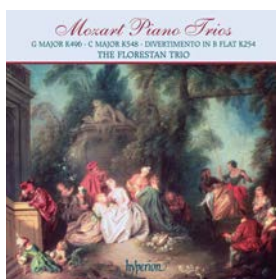
Piano Trio in B flat major, K502; Piano Trio in E major, K542

Piano Trio in G major, K564

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67556

'Susan Tomes's sprightly piano is in its element, leading the dance in these three mature trios ... moods change at a flick of Mozart's wrist, and Tomes, Anthony Marwood and Richard Lester have all the flexibility needed' (*The Times*) 'These are beautifully judged performances, generally fleet of foot, airier of texture and more intimate in tone with an ideal balance between the instruments' (*Gramophone*) 'Superb execution ... another feather in The Florestan Trio's cap' (*International Record Review*) 'As in all their artistic endeavours, this outstanding disc of Mozart piano trios from the acclaimed Florestan Trio demonstrates a delightfully unforced lyricism coupled with the most exquisite, long-lined phrasing ... sample the luminous performance of the central Andante grazioso of the E major trio K542 to hear chamber music playing of the very highest order' (*HMV Choice*)



WOLFGANG AMADEUS MOZART (1756-1791)

Piano Trios K254, K496, K548

Divertimento in B flat major, K254

Piano Trio in G major, K496; Piano Trio in C major, K548

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67609

'The Florestan Trio get it exactly right, with Susan Tomes' exquisite pianism perfectly supported by violinist Anthony Marwood's lithe, highly articulate playing and cellist Richard Lester's finely judged asides. Another winner from this wonderful ensemble' (*Classic FM Magazine*) 'These are certainly performances to be treasured, with the playing unfailingly stylish and full of imaginative touches ... their new recording can be unreservedly recommended' (*BBC Music Magazine*) 'No performance of this piece has ever made me smile as much ... talk of an outright winner is always dangerous. For my taste, though, the Florestan's sparkling, inventive performances, on this disc and its companion, make them a top recommendation for the complete Mozart trios, their claims enhanced by the warm, ideally balanced recording' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



WOLFGANG AMADEUS MOZART (1756-1791)

Piano Quartets

Piano Quartet in G minor, K478

Piano Quartet in E flat major, K493

PAUL LEWIS piano

LEOPOLD STRING TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67373

'For freshness, insight and sheer beauty of tone and phrase, this new disc takes the palm ... it's pure joy from first to last and I urge you to add it to your shelves' (*BBC Music Magazine*) 'These are deeply musical performances, perceptive and satisfying, of two masterpieces' (*International Record Review*) 'It is in fact clear from the opening that this is a performance to reckon with, exemplified by its careful measured tempo, its poise and its subtle handling of the balance between strings and piano. A real winner, this disc; warmly recommended' (*Gramophone*) 'The Leopold Trio gives a crisp, clear and engaging performance' (*The Strad*) 'Truly excellent' (*Classic FM Magazine*)

BBC MUSIC MAGAZINE EDITOR'S CHOICE / GRAMOPHONE EDITOR'S CHOICE



WOLFGANG AMADEUS MOZART (1756-1791)

Violin Sonatas K301, 304, 379 & 481

Violin Sonata in B flat major, K10; Violin Sonata in C major, K14

Violin Sonata in F major, K30; Violin Sonata in G major, K301

Violin Sonata in E minor, K304; Violin Sonata in G major, K379

Violin Sonata in E flat major, K481

ALINA IBRAGIMOVA violin

CÉDRIC TIBERGHIE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68091

'Alina Ibragimova and Cédric Tiberghien ... clearly relish their sense of innocent contentment and exhilaration in Mozart's burgeoning creative powers. Tiberghien's limpid phrasing, radiant cantabile and velvety, cushioned tone combine exquisitely, captured to perfection by production dream-team Andrew Keener and Simon Eadon' (*BBC Music Magazine*) 'The balance between pianist Cédric Tiberghien and violinist Alina Ibragimova on this recording is as beautifully calibrated as always' (*The Guardian*)

GRAMOPHONE EDITOR'S CHOICE



WOLFGANG AMADEUS MOZART (1756-1791)

Violin Sonatas K305, 376 & 402

Violin Sonata in C major, K6; Violin Sonata in D major, K7

Violin Sonata in G major, K9; Violin Sonata in B flat major, K15

Violin Sonata in D major, K29; Violin Sonata in A major, K305

Violin Sonata in F major, K376; Violin Sonata in A major, K402

ALINA IBRAGIMOVA violin

CÉDRIC TIBERGHIE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68092

'Balancing what the 18th century dubbed 'taste' with vivid moment-by-moment characterisation, Tiberghien and Ibragimova strike me as nigh-on ideal ... this ongoing series from the symbiotic partnership of Tiberghien and Ibragimova will be hard to beat' (*Gramophone*) 'Alina Ibragimova is, in many ways, an ideal interpreter ... her sense of period taste conforms very much to current expectations of Mozart performance – the sound, delivered with immaculate cleanliness, is well-balanced and translucent, with sparing vibrato, intelligent, high-scale phrasing' (*The Strad*)



WOLFGANG AMADEUS MOZART (1756-1791)

Violin Sonatas K296, 306, 454 & 547

Violin Sonata in G major, K27; Violin Sonata in B flat major, K31

Violin Sonata in C major, K296; Violin Sonata in D major, K306

Violin Sonata in B flat major, K454; Violin Sonata in F major, K547

ALINA IBRAGIMOVA violin

CÉDRIC TIBERGHIE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68143

'Tiberghien, with his crystalline sonorities and pinpoint clarity of articulation, and Ibragimova gleefully savour their jousting dialogues and rapid role-reversals in the fast movements ... Tiberghien and Ibragimova come close to my ideal Mozartian duo, in performances that further whet the appetite for the rest of the series' (*Gramophone*) 'A pure delight, with exquisite playing from these world-class performers' (*The Observer*) 'Two quite exceptional players' (*Classic FM*)

GRAMOPHONE EDITOR'S CHOICE



WOLFGANG AMADEUS MOZART (1756-1791)

Violin Sonatas K303, 377, 378 & 403

Violin Sonata in B flat major, K8; Violin Sonata in F major, K13

Violin Sonata in E flat major, K26; Violin Sonata in C major, K28

Violin Sonata in C major, K303; Violin Sonata in F major, K377

Violin Sonata in B flat major, K378; Violin Sonata in C major, K403

Variations in G minor 'Hélas, j'ai perdu mon amant', K360

ALINA IBRAGIMOVA violin

CÉDRIC TIBERGHIE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68164

'To describe these performances as 'perfect' could be considered glib; but there is a specific 'rightness' to just about everything you hear ... the whole enterprise is near-impossible to fault. Six sonatas left now to complete the cycle, a set that will surely become the modern reference recording' (*Gramophone*) 'The exquisite finesse of this cherishable team put them in a class apart' (*BBC Music Magazine*) 'The excellence of this, the fourth in the series, makes me wish I hadn't missed the previous three' (*The Sunday Times*)



WOLFGANG AMADEUS MOZART (1756-1791)

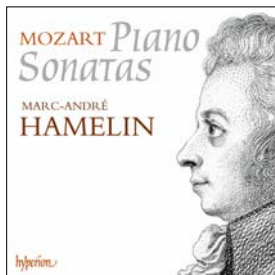
Violin Sonatas K302, 380 & 526

Violin Sonata in G major, K11; Violin Sonata in A major, K12
Violin Sonata in E flat major, K302; Violin Sonata in E flat major, K380
Violin Sonata in A major, K526; Sonata in B flat major, K570
Variations in G major 'La bergère Célémène', K359

ALINA IBRAGIMOVA violin
CÉDRIC TIBERGHIEEN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68175

'If ever a Mozart recording were self-recommending, this is it. The first four volumes of the French-Russian duo's complete sonata cycle came close to my Mozartian ideal. This final instalment, again juxtaposing early, middle and late works, fulfils every expectation' (*Gramophone*) 'Their combined musical imagination feels so intertwined that it emerges seemingly as the natural extension of a single interpretative personality ... so keenly aware of Tiberghien and Ibragimova to each other's musical proclivities, that at the point of contact it is difficult to imagine this score being played any other way' (*BBC Music Magazine*)



WOLFGANG AMADEUS MOZART (1756-1791)

Piano Sonatas

Piano Sonata in D major, K576; Piano Sonata in G major, K283
Piano Sonata in F major, K332; Piano Sonata in B flat major, K570
Piano Sonata in C major, K330; Piano Sonata in B flat major, K333
Piano Sonata in C major, K545; Piano Sonata in E flat major, K282
Rondo in D major, K485; Gigue in G major, K574
Rondo in A minor, K511; Fantasia in D minor, K397

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68029

'Hamelin plays, what is to my ears, the technically most brilliant and perfect Mozart' (*Pianist*) 'Nowhere does Hamelin permit a gilded, "rococo" sensibility to detract from the vocalism of the Mozart lyricism or the virile character of his outer movements' (*Audiophile Audition*, USA) 'La maîtrise digitale est superlative, et le jeu éclaire les moindres échanges contrapuntiques, ou fait littéralement jaillir du clavier des thèmes pressés d'en découdre' (*Diapason*, France)



WOLFGANG AMADEUS MOZART (1756-1791)

Stephen Hough's Mozart Album

Fantasia in C minor, K475; Sonata in B flat major, K333
Fantasia in C minor, K396/385f
CRAMER Hommage à Mozart; FRIEDMAN Menuetto in D major
HOUGH Three Mozart Transformations (after Poulenc)
LISZT / BUSONI Fantasia on themes from Mozart's 'The Marriage of Figaro'
STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67598

'There are all too few pianists with the equivalent of Hough's three Michelin stars ... opening with two of Mozart's solo masterpieces, the ear is welcomed into an intimate, pellucid sound world with a sophisticated grading of dynamics ... [the Liszt/Busoni] provides a hair-raising bravura display that deserves to be heard more often. At least, when playing like this' (*Gramophone*)

BBC MUSIC MAGAZINE INSTRUMENTAL CHOICE



WOLFGANG AMADEUS MOZART (1756-1791)

Missa solemnis & other works

Missa in C major 'Missa solemnis', K337; Epistle Sonata in C major, K336
Regina caeli, K108; Vesperae solennes de Dominica, K321

LYNDA RUSSELL soprano, LINA MARKEBY mezzo-soprano
JAMES OXLEY tenor, DAVID WILSON-JOHNSON baritone
ST PAUL'S CATHEDRAL CHOIR
ST PAUL'S MOZART ORCHESTRA / ANDREW CARWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67921

'This is a subtly devised and well-executed record' (*International Record Review*) 'The music itself is joyous and comforting. The St Paul's Cathedral Choir (comprising boy chorists and Vicars Choral) sings superbly, the playing of the St Paul's Mozart Orchestra (very much 'authentic') is poised and polished, and there is a notable contribution from Simon Johnson on the lovely organ of St Giles' Cripplegate, where these performances were so excellently recorded. Add in four fine vocal soloists and we have sacred music that is uplifting and engaging' (*Time Out*)



WOLFGANG AMADEUS MOZART (1756-1791)

Exsultate jubilate!

Exsultate, jubilate, K165; Regina coeli, K108 & K127; Laudate Dominum from K339; Laudate Dominum from K321; Sub tuum praesidium, K198; Sancta Maria, mater Dei, K273; Agnus Dei from 'Coronation' Mass, K317

CAROLYN SAMPSON soprano

CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67560

'Robert King and his choral and orchestral forces give clean and direct performances in sound that is nicely balanced ... the soprano focus of interest is Carolyn Sampson, whose musical sensibility and personality are exceptional ... unreservedly recommended' (*BBC Music Magazine*) 'This is thrilling music, rousingly performed by the orchestra and chorus. Even better are the central arias, which Carolyn Sampson sings with heart-easing grace and brilliant virtuosity. She is equally fluent in the Exsultate jubilate! rising up to a top C at the end that will have you cheering from your seat ... don't miss this' (*Classic FM Magazine*)

GRAMOPHONE EDITOR'S CHOICE



WOLFGANG AMADEUS MOZART (1756-1791)

Songs

Abendempfindung, K523; Oiseaux, si tous les ans, K307; Dans un bois solitaire, K308; An die Freude, K53; An die Einsamkeit, K391; Wie unglücklich bin ich nit, K147; Komm, liebe Zither, K351; Der Zauberer, K472; An Chloe, K524; Das Lied der Trennung, K519; Des Veilchen, K476; Ridente la calma, K152; An die Freundschaft, K148; Die Zufriedenheit, K473; Des kleinen Friedrichs Geburtstag, K529; Die kleine Spinnerin, K531; An die Hoffnung, K390; Als Luise die Briefe, K520; Das Traumbild, K530; Lied der Freiheit, K506; Die Alte, K517; Das Kinderspiel, K598; Sehnsucht nach dem Frühlinge, K596; Im Frühlingsanfang, K597; Die ihr des unermesslichen Weltalls, K619

JOAN RODGERS soprano, JOHN MARK AINSLEY tenor
ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55371

'This marvellous compilation offers no fewer than 25 Mozart songs which genuinely redress this grossly neglected part of his output. A disc which offers rich rewards' (*The Independent*) 'Sheer bliss' (*The Sunday Times*) '[An] irresistible disc' (*The Times*)



GEORG MUFFAT (1653-1704)

Armonico Tributo (Salzburg, 1682)

Sonata No 1 in D major; Sonata No 2 in G minor; Sonata No 3 in A major
Sonata No 4 in E minor; Sonata No 5 in G major

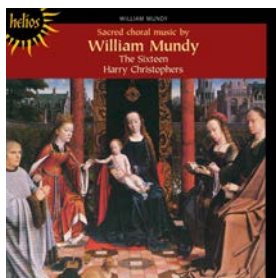
THE PARLEY OF INSTRUMENTS / ROY GOODMAN, PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55191

'The best English baroque chamber music record I have ever heard' (*Hi-Fi News*)

'I have always found the music indescribably beautiful' (*Fanfare*, USA)

'Can one find a more hauntingly beautiful piece than the Passacaglia from Sonata No 5?' (*Goldberg*)



WILLIAM MUNDY (c1530-before 1591)

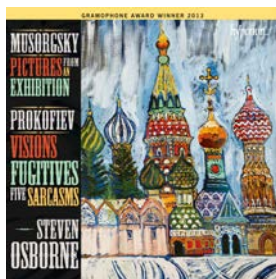
Sacred choral music by William Mundy

O Lord, the maker of all things; Videte miraculum; Sive vigilem
Ah, helpless wretch; Vox patris caelestis; Kyrie 'Orbis factor'
O Lord, the world's Saviour; Magnificat and Nunc dimittis 'In medio chori'
The secret sins; Beatus et sanctus; Adolescentulus sum ego
THE SIXTEEN / HARRY CHRISTOPHERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55086

'For a wallow in the richest cream of English Reformation church music you couldn't do much better than this' (*Early Music Review*) 'Intense brilliance and utter serenity ... altogether glorious' (*The Times*)

'Moving presentation of some neglected wonders of the Tudor era' (*Fanfare*, USA)



MODEST MUSORGSKY (1839-1881)

Pictures from an Exhibition

Pictures from an Exhibition
PROKOFIEV Sarcastms, Op 17; Visions fugitives, Op 22
STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67896

'An ideal blend of fidelity to the score with a subtle and distinctive rather than overbearing musical personality. In the Musorgsky everything is as musicianly as it is technically immaculate. What tonal delicacy and translucency in 'Tuleries', and listen to his finesse in the tremolos at the end of 'Con mortuis in lingua mortua', something barely audible and coming as it were from a great distance. Yet in the more weighty numbers ... there is power without brutality so that what so easily can degenerate into a mere uproar is so finely graded that you forget the essentially percussive nature of the writing ... this may well be the most lucid and musicianly *Pictures* on record. Hyperion's sound and presentation are beyond praise' (*Gramophone*) 'Playing that is not only vivid but also beautifully poised' (*BBC Music Magazine*)

GRAMOPHONE AWARD WINNER



MODEST MUSORGSKY (1839-1881)

Pictures from an Exhibition

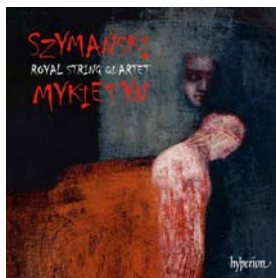
Pictures from an Exhibition
PROKOFIEV Ten Pieces from Romeo and Juliet, Op 75
Toccata in D minor, Op 11

NIKOLAI DEMIDENKO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55306

'Big-hearted pianism, musically alert, technically formidable' (*Classic CD*)

'Demidenko's performance is a marvel' (*American Record Guide*)



PAWEŁ MYKIETYN (b1971)

String Quartet No 2

String Quartet No 2

PAWEŁ SZYMAŃSKI (b1954) Five pieces for string quartet
Four pieces for string quartet; Two pieces for string quartet
ROYAL STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68085

'The Royal String Quartet have made a good reputation in ... their support of modern composers and in particular the avant-garde among their fellow-Poles' (*Gramophone*) 'A superbly performed disc of interesting contemporary string quartet music ... quite stunning playing from the Royal String Quartet makes as cogent and convincing a case for all the works here as could be imagined' (*MusicWeb International*) 'Paweł Szymański is represented by short pieces for string quartet with delicate and beguiling textures, while a Paweł Mykietyń quartet draws the listener into captivating soundworld. Well worth the plunge' (*The Northern Echo*) 'Le Royal String Quartet domine [ces pages] avec une précision acérée et une aisance presque désinvolte' (*Diapason*, France)



ALFREDO NAPOLEÃO DOS SANTOS (1852-1917)

Piano Concerto No 2

Piano Concerto No 2 in E flat minor, Op 31

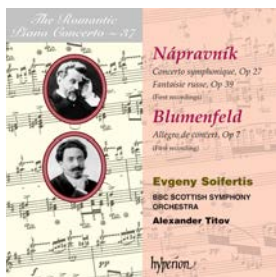
HENRIQUE OSWALD (1852-1931) Piano Concerto in G minor, Op 10

ARTUR PIZARRO piano

BBC NATIONAL ORCHESTRA OF WALES / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67984

'One cannot imagine these works more convincingly and sincerely executed. What verve and flair he brings to the stamina-sapping solos, and with what graceful lyricism he invests the cantabile writing' (*Gramophone*) 'Portuguese-born Artur Pizarro is a natural choice for this repertoire. His playing has all the dash and flair the pieces demand, and the gentler, more lyrical passages are played with an evident understanding of the idiom. He is a brilliant champion for these neglected works. Martyn Brabbins and the BBC National Orchestra of Wales provide the solid support we now expect of them. I hope they thoroughly enjoyed themselves; it certainly seems so. The recording is well up to the exalted standards of the house' (*International Record Review*)



EDUARD NÁPRAVNÍK (1839-1916)

Concerto symphonique

Concerto symphonique in A minor, Op 27

Fantaisie russe in B minor, Op 39

FELIX BLUMENFELD Allegro de concert in A major, Op 7

EVGENY SOIFERTIS piano

BBC SCOTTISH SYMPHONY ORCHESTRA / ALEXANDER TITOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67511

'The Concerto symphonique is a perky, extrovert piano concerto, full of nifty passage-work, if light on musical substance, and the Fantaisie russe, full of Lisztian flourishes and apparently much admired by Tchaikovsky, is based on three Russian folk tunes ... all of it happily negotiated by Evgeny Sofieris, who sounds a very accomplished pianist indeed' (*The Guardian*) 'It's hard to dismiss music that tries so hard to be likeable. Certainly, if you've been collecting the rest of Hyperion's 'Romantic Piano Concerto' series, you'll enjoy this latest addition as well. There are strong notes and typically fine Hyperion engineering' (*International Record Review*)



DIMITAR NENOV (1901-1953)

Piano Concerto & Ballade No 2

Piano Concerto for piano and large orchestra

Ballade No 2 for piano concertante and orchestra

IVO VARBANOV piano

ROYAL SCOTTISH NATIONAL ORCHESTRA / EMIL TABAKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68205

'It's a strangely compelling journey. Once you get on, it's hard to get off' (*Gramophone*) 'Colourful and spicy rather than avant-garde ... [an] excellent new recording' (*BBC Music Magazine*) 'The monumental concerto is a highly-strung, emotional, single-movement journey, combining a late Romantic sensibility with a uniquely daring modernism, while the Ballade moves from pastoral idyll to climactic frenzy, with boisterous Bulgarian dance influences along the way' (*The Observer*) 'This is an astonishingly fine release of music which will continue to enthral over and over again, each successive listening revealing more of Nenov's genius. This will surely be one of my recordings of the year' (*Audiophile Audition*, USA)



CARL NIELSEN (1865-1931)

The Complete Piano Music

Symphonic Suite, Op 8; A Dream about 'Silent Night'; Five Piano Pieces, Op 3

Festival Prelude for the New Century; Piano Music for Young and Old, Op 53

Humoresque-Bagatelles, Op 11; Piano Piece; Chaconne, Op 32; Suite, Op 45

Theme and Variations, Op 40; Three Piano Pieces, Op 59

MARTIN ROSCOE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67591/2

'The piano music of Carl Nielsen is notable not only for its striking emotional power and radicalism but also for its transparency ... the album as a whole is a treasure-chest; it presents an entirely new slant for those not acquainted with Nielsen's music and broadens the field of vision significantly for those who are ... this deserves to become a most conspicuous recording, and Hyperion's usual excellence in achieving a full-bodied, crystal-clear sound continues boldly forward' (*International Record Review*)

BBC MUSIC MAGAZINE INSTRUMENTAL CHOICE



JACOB OBRECHT (1457/8-1505)

Missa Grecorum & motets

Missa Grecorum; Salve regina a 6
Mater Patris / Sancta Dei genitrix; Cuius sacrata viscera a 4
O beate Basili / O beate pater; Agnus Dei (attrib.)

THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68216

'Obrecht's music and these performances are ravishingly beautiful and form a well-matched pair' (*Gramophone*) 'Only a handful of [Obrecht's] splendid works have been recorded before – and most on this disc are new to CD ... they are at their most splendid in the motet *O beate Basili* ... and in the soaring heights of the 'o pia' section of the *Salve regina*' (*BBC Music Magazine*) 'The mixed voice Brabant Ensemble has built its reputation on Renaissance sacred music, and tackles Obrecht's rich, sensuous textures and tangy dissonances with both purity and robustness. The long 'Amen' in the motet *O beate Basili*, on disc for the first time, is especially splendid' (*The Guardian*)



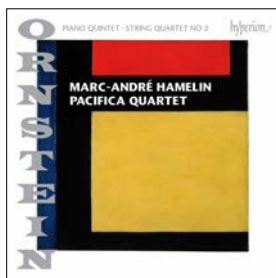
GEORGE ONSLOW (1784-1853)

Piano Sonata

Piano Sonata in C minor, Op 2; Six Pièces; Toccata in C major, Op 6
SPOHR Piano Sonata in A flat major, Op 125; Rondoleto in G major, Op 149
HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67947

'Shelley plays this music with consummate artistry, making light of its technical difficulties and investing it with all the Romantic charm and ardour it needs. It's captured in excellent quality sound' (*BBC Music Magazine*) 'Onslow's works are well deserving of an audience ... the Toccata is very enjoyable ... once again, Shelley has done us a service in resurrecting long-forgotten works and performing them with such consummate skill and good taste. The notes and Hyperion's recording quality are of an exemplary standard' (*International Record Review*) 'Hyperion's recording is faultless. What's not to like?' (*Fanfare*, USA)



LEO ORNSTEIN (1893-2002)

Piano Quintet & String Quartet No 2

Piano Quintet, Op 92
String Quartet No 2, Op 99

MARC-ANDRÉ HAMELIN piano
PACIFICA QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68084

'Two rarely performed works. Forcefully rhythmic passages built from repeating patterns alternate with sweeping, rhapsodic paragraphs; the Quintet especially is full of eastern harmonic inflections. Pianist Marc-André Hamelin and the Pacifica Quartet are whole-hearted advocates' (*The Guardian*) 'The piano part is excruciatingly difficult, yet Hamelin sails through it with aplomb. The Pacifica Quartet are worthy partners and the entire CD is such an overwhelming experience that I urge you to get it so you can brave your way into the originality of this composer's mind' (*Pianist*) 'An absolute revelation ... Ornstein connects with such a truly individual voice in both works, that it really makes this CD eminently so special' (*MusicWeb International*)



LEO ORNSTEIN (1893-2002)

Piano Music

Suicide in an Airplane; À la Chinoise, Op 39
Danse sauvage, Op 13 No 2
Poems of 1917, Op 41; Arabesques, Op 42
Impressions de la Tamise, Op 13 No 1
Piano Sonata No 8

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67320

'A tremendous tribute to a fascinating figure in 20th-century music' (*The Daily Telegraph*) 'Stimulating and frequently astonishing music, ultimately unlike anyone else's' (*BBC Music Magazine*) 'This is an essential release ... realized with the dazzling virtuosity and preternatural clarity that we have come to expect from the enterprising Canadian ... this exhausting, diverse, and technically astonishing recording is not one that I would gladly be without' (*Fanfare*, USA)



HENRIQUE OSWALD (1852-1931)

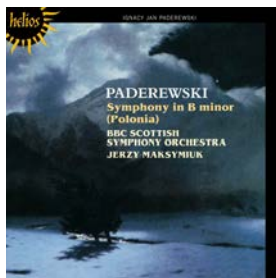
Piano Concerto

Piano Concerto in G minor, Op 10
ALFREDO NAPOLEÃO (1852-1917) Piano Concerto No 2 in E flat minor, Op 31

ARTUR PIZARRO piano
BBC NATIONAL ORCHESTRA OF WALES / MARTYN BRABBINNS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67984

'One cannot imagine these works more convincingly and sincerely executed. What verve and flair he brings to the stamina-sapping solos, and with what graceful lyricism he invests the cantabile writing' (*Gramophone*) 'Portuguese-born Artur Pizarro is a natural choice for this repertoire. His playing has all the dash and flair the pieces demand, and the gentler, more lyrical passages are played with an evident understanding of the idiom. He is a brilliant champion for these neglected works. Martyn Brabbins and the BBC National Orchestra of Wales provide the solid support we now expect of them. I hope they thoroughly enjoyed themselves; it certainly seems so. The recording is well up to the exalted standards of the house' (*International Record Review*)



IGNACY JAN PADEREWSKI (1860-1941)

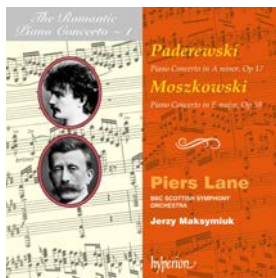
Symphony in B minor 'Polonia'

Symphony in B minor 'Polonia', Op 24

BBC SCOTTISH SYMPHONY ORCHESTRA / JERZY MAKSYMIAK

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5351

'Utterly original and well worth investigation' (*The Sunday Times*) 'The work can be confidently recommended to all those who are drawn to the more extravagant byways of the late-Romantic orchestral repertoire' (*Classic CD*) 'A performance of eloquence and dashing commitment. The recording is resplendent' (*Gramophone*) 'A stupendous undertaking by all concerned, a committed and fervent account with truly prodigious playing by the Scots and sound that simply beggars description' (*American Record Guide*)



IGNACY JAN PADEREWSKI (1860-1941)

Piano Concerto

Piano Concerto in A minor, Op 17

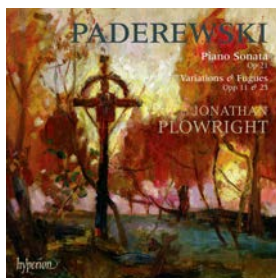
MOSZKOWSKI Piano Concerto in E major, Op 59

PIERS LANE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / JERZY MAKSYMIAK

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66452

'Performances of exceptional poetry and virtuosity and the recording is first class. Strongly recommended' (*The Good CD Guide*) 'Played with this degree of flair and passion it's all one can do to keep one's hands off the repeat button' (*Piano International*) 'Outstandingly performed and recorded ... an absolute winner. I can't wait for the new items in the series' (*CDReview*) 'Unassailable technical qualifications, state of the art sound and a first-rate orchestra' (*Fanfare, USA*)



IGNACY JAN PADEREWSKI (1860-1941)

Piano Sonata & Variations

Piano Sonata in E flat minor, Op 21

Variations and Fugue on an original theme in E flat minor, Op 23

Variations and Fugue on an original theme in A minor, Op 11

JONATHAN PLOWRIGHT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67562

Jonathan Plowright shines a powerful light on Paderewski ... you have a pianist clearly in love with every bar of Paderewski's romantic rhetoric and it would be hard to imagine playing of greater sympathy or a more intimidating visceral strength and cogency. A pianist who excels in music's darker undercurrents and declamations, he clears every daunting hurdle with awe-inspiring ease, making a formidable case for one of music's neglected byways. Finely presented and recorded, this is a valuable and surprising issue' (*Gramophone*) 'In Jonathan Plowright these works have a near-ideal interpreter. Not only does he negotiate Paderewski's dizzying virtuoso demands with evident ease, but also his ability to bring an almost string-like tone to the more lyrical passages constantly fascinates in this excellent recording' (*BBC Music Magazine*)



NICCOLÒ PAGANINI (1782-1840)

24 Caprices

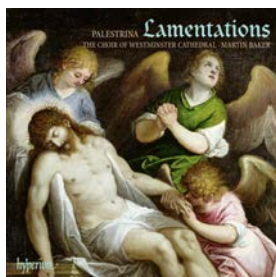
24 Caprices for solo violin, Op 1

TANJA BECKER-BENDER violin

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67763

'A sparkling, cleaned-up version of Paganini, sounding the more amazing for its polish and clarity, and bringing into focus the poetic, romantic sensibility that enthralled the composer's contemporaries ... Becker-Bender manages to retain a tender, intimate tone where many of her rivals equate amorosness with crude intensity ... I'm sure Paganini himself would have been impressed and delighted' (*Gramophone*) 'This superb new recording ... full of freshness and vitality, technically accomplished yet spontaneous sounding and highly expressive ... Becker-Bender's imagination really shines through ... another exceptional release from Hyperion' (*International Record Review*) 'If anyone is ever likely to convince you that there is more to Paganini's music than Rossini-in-technical overdrive melodramatics, it is Tanja Becker-Bender' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



GIOVANNI PIERLUIGI DA PALESTRINA (1525/6-1594)

Lamentations

Lamentations (Book Three):

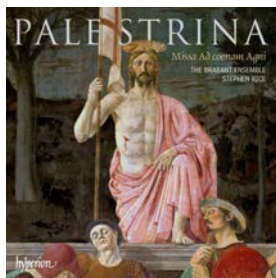
In Coena Domini (Maundy Thursday); In Parasceve (Good Friday); Sabbato Sancto (Holy Saturday)

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67610

'Everything about this disc, from the captivating sound to the sleeve notes, is of the highest quality. A must' (*Classic FM Magazine*) 'Reverential, moving and warmly recorded' (*BBC Music Magazine*) 'Among the many other things for which the independent record company Hyperion deserves our gratitude is its long-standing engagement of Westminster Cathedral Choir, England's finest Catholic choir, to record the masterpieces of sacred polyphony ... as usual, Hyperion's engineers have worked miracles with the difficult acoustics of Westminster Cathedral. Jon Dixon contributes a first-rate booklet essay, which helpfully situates the performance of Lamentations within the complex rituals of Holy Week' (*International Record Review*)

GOLDBERG 50 DISCS OF THE DECADE



GIOVANNI PIERLUIGI DA PALESTRINA (1525/6-1594)

Missa Ad coenam Agni & Eastertide motets

Missa Ad coenam Agni; Ad coenam Agni providi; Surrexit pastor bonus a 8
Regina caeli I a 8; Haec dies a 6; Alleluia. Tulerunt Dominum; Terra tremuit
Angelus Domini II a 5; Deus, Deus meus; Lauda anima mea; Benedicite gentes
THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A67978

'Easteride offertories, antiphons and motets from the master of Renaissance counterpoint. The spirited *Surrexit pastor bonus*, its accompanying antiphon *Regina caeli* and the gradual *Haec dies* are sung with a full-voiced, beefy intensity that lifts the music away from mere polite polyphony and gives it a really exciting energy' (*The Observer*) 'The singers enliven the texture with their nuanced renderings of the marvellous contrapuntal connections; and the recording makes the most of the double-choir effects' (*BBC Music Magazine*) 'The quality of the works is such that their neglect in the discography is puzzling ... the Brabants seem very much at home here' (*Gramophone*)



GIOVANNI PIERLUIGI DA PALESTRINA (1525/6-1594)

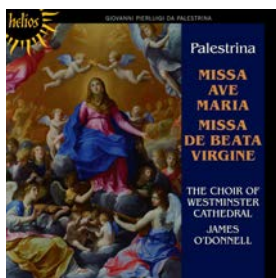
Missa Confitebor tibi Domine

Missa Confitebor tibi Domine; Magnificat primi toni a 8; Confitebor tibi Domine
Ricerca del sesto tuono; Ricerca del quinto tuono; Loquebantur variis linguis
Introduxit rex in cellam; Benedicta sit sancta Trinitas
YALE SCHOLA CANTORUM / DAVID HILL

BRUCE DICKEY cornett, LIUWE TAMMINGA organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A68210

'David Hill produces a marvellous sound from his choir, beautifully tuned, beautifully balanced and with many truly exciting moments. Bruce Dickey is a totally authoritative player for the two Bassano pieces and two further Palestrina pieces; and Liuwe Tamminga plays with equal authority. These tracks are an unalloyed pleasure' (*Gramophone*) 'Under the masterly direction of David Hill, this crack student choir produces a clean yet luxuriant sound, reflecting the sumptuous vocal resources that might have been used on a major feast day in one of the Roman churches. The sacred acoustic, slightly distant placement of the microphones and seraphic high voices all combine to create an ethereal effect' (*BBC Music Magazine*)



GIOVANNI PIERLUIGI DA PALESTRINA (1525/6-1594)

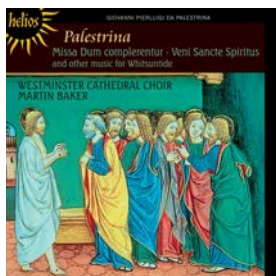
Missa De beata virgine & Missa Ave Maria

Missa De beata virgine
Missa Ave Maria

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55420

'For sheer sumptuousness of sound quality and clarity of text, the performance ... ranks alongside the finest' (*Classic CD*) 'Powerful and intensely moving' (*BBC Record Review*)



GIOVANNI PIERLUIGI DA PALESTRINA (1525/6-1594)

Missa Dum compleretur

Missa Dum compleretur; Dum compleretur; Veni Sancte Spiritus; Veni
Creator Spiritus; Magnificat sexti toni; Spiritus Sanctus replevit totam domum
WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55449

'Purposeful performances by a choir for whom this music is a staple diet, and whose slightly edgy, 'continental' treble sound is ideally suited to it' (*The Daily Telegraph*) 'Here [Martin Baker] reinforces his reputation and that of the choir in energetic accounts of music by Palestrina celebrating Pentecost' (*The Guardian*) 'The renowned choir are on top form as they respond to Palestrina's majesty ... highly recommended' (*Gramophone*) 'This is a thoughtful, carefully analysed performance – Baker and the Westminster choir communicate a clear sense of the structural logic ... the singers are excellent ... virtually flawless ... shut your eyes and you can almost smell the incense. Very warmly recommended' (*BBC Music Magazine*) 'These performances are as near peerless as is possible in an imperfect world. An essential addition to any Palestrina collection. Magnificent music, magnificently recorded' (*Goldberg*)



GIOVANNI PIERLUIGI DA PALESTRINA (1525/6-1594)

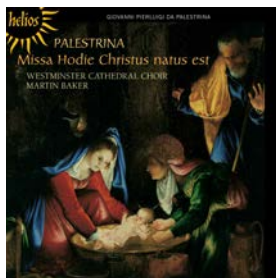
Missa Ecce ego Johannes

Missa Ecce ego Johannes; Laudate pueri a 8
Peccantem me quotidie; Tribulationes civitatum; Tu es Petrus a 7
Magnificat quarti toni a 4 [odd]; Cantantibus organis
WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55407

'Even among the Westminster Cathedral Choir's superb records this disc stands out. Perfect chording and ensemble, natural and musical phrasing, spot-on intonation and a glorious tonal blend, make this issue one to treasure' (*The Penguin Guide to Compact Discs*) 'The listener can rejoice in the sumptuousness of the Westminster Cathedral sound with none of the anxiety over niggling imperfections that one suffers when hearing almost any other ensemble. The combination of accuracy with mastery of style is unrivalled' (*Gramophone Early Music*) 'Joyous performances' (*BBC Music Magazine*) 'For sheer beauty of sound this recording is unsurpassed' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



GIOVANNI PIERLUIGI DA PALESTRINA (1525/6-1594)

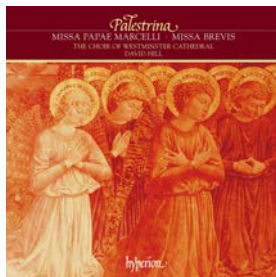
Missa Hodie Christus natus est

Hodie Christus natus est; Missa Hodie Christus natus est
Alma redemptoris mater a 8 I; Canite tuba; Deus tu conversus
O magnum mysterium; Tui sunt caeli; O admirabile commercium
Christe redemptor omnium; Magnificat primi toni

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55367

'All the familiar qualities that serve to make Westminster unique among Britain's cathedral choirs are in evidence here ... the crucial added ingredient is singing of a passion and conviction that reminds us that this music is the choir's lifeblood. This is unquestionably one of the glories of the year' (*Goldberg*) 'This is a thrilling recording of Palestrina's music for the Christmas season' (*The Guardian*)



GIOVANNI PIERLUIGI DA PALESTRINA (1525/6-1594)

Missa Papae Marcelli

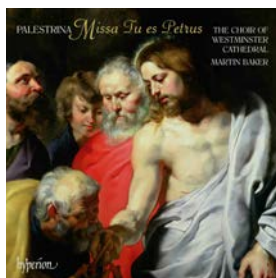
Missa Brevis
Missa Papae Marcelli

WESTMINSTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66266

'Outstanding' (*The Observer*) 'Rapt and truly inspired performances' (BBC Record Review)

BBC 'BUILDING A LIBRARY' FIRST CHOICE



GIOVANNI PIERLUIGI DA PALESTRINA (1525/6-1594)

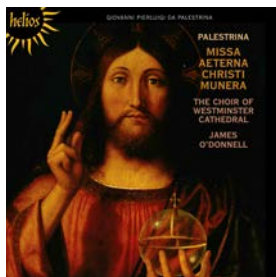
Missa Tu es Petrus

Missa Tu es Petrus; Tu es Petrus a 6
Missa Te Deum laudamus
VICTORIA Te Deum laudamus

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67785

'Westminster Cathedral Choir has had Palestrina coursing through its veins for generations and if anybody can make it sound real and vital for the passive listener, it can, and it does, with supreme success here ... a truly absorbing experience, given the complete ease and naturalness with which this outstanding London choir performs this elevated music. It is, indeed, a rare listening pleasure' (*International Record Review*) 'Works by two 16th-century masters of sacred music are here given sublime performances' (*The Daily Telegraph*)



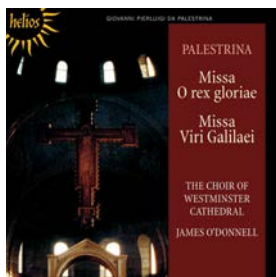
GIOVANNI PIERLUIGI DA PALESTRINA (1525/6-1594)

Missa Aeterna Christi munera & Motets

Missa Aeterna Christi munera; Sicut cervus desiderat
Super flumina Babylonis; Vidi turbam magnam
Quae est ista quae progreditur; Duo ubera tua; Nigra sum sed formosa
Surge, amica mea, speciosa mea; Magnificat primi toni a 8
WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55368

'A perfect introduction to the breadth of Palestrina's genius, inspiringly sung' (*Organists' Review*) 'Highly recommended along with previous releases in this series' (*Fanfare, USA*)



GIOVANNI PIERLUIGI DA PALESTRINA (1525/6-1594)

O rex gloriae & Viri Galilaei

Missa Viri Galilaei; Viri Galilaei
Missa O rex gloriae; O rex gloriae
WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55335

'Such committed singing of such wonderful music makes this a CD not to be missed' (*Organists' Review*) 'Under a new Master of Music, James O'Donnell, the Westminster Cathedral Choir are as intense and fervent as ever' (BBC Record Review)

GRAMOPHONE CRITICS' CHOICE



GIOVANNI PIERLUIGI DA PALESTRINA (1525/6-1594)

The Song of Songs

Canticum Canticorum Salomonis
(The Song of Songs)

PRO CANTIONE ANTIQUA / BRUNO TURNER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55095

'One of Palestrina's most sublime and expressive works ... an excellently balanced and natural-sounding recording' (*The Penguin Guide to Compact Discs*) 'Voici un disque de toute beauté pour fêter Palestrina' (*Répertoire*, France)



ANDRZEJ PANUFNIK (1914-1991)

Eighth Symphony

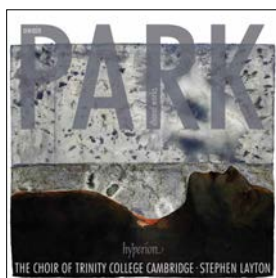
written for the 100th Anniversary of the Boston Symphony Orchestra

Sinfonia Votiva (Symphony No 8)
SESSIONS Concerto for Orchestra

BOSTON SYMPHONY ORCHESTRA / SEIJI OZAWA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55100

'Not to be missed' (*San Francisco Chronicle*) 'A superb piece of sound engineering' (*Classical Music*) 'Absolutely the finest orchestral recording ever heard in any format' (*Fanfare*, USA)



OWAIN PARK (b1993)

Choral Works

The wings of the wind; Upheld by stillness

Trinity Fauxbourdons (Magnificat & Nunc dimittis)

Above the stars my Saviour dwells; Phos hilaron

Ave maris stella; Judas mercator pessimus

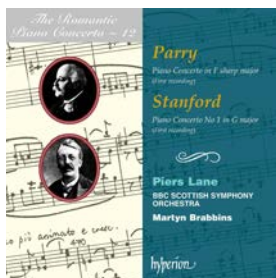
Justorum animae; Beati quorum via; Caelos ascendit hodie

For the fallen; The Lord's Prayer; I wonder as I wander; The spirit breathes

TRINITY COLLEGE CHOIR CAMBRIDGE / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68191

Available Friday 31 August 2018



SIR HUBERT PARRY (1848-1918)

Piano Concerto

Piano Concerto in F sharp major

STANFORD Piano Concerto No 1 in G major, Op 59

PIERS LANE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINNS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66820

'One is left dumbfounded that the [Parry] concerto could have lain neglected for so long' (*Classic CD*) 'Likeable works which are given performances of such conviction that one is thoroughly carried along' (*The Scotsman*) 'Splendid, eloquent performances in clear, warm sound plus Jeremy Dibble's scholarly notes full of insights about the period of these compositions makes this an issue not to be missed' (*Classic CD*) 'I cannot conceive of a better performance of these two long-neglected concertos ...

[I] urge you to take a first step in the rehabilitation of two highly attractive piano concertos by acquiring this wonderful disc' (*Fanfare*, USA)



SIR HUBERT PARRY (1848-1918)

Piano Trios Nos 1 & 3

Piano Trio No 1 in E minor

Piano Trio No 3 in G major

Partita in D minor for violin and piano

LEONORE PIANO TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68243

Available Friday 1 February 2019



SIR HUBERT PARRY (1848-1918)

Violin Sonatas

Violin Sonata in D major

Twelve Short Pieces for violin and pianoforte in three sets

Fantasia Sonata in B major in one movement

ERICH GRUENBERG violin

ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55266

'In the front rank of late 19th- and early 20th-century chamber music and richly deserving of recognition' (*The Daily Telegraph*) 'This disc will be welcomed by anyone with a taste for the unfamiliar, and will certainly reward the curiosity of the adventurous collector. Warmly recommended' (*The Good CD Guide*) 'Very highly recommended' (*Classic CD*)



SIR HUBERT PARRY (1848-1918)

I was glad & other choral works

I was glad; Blest pair of sirens; Dear Lord and Father of mankind

Hear my words, ye people; Evening Service in D major 'Great Service'

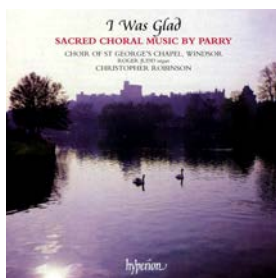
Fantasia and Fugue in G major; Jerusalem; Coronation Te Deum

DANIEL COOK organ, ONYX BRASS

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68089

'The Choir of Westminster Abbey give solid, well-crafted performances ... Onyx Brass play very well, with a wide range of dynamics ... listeners can enjoy the dignity and grandeur of the sounds of choir, organ and brass ringing around the historic spaces of Westminster Abbey' (*Gramophone*) 'It's difficult to resist the spine-tingling monumentalism of the performance' (*BBC Music Magazine*) 'Throughout, the artistry of James O'Donnell with his excellent choir, sub-organist Daniel Cook and Onyx Brass make an indelible impression' (*Choir & Organ*)



SIR HUBERT PARRY (1848-1918)

I was glad, Songs of Farewell & Jerusalem

I was glad

Evening Service in D (The Great)

Hear my words, ye people

Jerusalem

Songs of Farewell

ROGER JUDD organ

ST GEORGE'S CHAPEL CHOIR, WINDSOR / CHRISTOPHER ROBINSON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66273

'A fine recital' (*Gramophone*)



SIR HUBERT PARRY (1848-1918)

English Lyrics and Songs

The Poet's Song; More fond than Cushat Dove; Music; Take, O take those lips

away; No longer mourn for me; To Lucasta, on going to the wars; If thou

would'st ease thine heart; To Althea, from prison; Why so pale and wan?;

Through the Ivory Gate; Thine eyes still shined for me; Weep you no more, sad

fountains; Proud Maisie; Lay a garland on my hearse; When comes my Gwen;

Love is a bable; And yet I love her till I die; Under the greenwood tree; On a

time the amorous Silvy; O never say that I was false of heart; Ye little birds that

sit and sing; Sleep; Julia; Nightfall in winter; Dirge in woods; The Spirit of the

Spring; What part of dread eternity; The Blackbird; She is my love beyond all

thought; The Faithful Lover

STEPHEN VARCOE baritone, CLIFFORD BENSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67044

'Une heure d'absolu ravissement' (*Diapason*, France)



ROBERT PARSONS (c1535-1572)

Sacred Music

Domine, quis habitabit?; Peccantem me quotidie; Holy Lord God Almighty

Deliver me from mine enemies; Retribue servo tuo; Libera me, Domine

Solemnis urgebat dies 'Iam Christus astra ascenderat'; Magnificat

Credo quod redemptor; O bone Jesu; Ave Maria

THE CARDINAL'S MUSICK / ANDREW CARWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67874

'Carwood and his singers highlight the inherent drama of Parsons' style, notably in *O bone Jesu*, with its changing textures, brilliant canons and expressive dissonances ... Hyperion's detailed recording, swathed in the glowing acoustic of the Fitzalan Chapel, Arundel Castle, enhances these seraphic performances' (*BBC Music Magazine*) 'The Cardinal's Musick are at their best in this repertoire, and their performances have confidence and authority ... Parsons certainly deserves the hearing that Carwood's musicians afford us, so this addition to the catalogue is very valuable' (*Gramophone*)



ARVO PÄRT (b1935)

Berliner Messe, Magnificat & Antiphons

Berliner Messe; The Beatitudes

Annum per Annum; Magnificat

Sieben Magnificat-Antiphonen

De profundis

ANDREW LUCAS organ

POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55408

'A landmark recording. Go and buy it' (*Choir & Organ*) 'Outstandingly good on each front: clarity, balance, intonation, timbre, dynamic and textural control and, perhaps most important of all, feeling' (*Classic CD*) 'Committed and definitive performances of this intense music' (*Organists' Review*) 'Polyphony's singing is immensely cultivated; bright, clear, immaculately phrased, and gorgeously balanced' (*American Record Guide*) 'Part's music remains an object of unstinting wonder' (*BBC Music Magazine*)



ARVO PÄRT (b1935)

Choral Music

Peace upon you, Jerusalem; Morning star; Zwei Beter; Tribute to Caesar

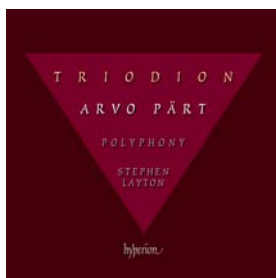
The woman with the alabaster box; The deer's cry; Virgencita; Solfeggio

Summa; Memento; Alleluia-Tropus; Da pacem, Domine

POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68056

'This one is something special. In part this is because of the choice of repertoire, which mixes the familiar and the less-often heard, and includes two first recordings, and in part it is because of the exquisite sound produced by Polyphony ... highly recommended' (*Gramophone*) 'This disc of Pärt's choral music is one of the most singularly beautiful recordings I've heard this year ... this is a stunning addition to Pärt's ever-increasing discography and is unreservedly recommended' (*International Record Review*) 'There is no shortage of recitals of Arvo Pärt's shorter choral works in catalogue, but anything by Polyphony is always welcome ... Polyphony's sound is, as always, so rich and beautiful that there is no sense of anything missing' (*BBC Music Magazine*)



ARVO PÄRT (b1935)

Tridion

Tridion; Dopo la vittoria; Nunc dimittis; ... which was the son of ...

I am the true vine; Littlemore Tractus

My heart's in the Highlands; Salve Regina

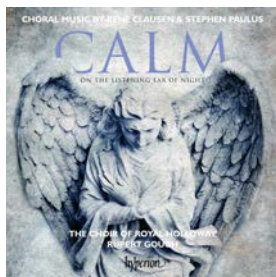
POLYPHONY / STEPHEN LAYTON

CHRISTOPHER BOWERS-BROADBENT organ, DAVID JAMES countertenor

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67375

'The singing on this disc is little short of stunning. Polyphony's sense of ensemble is second to none, and conductor Stephen Layton paces these works with an unerring sense of Pärt's instinctive feeling for space and texture. The recording, in London's Temple Church, adds a luminous aura of its own ... a deeply satisfying listening experience' (*The Daily Telegraph*)

BBC MUSIC MAGAZINE, DISC OF THE MONTH
GRAMOPHONE AWARDS CATEGORY WINNER
GRAMOPHONE EDITOR'S CHOICE



STEPHEN PAULUS (1949-2014)

Choral music

Gabriel's message; Jesu carols; Arise, my love

Evensong; Illusions; A rich brocade; The road home

RENE CLAUSEN (b1953) In pace; The last invocation; A jubilant song

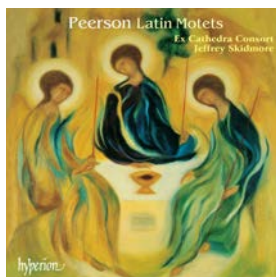
A clear midnight; La lumière; Pater noster; Calm on the listening ear of night

ROYAL HOLLOWAY CHOIR / RUPERT GOUGH

with LUCY WAKEFORD harp, RACHEL GOUGH violin

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68110

'Royal Holloway's 'Calm on the listening ear of night' sets Paulus's music in dialogue with another Midwestern composer, René Clausen. It's Clausen whose musical personality emerges most strongly here in these precise performances' (*Gramophone*) 'I've been impressed by the very high standards of singing and musicianship shown by The Choir of Royal Holloway every time I've heard them and this latest disc maintains their very high standards. Clearly Rupert Gough trains this student choir exceptionally well. Their singing has been captured in an excellent recording' (*MusicWeb International*)



MARTIN PEERSON (c1572-1651)

Latin Motets

Deus omnipotens; Redemptor mundi; Pater fili paraclete

Levavi oculos meos; Ecce non dormitabit; Mulieres sedentes

Christus factus est; Hora nona; Latus eius; O rex glorie; Quid vobis videtur

O domine Jesu Christe; Laboravi in gemitu meo; Nolite fieri

Multa flagella peccatoris

EX CATHEDRA / JEFFREY SKIDMORE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67490

'Jeffrey Skidmore's reading pushes the unique structure of Peerson's paragraphs into the foreground: large-scale dynamic contouring, leisurely tempos and subtle shifts in balance create a spacious framework in which the composer's large structures emerge. The Ex Cathedra Consort triumphs beautifully over the vocal challenges of this music with its pellucid upper voices, restrained yet robust basses, and attention to textual detail ... this reconstruction of Peerson, enhanced by excellent sound engineering, manages to reveal a master at work' (*BBC Music Magazine*)



KRZYSZTOF PENDERECKI (b1933)

String Quartets

String Quartet No 1; String Quartet No 2
String Quartet No 3 'Leaves of an unwritten diary'
LUTOSŁAWSKI String Quartet
ROYAL STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67943

'The Royal String Quartet, with a detailed, clear recording, give Penderecki's First Quartet a natural precision and direction ... this is great chamber music' (*BBC Music Magazine*) 'Whatever this music's challenges ... the Royal String Quartet meet them head on ... spacious and immediate sound, along with informative booklet notes: those for whom the present coupling appeals should not hesitate' (*Gramophone*) 'Fine, natural engineering lets the music, and these mind-blowing performances, speak for themselves' (*International Record Review*) 'Powerfully dramatic and moving' (*The Daily Telegraph*) 'With its warm, generous sound, and its performances of emotional depth and searing intensity, this is an extremely fine disc' (*The Strad*)



GIOVANNI PERGOLESÌ (1710-1736)

Stabat mater

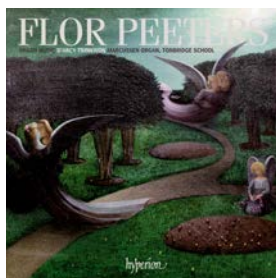
Stabat mater
Salve regina in A minor
In caelestibus regnis

GILLIAN FISHER soprano, MICHAEL CHANCE countertenor
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66294

'This is so greatly superior to all previous recordings of Pergolesi's deathbed *Stabat mater* as to put the others completely out of the running' (*Gramophone*) 'An absolute winner' (*Hi-Fi News*)

GRAMOPHONE CRITICS' CHOICE



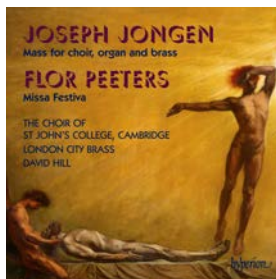
FLOR PEETERS (1903-1986)

Organ Music

Concert Piece, Op 52a; Aria, Op 51; Suite modale, Op 43
Variationen und Finale über ein altflämishes Lied, Op 20
Nun sei willkommen, Jesus, lieber Herr, Op 39 No 3
Maria sollte nach Bethlehem gehn, Op 39 No 5
Élégie, Op 38; Toccata, fugue et hymne sur 'Ave maris stella', Op 28
from Lied Symphony, Op 66: Lied to the Flowers; Lied to the Sun
D'ARCY TRINKWON Marcussen organ of Tonbridge School Chapel

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67825

'This welcome release should do much to restore Peeters's reputation as one of the most craftsmanlike and consistently satisfying organist-composers of the past century ... the Tonbridge Marcussen [is] ideally suited to Peeters's clear contrapuntal voice-leading. Beautifully recorded, with excellent notes by David Gammie' (*Gramophone*) 'All in all this CD constitutes another most valuable and welcome issue from Hyperion – so much so that one hopes it will lead to others' (*International Record Review*)



FLOR PEETERS (1903-1986)

Missa Festiva

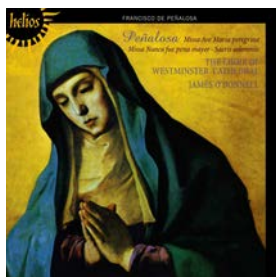
Missa Festiva, Op 62
JOSEPH JONGEN (1873-1953) Mass for choir, organ and brass, Op 130
Deus Abraham; Pie Iesu; Quid sum miser?

THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE / DAVID HILL
LONDON CITY BRASS, PAUL PROVOST organ, THOMAS GOULD violin

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67603

'Effective and forceful performances ... I particularly enjoyed the more intimate textures at the end of the Peeters Agnus Dei. The few extra solo items, featuring Tom Gould on the violin, are charming too' (*BBC Music Magazine*) 'David Hill is to be congratulated for exploring this unfamiliar repertoire and then presenting it in such confident performances' (*International Record Review*) 'I cannot imagine it being better done than here' (*Fanfare, USA*) 'This is a wonderful disc bringing a collection of rarely heard, let alone recorded, devotional works to light' (*Organ Magazine*)

DIAPASON D'OR



FRANCISCO DE PEÑALOSA (c1470-1528)

Masses

Missa Ave Maria peregrina
Missa Nunca fue pena mayor
Sacris solemniss

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55326

'One of the best choirs in the world. Unmissable' (*Gramophone*) 'A timely and revealing disc ... glorious and radiant sound' (*BBC Music Magazine*) 'The exquisite performances under O'Donnell present the music to best advantage, given the masterly accomplishments of this choir' (*Fanfare, USA*)

GRAMOPHONE CRITICS' CHOICE



FRANCISCO DE PEÑALOSA (c1470-1528)

The Complete Motets

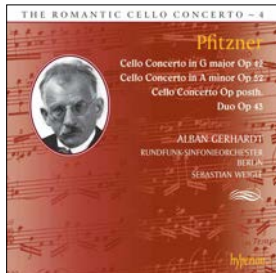
Inter vestibulum et altare; Tribularer, si nescirem; Ne reminiscaris, Domine; Versa est in luctum; Domine, secundum actum meum; Adoro te, Domine Jesu Christe; Ave verum corpus; Nigra sum, sed formosa; Sancta Maria; Unica est columba mea; Ave, vera caro Christi; Ave, vere sanguis Domini; In passione positus; Precor te, Domine Jesu Christe; Pater noster; Ave regina caelorum; Sancta mater istud agas; O Domina sanctissima; Emendemus in melius; Deus, qui manus tuas; Domine Jesu Christe, qui neminem; Transeunte Domino Jesu

PRO CANTIONE ANTIQUA / BRUNO TURNER

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA55357

'Marvelously poetic music ... a record of rare distinction' (*Gramophone*) 'Beautiful and impeccable performances. A valuable and important document' (*Organists' Review*) 'Magnifico disco, en todos los aspectos' (*Scherzo, Spain*) 'Balm to the troubled soul' (*The Good CD Guide*)

GRAMOPHONE CRITICS' CHOICE



HANS PFITZNER (1869-1949)

Cello Concertos

Cello Concerto in G major, Op 42; Cello Concerto in A minor, Op 52
Cello Concerto in A minor, Op posth.
Duo for violin, cello and small orchestra, Op 43

ALBAN GERHARDT cello, with GERGANA GERGOVA violin

RUNDFUNK-SINFONIEORCHESTER BERLIN / SEBASTIAN WEIGLE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67906

'The Hyperion team provide a characterful recording, close to the music's generally expansive sonorities without obscuring its many distinctive details. Alban Gerhardt is an unfailingly charismatic soloist, finding a sense of purpose where others might lapse into aimlessness, and the orchestral support is first-rate' (*Gramophone*) 'The three Cello Concertos ... reveal a warmer, more human side to Pfitzner's character. It's evident not least in the late A minor Concerto ... Gerhardt holds it all together with his sustained singing lines, while Weigle and his Berlin band provide vividly pointillist backing' (*BBC Music Magazine*)



PETER PHILIPS (1560/1-1628)

Keyboard Music

Pavan; Galliard; Pavan and Galliard Pagget; Veni Sancte Spiritus
Fece da voi partita; Pavan and Galliard 'Doloroso Tregian'; Almande Tregian
Passamezzo Pavan and Galliard; Fantasia in G
CAVALIERI/PHILIPS Aria del Gran Duca Ferdinando di Toscana
LASSUS/PHILIPS Bon jour mon cuer; MARENZIO/PHILIPS Tirsi morir volea
STRIGGIO/PHILIPS Chi fara fed'al cielo

PAUL NICHOLSON harpsichord/virginals

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66734

'Strongly recommended as a step on the path to discovering one of the outstanding musicians of the late 16th/early 17th century' (*Fantare, USA*) 'The complete restoration of a great composer's name may be beyond the capacity of a single CD, but if anything can do the trick, this one ought to. A release to treasure' (*CDReview*) 'One of the finest composers nurtured in Elizabethan England ... these performances can only enhance the composer's reputation further' (*Early Music*)



PETER PHILIPS (1560/1-1628)

Cantiones sacrae octonis vocibus

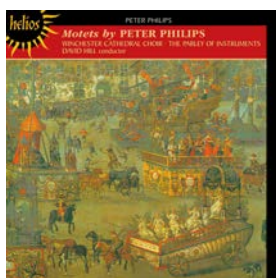
Benedictus Deus noster; O quam suavis est a 8 II; Jubilate Deo omnis terra
Benedictus Dominus; Veni Sancte Spiritus; Beati estis
Ecce panis angelorum a 8; Salve regina, vita, dulcedo; Regina caeli laetare a 8
Panis sancte, panis vive; Caecilia virgo; Gaudens gaudebo
Beata Dei genitrix a 8; Alma redemptoris mater a 8; Hodie nobis de caelo

THE ENGLISH CORNETT AND SACKBUT ENSEMBLE

ROYAL HOLLOWAY CHOIR / RUPERT GOUGH

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67945

'The Choir of Royal Holloway is a fine one on this showing ... the overall sound full and well balanced but not overpowering ... The English Cornett and Sackbut Ensemble do a fine job, ornamenting their lines judiciously without upstaging the singers ... a very enjoyable portrait of a composer whose name deserves to be better known' (*Gramophone*) 'These delightfully rich eight-part motets from 1613 are sung here to mark their 400th anniversary, with stately cornetts and sackbuts enhancing the majesty' (*The Observer*)



PETER PHILIPS (1560/1-1628)

Motets by Peter Philips

Ecce vicit Leo; O quam suavis est I & II; Tristitia vestra; Tibi laus, tibi gloria;
Ave Iesu Christe; Tu es Petrus; O crux splendor; Christus resurgens;
Salve regina; Cantantibus organis Cecilia; Ascendit Deus; Hodie concepta est;
Litania duodecima

WINCHESTER CATHEDRAL CHOIR

THE PARLEY OF INSTRUMENTS / DAVID HILL

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA55254

'This is a revelation! This wonderful programme helps to draw him from the limbo of nearly 400 years of near-oblivion ... a programme of astonishingly rich diversity, vibrantly performed. This record is a must for any lover of choral music of the period' (*Organists' Review*) 'It may be a while before you hear anything as glorious as this ... tremendous stuff, and will instantly reward the investigative listener' (*CDReview*) '14 instances of the most sheerly glorious sound you are likely to come across in years' (*Fantare, USA*)



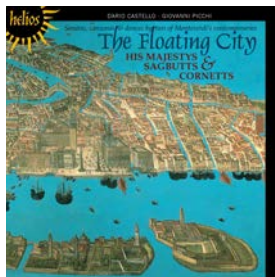
DOMINIQUE PHINOT (c1510-before 1561)

Mass and motets

Missa Si bona suscepimus; Incipit oratio Jeremiae prophetae
Tanto tempore; O sacrum convivium; Pater peccavi; Confitebor tibi, Domine
Magnificat octavi toni; Iam non dicam vos servos
CLAUDIN DE SERMISY Si bona suscepimus
THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67696

'As polished and assured as we have come to expect, full-throated yet finely modelled and shimmering with lively intelligence. Rice unerringly finds the right pace for each work ... the ensemble's caressing, translucent rendition of *O sacrum convivium* is a particular high point. This is a valuable and engrossing premiere for a neglected and somewhat unconventional sixteenth-century master' (*International Record Review*) 'The biggest, shiniest and bushiest wreath should land on Stephen Rice and his spirited Brabant Ensemble for their outstanding disc of works by Dominique Phinot. What a discovery!' (*Choir & Organ*) 'If you have not discovered The Brabant Ensemble yet, by all means start here' (*Fanfare*, USA)



GIOVANNI PICCHI (1572-1643)

The Floating City

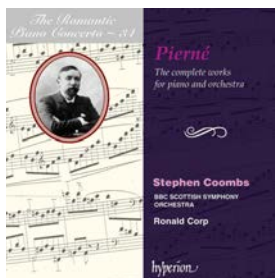
Sonatas, canzonas and dances by two of Monteverdi's contemporaries

Canzon No 19 a 8; Canzon No 15 a 6; Canzon No 17 a 8; Toccata; Ballo Ungaro; Padoana ditta la Ongara; Canzon No 18 a 8; Canzon No 14 a 6
DARIO CASTELLO (fl 1610-1620) Sonata No 14 a 4; Sonata No 10 a 3; Sonata No 11 a 3; Sonata No 5 a 2; Sonata No 8 a 2; Sonata No 17 in ecco; Sonata No 13 a 4

HIS MAJESTYS SAGBUTTS & CORNETTS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55320

'There is some stunningly exuberant virtuosity on display here. A magnificent, exhilarating disc that goes straight into contention for the Want List. Buy a copy and give yourself a rare and special treat' (*Fanfare*, USA) 'Dazzling playing' (*BBC Music Magazine*) 'An unusual and rewarding disc' (*Classic FM Magazine*)



GABRIEL PIERNÉ (1863-1937)

The complete works for piano and orchestra

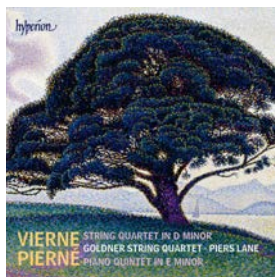
Piano Concerto in C minor, Op 12; Poème symphonique in D minor, Op 37
Fantaisie-Ballet in B flat major, Op 6; Scherzo-Caprice in D major, Op 25

STEPHEN COOMBS piano

BBC SCOTTISH SYMPHONY ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67348

'Stephen Coombs savours the more exotic keyboard writing with confidence and a sure sense of style, contributing appropriately dazzling and light-fingered virtuosity when required' (*International Record Review*) 'This is the greatest thing since ice cream! ... Coombs and conductor Ronald Corp catch the concerto's sly leg-pull and puff the airy graciousness suffusing these youthful pieces with soufflé-like *savoir faire*' (*Fanfare*, USA) 'Every track on this disc is an absolute winner. Stephen Coombs revels in the myriad of notes that tear around the keyboard in such light-hearted mood, the pro-active orchestral partnership captured in a superb recording' (*The Yorkshire Post*)



GABRIEL PIERNÉ (1863-1937)

Piano Quintet

Piano Quintet in E minor, Op 41

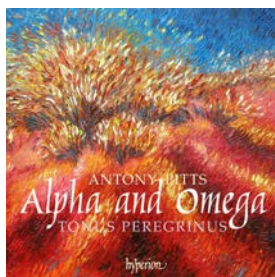
VIERNE String Quartet in D minor, Op 12

PIERS LANE piano

GOLDNER STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68036

'It would be hard to imagine a more persuasive or compelling performance of Pierné's Piano Quintet than this one from the all-Australian line-up of the Goldner Quartet and Piers Lane ... the Allegro has liveness, warmth and a constantly engaging sense of musical argument that prompts the question: why isn't this much more frequently played? ... a fascinating and eminently worthwhile addition to the catalogue' (*Gramophone*) 'The Goldner weigh every chord to perfection, and make the textures utterly transparent, while their partnership with Lane in the quintet is exemplary' (*The Guardian*)



ANTHONY PITTS (b1969)

Alpha and Omega

The Peace of Jerusalem; Sanctus and Benedictus

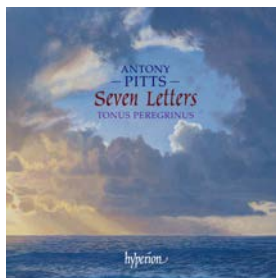
A Thousand Years; My Dove

The 'I AM' Sayings of Jesus

TONUS PEREGRINUS / ANTHONY PITTS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67668

'A disc worthy of serious attention ... this is a most successful recording, Tonus Peregrinus never wearied by the vastness of its task and the vision of Christ always palpable in the composer's creative insights' (*International Record Review*) 'Tonus Peregrinus is proving to be one of the most skilful vocal groups around ... the moods range from the austere to the ecstatic, from the simplistic to a dissonant but ordered turmoil - it's a remarkable achievement' (*Choir & Organ*) 'The singers of Tonus Peregrinus are exquisitely blended ... a winner' (*Fanfare*, USA) 'Pitts's gestures are highly expressive, fresh-minted by the words, without cliché ... performances are by the utterly brilliant, and utterly fearless, choir Tonus Peregrinus' (*Oxford Today*)



ANTONY PITTS (b1969)

Seven Letters and other sacred choral music

Adoro te; The Lord's Prayer; The First and Last
Seven Letters; O Love; O Wisdom of God
O Holy of Holies; Amen

TONUS PEREGRINUS / ANTONY PITTS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67507

'Tonus Peregrinus is a double quartet of expert singers brought together by the composer. With firm, fresh voices and precise intonation ... they sound as ideal a group for fulfilling his intentions as he is likely to find on this side of the Heaven to which so much of his music aspires' (*Gramophone*) 'Seven shorter pieces complete the programme, the best of which are Adoro te and Amen, both of which make striking use of dynamic and spatial effects. The performances are excellent' (*BBC Music Magazine*) 'Heatedly recommended' (*Fanfare*, USA)

GRAMOPHONE EDITOR'S CHOICE



JOHANN PETER PIXIS (1788-1874)

Piano Concerto & Concertino

Piano Concerto in C major, Op 100

Piano Concertino in E flat major, Op 68

SIGISMOND THALBERG (1812-1871) Piano Concerto in F minor, Op 5

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67915

'Howard Shelley gives us fine performances. There's exquisite filigree in the Pixis, while the Thalberg has swagger and panache' (*The Guardian*) 'The music is played with obvious affection and deep understanding, revealing to us, almost 200 years later, just what it was that attracted audiences of the late Georgian period. Nor ... is any of the music entirely formulaic ... throughout these three works, Shelley's elegance of phrasing and comprehensively musical technique are truly exceptional: cleverly, his dynamic range is judged to a nicety and the orchestral playing is remarkably fine throughout. The recorded sound is first-class in all respects ... truly, here is commerce in the service of art' (*International Record Review*)



JOHANN PETER PIXIS (1788-1874)

Piano Trios

Piano Trio No 1 in E flat major 'Grand Trio', Op 75

Piano Trio No 3 in B minor, Op 95

Trio Concertant No 1 'sur des motifs du Colporteur composé par Onslow'

LEONORE PIANO TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68207

'Infectious stuff ... Jeremy Nicholas's typically entertaining and well-researched notes also make the case for Pixis being given a second chance' (*Gramophone*) 'If, as seems likely, these are the first and only recordings of these works, we should be grateful that they are so good. The Leonore Trio, whose forte would seem to be the unsung trio repertoire, are as at home here as they were with their earlier recordings of Romantic fare such as Lalo, Arensky and Rimsky-Korsakov' (*MusicWeb International*)



ILDEBRANDO PIZZETTI (1880-1968)

Orchestral Music

Rondò veneziano; Preludio a un altro giorno

L'Edipo Re di Sofocle

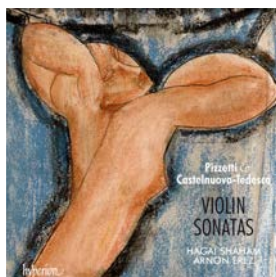
La Pisanella

BBC SCOTTISH SYMPHONY ORCHESTRA / OSMO VÄNSKÅ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5329

'Strongly recommended' (*Hi-Fi News & Record Review*) 'The four orchestral works on this magnificently-performed and brilliantly-recorded release shows off Pizzetti's sumptuous blend of romantic-impressionistic harmony with modally-inflected melody to its richest and most cinematic ... if orchestral splendor is the music lover's chocolate, this disc is a five-pound box of opera creams. Yum' (*American Record Guide*) 'Brilliantly colourful performances – no better way of winning converts to Pizzetti' (*Gramophone*) 'This excellent and impeccably played survey reveals a talent well worth investigating' (*The Scotsman*)

CLASSIC CD CHOICE



ILDEBRANDO PIZZETTI (1880-1968)

Violin Sonatas

Violin Sonata in A major; Tre canti

CASTELNUOVO-TEDESCO Sonata quasi una fantasia, Op 56

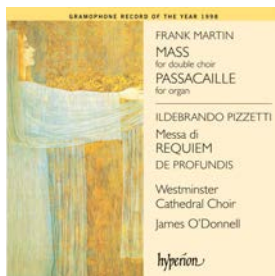
Tre vocalizzi, Op 55 (arr. Mario Corti)

HAGAI SHAHAM violin

ARNON EREZ piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67869

'You understand exactly why Pizzetti was deemed so important when you hear his Sonata in A (1919): one of the great works in the form and an austere meditation on the first world war, that uses plainchant-inflected themes in a demand for spiritual continuity in the aftermath of political trauma. Castelnuovo-Tedesco's Sonata quasi una fantasia (1929) is an eclectic, sexy mix of impressionism and jazz. The Pizzetti demands something other than beauty in performance, and Shahan and Erez are uncompromising and abrasive with it. The Castelnuovo-Tedesco sounds gorgeous from start to finish' (*The Guardian*)



ILDEBRANDO PIZZETTI (1880-1968)

Messa di Requiem

Messa di Requiem

De profundis

FRANK MARTIN (1890-1974) Misa for double choir; Passacaille for organ

JAMES O'DONNELL organ

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67017

'For connoisseurs of choral music this is an essential buy. Outstanding performances of two rarely heard 20th-century masterpieces' (*Classic CD*) 'Magnificent' (*Gramophone*) 'A recording of arresting immediacy and musical richness' (*BBC Music Magazine*) 'I have been glued to my seat discovering this quite wonderful work [Pizzetti]. The performance needs no further recommendation; it is utterly compelling' (*Organists' Review*) 'The Requiem by Pizzetti is simply ravishing. The recordings are superb' (*Hi-Fi News*)

GRAMOPHONE AWARD WINNER / RECORD OF THE YEAR

BBC MUSIC MAGAZINE BEST OF THE YEAR / PENGUIN GUIDE ROSETTE



PĒTERIS PLAKIDIS (b1947)

In memoriam

In memoriam; Fatamorgāna (Mirage)

TÕNU KÕRVITS (b1969) Kreek's Notebook; The night is darkening round me

ARTURS MASKATS (b1957) Lacrimosa; Lūgums naktij (Prayer to the night)

ROYAL HOLLOWAY CHOIR / RUPERT GOUGH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67968

'The Choir of Royal Holloway's championship of the music of the Baltic countries is a true feather in their cap, as this recording proves once again ... performances and recording are outstanding' (*Gramophone*) 'This album proclaims the excellence of British choral singing and the remarkable quality of contemporary choral music from the Baltic countries. If you think that only indigenous choirs can bring out the best in music from this part of the world, then these magnificent performances, the latest in a Hyperion series, will make you think again ... this is a lovely work that casts its spell immediately. Gough and his forces deliver a spellbinding performance' (*International Record Review*)



NICOLA PORPORA (1686-1768)

Or si m'avveggiò, oh Amore

Cantatas for soprano

Or si m'avveggiò, oh Amore; Credimi pur che t'amo

Già la notte s'avvicina (La pesca); Or che d'orrido Verbo

ELENA CECCHI FEDI soprano, AUSSER MUSICI / CARLO IPATA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67821

'This outstanding disc not only displays unequivocal proof of Porpora's exceptional skill ... but also provides some of the most genuinely enjoyable and captivating performances of eighteenth-century vocal music I have heard on disc for a very long time ... these are brilliantly written recitatives, clearly, but with Fedi's clarity of diction and conviction of delivery, they are transformed into something truly exceptional. Yet in single out the recitatives, when the instrumental colouring of the arias and sinfonias is so magical, is to do a major disservice both to Porpora and to Ausser Musici ... here is music-making of such infectious happiness that this disc is destined to be a constant companion for the foreseeable future' (*International Record Review*)



NICOLA PORPORA (1686-1768)

Cantatas

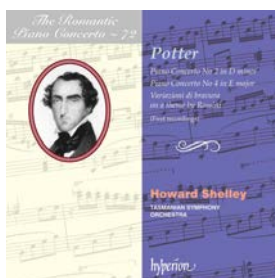
Nos 7-12 of 12 Cantatas to his Royal Highness Frederick Prince of Wales

Or che una nube ingrata; Oh se fosse il mio core; Destatevi, o pastori; Oh Dio, che non è vero; Veggo la selva e il monte; Dal povero mio cor

IESTYN DAVIES countertenor, ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67894

'This premiere recording gloriously recreates Porpora's own aural and dramatic contexts. Making his solo debut on the Hyperion label, countertenor Iestyn Davies hovers delicately between passion and languour, enactment and commentary ... technically immaculate and thoroughly researched, the production value of this disc meets Hyperion's usual high standards. At last we can hear why period cognoscenti sometimes preferred Porpora to Handel' (*BBC Music Magazine*) 'The musicianship is exquisite. Cohen's cello playing is softly lyrical ... and Davies's coloratura shines ... his embellishments are gorgeous' (*Gramophone*) 'In selecting Iestyn Davies to perform [the cantatas] Hyperion has made a very wise choice indeed ... he is very much the headline act and is never anything other than deeply impressive' (*International Record Review*)



CIPRIANI POTTER (1792-1871)

Piano Concertos Nos 2 & 4

Piano Concerto No 2 in D minor

Piano Concerto No 4 in E major

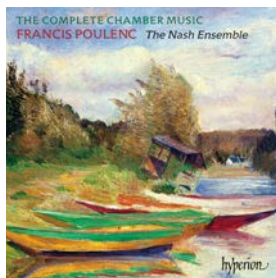
Variations di bravura on a theme by Rossini

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68151

'With each subsequent hearing (I have listened to the disc five times now) my enjoyment has increased exponentially. There are some lovely lyrical ideas (the second subject of No 2's first movement, for instance) and a string of others that are engagingly capricious. I am already rather fond of them. They certainly make fascinating and worthwhile additions to the Hyperion series' (*Gramophone*) 'The warmth and fluency of Howard Shelley's playing presents the music in the strongest possible light' (*BBC Music Magazine*)



FRANCIS POULENC (1899-1963)

The Complete Chamber Music

Sextet for piano, flute, oboe, clarinet, bassoon and horn; Sonata for violin and piano; Sonata for two clarinets; Sonata for horn, trumpet and trombone; Sonata for cello and piano; Sonata for clarinet and piano; Sarabande for solo guitar; Villanelle for piccolo (pipe) and piano; Sonata for oboe and piano; Élégie for horn and piano; Trio for piano, oboe and bassoon; Sonata for clarinet and bassoon; Sonata for flute and piano

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67255/6

'A set which will surely and deservedly be popular' (*BBC Music Magazine*) 'An altogether first-class collection of Poulenc's very individual chamber music output played with real sensitivity ... outstanding performances. The whole issue wins my enthusiastic recommendation: it bids fair to become the undisputed yardstick for the future' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



FRANCIS POULENC (1899-1963)

Aubade & Sinfonietta

Aubade

Sinfonietta

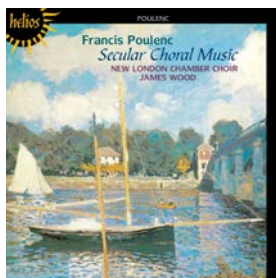
HAHN Le Bal de Béatrice d'Este

JULIAN EVANS piano

NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55167

'A scintillating recording debut ... in admirably off-the-beaten-track repertoire' (*The Observer*)



FRANCIS POULENC (1899-1963)

Secular Choral Music

Figure humaine

Chanson à boire

Sept chansons

Petites voix

Chansons françaises

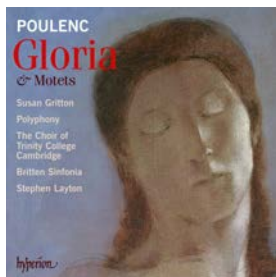
Un soir de neige

NEW LONDON CHAMBER CHOIR / JAMES WOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55179

'Strongly recommended!' (*Fanfare*, USA)

'Un muy bonito disco' (*Ritmo*, Spain)



FRANCIS POULENC (1899-1963)

Gloria & Motets

Gloria; Salve regina; Exultate Deo; Quatre motets pour un temps de pénitence

Quatre motets pour le temps de Noël

SUSAN GRITTON soprano

POLYPHONY, TRINITY COLLEGE CHOIR CAMBRIDGE

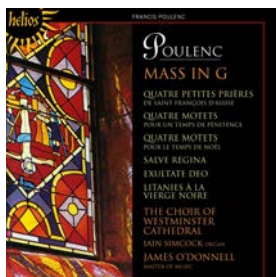
BRITTEN SINFONIA / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67623

'From the very outset of the Gloria it's clear that this is a performance of real distinction' (*Gramophone*)

'Stephen Layton's tight control of his forces, both choral and orchestral, lends impeccable ensemble and heart-thumping excitement – has the opening tutti ever had such punch? Soprano Susan Gritton is superb, too, in her committed, soaring performances. The combined choirs of Trinity College, Cambridge and pro group Polyphony are astounding as a virtuoso choral unit' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



FRANCIS POULENC (1899-1963)

Mass & Motets

Mass in G major; Quatre motets pour le temps de Noël

Litanies à la Vierge Noire 'Notre Dame de Rocamadour'

Quatre petites prières de Saint François d'Assise

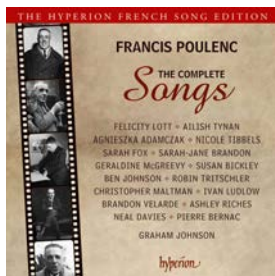
Quatre motets pour un temps de pénitence

Exultate Deo; Salve regina

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55448

'A beautiful disc ... a performance of the Mass which is utterly captivating ... I have to confess to being completely bowled over by these gems' (*CDReview*) 'One of the richest choral experiences of 1994' (*Choir & Organ*) 'The Westminster boys display an uncanny empathy with these miniature masterpieces. Their musicianship shines through every carefully measured phrase and dynamic' (*BBC Music Magazine Top 1000 CDs Guide*)



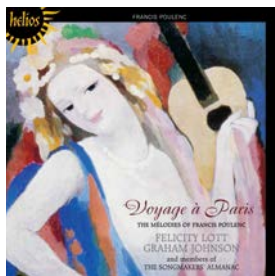
FRANCIS POULENC (1899-1963)

The Complete Songs

AGNIESZKA ADAMCZAK soprano, PIERRE BERNAC narrator
 SUSAN BICKLEY mezzo-soprano, SARAH-JANE BRANDON soprano
 NEAL DAVIES bass, SARAH FOX soprano, BEN JOHNSON tenor
 FELICITY LOTT soprano, IVAN LUDLOW baritone
 GERALDINE MCGREEVY soprano, CHRISTOPHER MALTMAN baritone
 ASHLEY RICHES bass-baritone, NICOLE TIBBELS soprano
 ROBIN TRITSCHLER tenor, ALLISH TYNAN soprano
 BRANDON VELARDE baritone, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68021/4

'A gorgeous collection, and for sometime Poulenc sceptics like me, a real revelation' (*The Guardian*)
 Johnson's playing is marvellous, virtuosic where needed, but above all attuned to every nuance of his singers ... the recording quality is exemplary, combining clarity with a perfect bloom on the piano sound' (*International Record Review*)



FRANCIS POULENC (1899-1963)

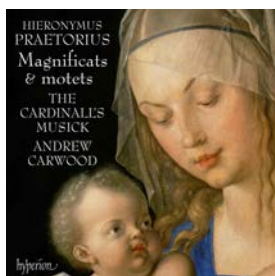
Voyage à Paris

Voyage à Paris; Deux Mélodies de Guillaume Apollinaire; Bleuets; Voyage
 Hôtel; Trois Poèmes de Louise Lalanne; Tel jour telle nuit; Tu vois le feu du soir
 Métamorphoses; Colloque; Deux Poèmes de Louis Aragon; Priez pour paix
 À sa guitare; Toréador; Nous voulons une petite sœur; Les chemins de l'amour
 FELICITY LOTT soprano, GRAHAM JOHNSON piano
 with ANN MURRAY mezzo-soprano, ANTHONY ROLFE JOHNSON tenor
 RICHARD JACKSON baritone

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55366

'This record will enchant you. Best of the Month' (*Hi-Fi News*)

'Highly desirable' (*BBC Record Review*)



HIERONYMUS PRAETORIUS (1560-1629)

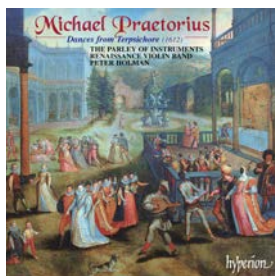
Magnificats & motets

Magnificat secundi toni; Magnificat quarti toni
 Magnificat quinti toni / Joseph, lieber Joseph mein / In dulci iubilo
 Benedictio mensae (Oculi omnium); O vos omnes; O bone Jesu
 Oratio Dominica (Pater noster); Videns Dominus; Gaudete omnes
 A solis ortus cardine / Beatus auctor saeculi; Laudate Dominum
 THE CARDINAL'S MUSIC / ANDREW CARWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667669

'Hieronymus Praetorius gains his place in the sun with this outstanding release' (*Classic FM Magazine*)

'This superb disc ... these are stunning performances, which is of course to be expected from this remarkable vocal ensemble ... all are bathed in a richly textured and highly variegated choral sound ... Hieronymus Praetorius is considered by many to be one of the greatest North German composers of the first half of the seventeenth century. This release will surely go some way to convincing the rest of us the truth of this assertion' (*International Record Review*) 'A superior festive selection box indeed' (*Gramophone*)



MICHAEL PRAETORIUS (1571-1621)

Dances from Terpsichore

Terpsichore, musarum aoniarum quinta (1612)
 Music by PRAETORIUS, FRANÇOIS CAROUBEL, NICOLAS VALLET,
 JEAN-BAPTISTE BESARD, JOHN DOWLAND, THOMAS CAMPION
 and 'ANONYMOUS'

THE PARLEY OF INSTRUMENTS RENAISSANCE VIOLIN BAND /
 PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667240

'The early-music disc with the highest feel-good factor' (*Fanfare*, USA) 'A new look at a famous score, and for this reason as well as for the excellent performances, warmly welcomed' (*Gramophone*) 'Peter Holman and his band reveal this music's rich diversity in an intelligent and pleasing anthology. Taut rhythms and fine dynamic control throughout carry the listener along most persuasively ... a collection of earlier English courantes and a group of festive ballets bring this highly entertaining programme to a brilliant conclusion' (*BBC Music Magazine*)



MICHAEL PRAETORIUS (1571-1621)

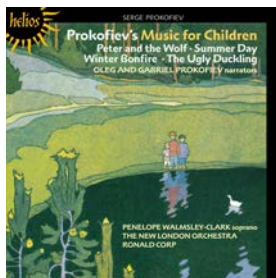
Christmas Music

Nun komm, der Heiden Heiland; Pueri nostri concinite (Singet und klinget)
 Puer natus in Bethlehem (Ein Kind geboren); Quem pastores laudavere
 Vom Himmel hoch; Es ist ein Ros' entsprungen
 Wie schön leuchtet der Morgenstern; Nun helf mir Gottes Güte schon preisen
 Dances from Terpsichore

WESTMINSTER CATHEDRAL CHOIR
 THE PARLEY OF INSTRUMENTS / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55446

'My favourite early Christmas recording. Lovely music, done with affection and great sympathy' (*Hi-Fi News*)
 'A glorious early Baroque Christmas treat' (*Harmonia*) 'Well crafted music, sensitively performed and recorded' (*Gramophone*) 'Exciting and highly enjoyable' (*The Good CD Guide*) 'A delightful record' (*Organists' Review*)



SERGE PROKOFIEV (1891-1953)

Peter and the Wolf

Winter Bonfire, Op 122

Summer Day, Op 65b

The Ugly Duckling, Op 18

Peter and the Wolf, Op 67

OLEG and GABRIEL PROKOFIEV narrators

PENELOPE WALMSLEY-CLARK soprano

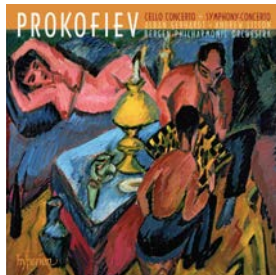
FINCHLEY CHILDREN'S MUSIC GROUP

NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55177

'A most attractive concert' (*Hi-Fi News*)

'[A] distinctive and appealing release' (*Fanfare*, USA)



SERGE PROKOFIEV (1891-1953)

Cello Concerto & Symphony-Concerto

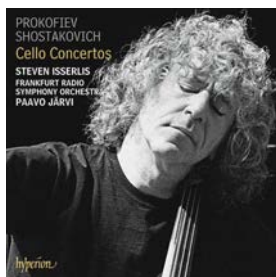
Cello Concerto in E minor, Op 58; Symphony-Concerto in E minor, Op 125

ALBAN GERHARDT cello

BERGEN PHILHARMONIC ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67705

'If this fascinating coupling has ever been done before, I confess it has escaped me ... experiencing both versions side by side is a revelation ... Alban Gerhardt's playing, appropriately spottily, is top-drawer stuff' (*Gramophone*) 'Throughout this beautifully engineered disc Gerhardt performs with consummate authority ... bringing a much greater sense of cogency to ... the Finale than the rival recording from Alexander Ivashkin on Chandos. Andrew Litton and the Bergen Philharmonic offer incisive support, highlighting Prokofiev's amazingly imaginative use of instrumental timbre' (*BBC Music Magazine*) 'Music that is especially compelling, both in terms of creativity and scoring ... no praise is too high for Alban Gerhardt's musicianship, commitment and technique' (*International Record Review*) 'If you've waited for a really good recording of the Prokofiev Cello Concerto, then here it is at last' (*Fanfare*, USA)



SERGE PROKOFIEV (1891-1953)

Cello Concerto

Cello Concerto in E minor, Op 58

SHOSTAKOVICH Cello Concerto No 1 in E flat major, Op 107

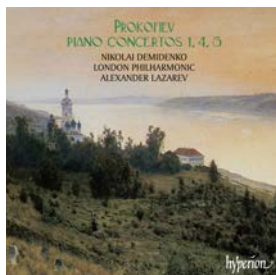
PROKOFIEV/PIATIGORSKY March, Op 65 No 10

STEVEN ISSERLIS cello

FRANKFURT RADIO SYMPHONY ORCHESTRA / PAAVO JÄRVI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68037

'A fascinating, I'd say unmissable project' (*Gramophone*) 'Both Isserlis and Järvi leave their competition standing when it comes to expressive eloquence, and reveal this concerto, completed during the height of Stalin's purges, as Prokofiev's most emotionally fraught' (*BBC Music Magazine*) 'In his fascinating booklet note, Isserlis makes a persuasive case for preferring Prokofiev's 1938 Concerto in E minor to its radical revision (for Rostropovich) as a Symphony-Concerto nine years later ... this performance vindicates that preference' (*The Sunday Times*) 'Isserlis plays the original Cello Concerto and bravely offers it in a wholehearted, spine-tingling live performance' (*Financial Times*)



SERGE PROKOFIEV (1891-1953)

Piano Concertos 1, 4 & 5

Piano Concerto No 1 in D flat major, Op 10

Piano Concerto No 4 (for the left hand) in B flat major, Op 53

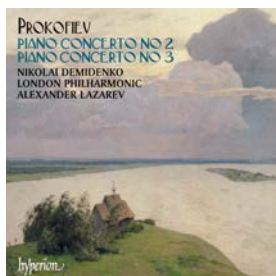
Piano Concerto No 5 in G major, Op 55

NIKOLAI DEMIDENKO piano

LONDON PHILHARMONIC ORCHESTRA / ALEXANDER LAZAREV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67029

'Dazzlingly virtuosic accounts of the youthful D flat, the left hand and the brilliant G major. Outstanding accompaniments ... put these performances in the class of the celebrated Ashkenazy/Previn set' (*The Sunday Times*) 'A perfect follow-on from Concertos 2 & 3 by the same team, and another feather in Hyperion's cap' (*Hi-Fi News*)



SERGE PROKOFIEV (1891-1953)

Piano Concertos 2 & 3

Piano Concerto No 2 in G minor, Op 16

Piano Concerto No 3 in C major, Op 26

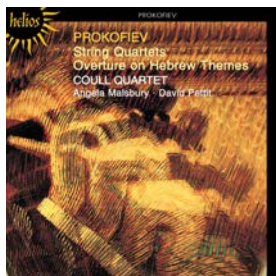
NIKOLAI DEMIDENKO piano

LONDON PHILHARMONIC ORCHESTRA / ALEXANDER LAZAREV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66858

'Demidenko is breathtaking in his virtuosity. The orchestra is with him all the way and so is the Hyperion production team who have, as usual, created the perfect sonic setting' (*BBC Music Magazine*) 'A commanding artist whose dazzling technique and virtuosity are never hidden from view' (*Gramophone*) 'What is most striking about Demidenko's performance is not so much his effortless command of the cascading torrents of notes as his ability to hold in perspective the plethora of detail while conveying a marvellous sense of lyrical sweep' (*Soundscape*, Australia) 'Magnificent!' (*Hi-Fi News*)

CHOC DU MONDE DE LA MUSIQUE, FRANCE



SERGE PROKOFIEV (1891-1953)

String Quartets

String Quartet No 1 in B minor, Op 50

String Quartet No 2 in F major, Op 92

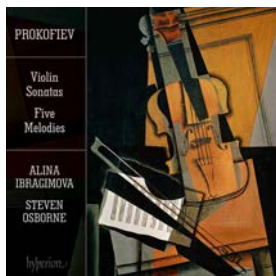
Overture on Hebrew Themes, Op 34

THE COULL QUARTET, DAVID PETTIT piano

ANGELA MALSBURY clarinet

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55032

'An eloquent performance' (*BBC Music Magazine*)



SERGE PROKOFIEV (1891-1953)

Violin Sonatas

Violin Sonata No 1 in F minor, Op 80; Violin Sonata No 2 in D major, Op 94bis

Five Melodies, Op 35bis

ALINA IBRAGIMOVA violin, STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67514

'From the austere opening bars of the First Violin Sonata, one of Prokofiev's towering masterpieces, it's clear that this violin-and-piano duo is capable of the subtlest interplay. Steven Osborne is the lion, or the demon, that needs taming by Alina Ibragimova's fiddler, dancing—sometimes ever so frailly—on the volcano. There are revelations in the outer movements: never have I heard the violin's tentative B minor melodising as so much the heart of the preludial Andante assai ... and the way the scherzo's abrasive insistence returns in the piano bass of the finale is truly hair-raising' (*BBC Music Magazine*) 'For her new Prokofiev release Ibragimova teams up with Steven Osborne in one of those astute mergers of talent for which Hyperion is well known ... performances of depth of perception and strength of character ... shifting kaleidoscopes in the piano part and the subtle vocal inflections of the violin' (*The Daily Telegraph*)



SERGE PROKOFIEV (1891-1953)

Ballade for cello & piano

Ballade in C major, Op 15; Adagio 'Cinderella and the Prince', Op 97bis

DMITRI KABALEVSKY Cello Sonata in B flat major, Op 71

Rondo in memory of Prokofiev, Op 79

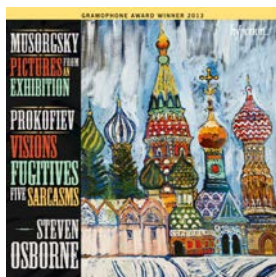
DMITRI SHOSTAKOVICH Cello Sonata in D minor, Op 40; Moderato

STEVEN ISSERLIS cello

OLLI MUSTONEN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68239

Available Friday 1 February 2019



SERGE PROKOFIEV (1891-1953)

Sarcasms & Visions fugitives

Sarcasms, Op 17; Visions fugitives, Op 22

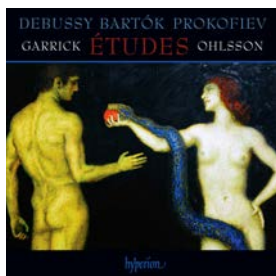
MUSORGSKY Pictures from an Exhibition

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67896

'Playing that is not only vivid but also beautifully poised' (*BBC Music Magazine*) 'An ideal blend of fidelity to the score with a subtle and distinctive rather than overbearing musical personality ... in Prokofiev's *Sarcasms*, too, there is a leavening of the composer's violent and leering gesture against the Russian establishment but never at the expense of the title. Again, in the *Visions fugitives* there is the finest possible sense of 'things flying past' with a stunning reminder in the Feroco of No 14 of Osborne's superb technique' (*Gramophone*) 'Osborne is suitably laconic and severe in Prokofiev's *Sarcasms*, gentler and more suggestive in the *Visions fugitives*; both are beautifully judged' (*The Guardian*) 'The experimental Prokofiev pieces are dazzlingly done' (*The Sunday Times*)

GRAMOPHONE AWARD WINNER



SERGE PROKOFIEV (1891-1953)

Études

Études, Op 2

BARTÓK Études, Sz72 Op 18

DEBUSSY Études, L143

GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68080

'It's the slighter sets by Prokofiev and Bartók ... that show off Garrick Ohlsson's playing most convincingly. His powerful technique motors through Prokofiev's four miniatures with tremendous confidence' (*The Guardian*) 'Garrick Ohlsson is riding high, and he is positively equestrian in this studious release ... everything here is fascinating and performed with masterly musicianship ... and method' (*Classical Source*) 'Garrick Ohlsson possède un jeu d'une lisibilité remarquable ... il nous offre une belle leçon de piano et une prenante peinture de caractères' (*Diapason, France*)



SERGE PROKOFIEV (1891-1953)

Romeo and Juliet

Ten Pieces from Romeo and Juliet, Op 75

Toccata in D minor, Op 11

MUSORGSKY Pictures at an Exhibition

NIKOLAI DEMIDENKO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55306

'Big-hearted pianism, musically alert, technically formidable' (*Classic CD*)

'Demidenko's performance is a marvel' (*American Record Guide*)



HENRY PURCELL (1659-1695)

The Complete Ayres for the Theatre

Music in: The Prophetess; King Arthur; The Fairy Queen; The Indian Queen; The Married Beau; The Old Batchelor; Amphitryon; The Double Dealer; Distress'd Innocence; The Gordian Knot Unty'd; Abdelazer; Bonduca; The Virtuous Wife; Timon of Athens; The Man-Hater
Sonata while the sun rises in The Fairy Queen; Overture in G minor
Overture to Sir Anthony Love; Symphony in The Indian Queen

THE PARLEY OF INSTRUMENTS / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44381/3

'The Parley of Instruments up to their usual stellar form' (*Stereophile*, USA) 'Highly enjoyable!' (*Early Music Review*) "Ayres for the Theatre" is a wonderful collection of rich and varied, tuneful music and has been marvellously well recorded by engineer Tony Faulkner ... the players set out in almost holographic detail between, beyond, and in front of the loudspeakers. You could almost be there' (*Gramophone*) 'Strongly recommended' (*Fanfare*, USA)



HENRY PURCELL (1659-1695)

Ayres for the Theatre

Overture and Curtain Tune from *Timon of Athens*

Chacony in G minor

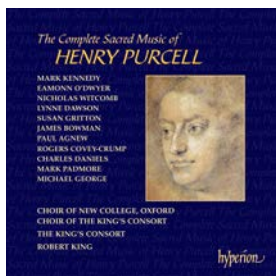
Suites from *Abdelazer*, *The Gordian Knot Unty'd*,

Bonduca and *The Virtuous Wife*

THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55010

'Classic accounts deserving a place in anyone's CD collection' (*BBC Music Magazine*)



HENRY PURCELL (1659-1695)

The Complete Sacred Music

MARK KENNEDY, EAMONN O'DWYER, NICHOLAS WITCOMB treble, LYNNE DAWSON, SUSAN GRITTON soprano, JAMES BOWMAN countertenor, PAUL AGNEW, ROGERS COVEY-CRUMP, CHARLES DANIELS, MARK PADMORE tenor, MICHAEL GEORGE bass
CHOIR OF NEW COLLEGE, OXFORD, CHOIR OF THE KING'S CONSORT
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44141/51

'One of the noblest achievements in the history of the recording world. The recording quality is excellent and the choice of artists worthy of the music. With this superb issue Hyperion have once again shown what can be achieved in the field of recording by selecting the right artists and by allowing them due time and space for the deployment of their skills. This is an issue in ten thousand. Buy it' (*Musical Opinion*)



HENRY PURCELL (1659-1695)

The Complete Odes & Welcome Songs

JOHN MARK AINSLEY, TESSA BONNER, JAMES BOWMAN, MICHAEL CHANCE, ROGERS COVEY-CRUMP, CHARLES DANIELS, ROBERT EVANS, GILLIAN FISHER, MICHAEL GEORGE, SUSAN HAMILTON, SIMON KEENLYSIDE, JONATHAN KENNY, RUFUS MÜLLER, MARK PADMORE, CHARLES POTT, MARY SEERS, NIGEL SHORT, EVELYN TUBB, ANDREW TUSA, CHOIR OF NEW COLLEGE, OXFORD, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44031/8

'A treasure house of shamefully neglected music. Over nine hours of wonderful invention ... this major recording achievement must be an irresistible temptation' (*BBC Music Magazine*) 'These are life-enhancing works' (*CDReview*) 'For a long overdue exploration of an important corpus of neglected music, Hyperion deserves the gratitude of all Purcellians' (*Early Music*) 'They are all here, some of the most inventive, poetic and satisfying music I know of, performed with precision and verve. I refuse to loan these discs to friends. Highly, highly recommended. Full texts and explanatory notes' (*Classical CD Scout*, USA)



HENRY PURCELL (1659-1695)

Hail! bright Cecilia & Who can from joy refrain?

Hail! bright Cecilia, Z328 (Ode for St Cecilia's Day, 1692)

Who can from joy refrain?, Z342 (Birthday Ode for the Duke of Gloucester)

TESSA BONNER, GILLIAN FISHER soprano, JAMES BOWMAN countertenor

JOHN MARK AINSLEY, ROGERS COVEY-CRUMP tenor

MICHAEL GEORGE, SIMON KEENLYSIDE bass

THE CHOIR OF NEW COLLEGE, OXFORD

THE KING'S CONSORT / ROBERT KING director

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55327

'Highly desirable additions to any Purcell collection' (*The Times*) 'For those to whom Purcell's unfailing sensitivity and inventiveness in the setting of English texts is a constant miracle, the problem with this series is knowing where to start' (*Gramophone*)



HENRY PURCELL (1659-1695)

The complete secular solo songs

The complete secular solo songs

BARBARA BONNEY, SUSAN GRITTON soprano

JAMES BOWMAN countertenor

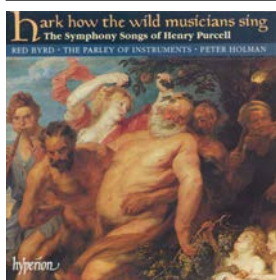
ROGERS COVEY-CRUMP, CHARLES DANIELS tenor

MICHAEL GEORGE bass

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD544161/3

'Those who need all of Purcell's songs at their fingertips should invest in Hyperion's three-disk survey of secular songs, with outstanding performances by Barbara Bonney, Rogers Covey-Crump and James Bowman' (*The New York Times*)



HENRY PURCELL (1659-1695)

Hark how the wild musicians sing

The symphony songs of Henry Purcell

Hark Damon, hark; How pleasant is this flowery plain

We reap all the pleasures; Hark how the wild musicians sing

See where she sits; Oh! what a scene does entertain my sight

Soft notes and gently raised (A Serenading Song)

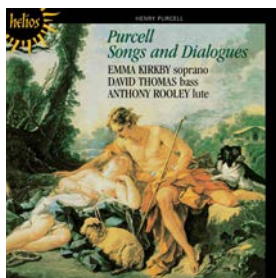
If ever I more riches did desire

Pavans in G minor Z751, B flat major Z750, A minor Z749, A major Z748

RED BYRD, THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD66750

'These are by far the best recordings of these wonderful works to have come my way ... exactly as Purcell must have envisaged it' (*Classic CD*) "Recommended" is far too mild; this is an absolute must-have for anyone irrevocably bereft of a musical soul' (*Fanfare*, USA)



HENRY PURCELL (1659-1695)

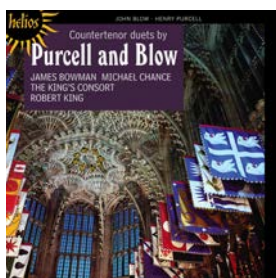
Songs and Dialogues

In all our Cynthia's shining sphere; Tell me why; As Amoret and Thyrsis lay; Fair Iris and her swain; Go tell Amynta, gentle swain; Why, my Daphne, why complaining?; What can we poor females do?; Love and despair; In some kind dream; What a sad fate is mine; Lost is my quiet for ever; Stript of their green our groves appear; You say 'tis love; For love ev'ry creature is formed by his nature

EMMA KIRKBY soprano, DAVID THOMAS bass, ANTHONY ROOLEY lute

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55065

'An unqualified delight' (*BBC Music Magazine*) 'Innocently sexy in the most charming way, Emma Kirkby can never have sounded more celestial. The sound quality is immaculate. This is a lovely record and I recommend it strongly' (*Gramophone*) 'A record not to miss. Sheer hedonism!' (*The Daily Telegraph*) 'A delightful record' (*The Penguin Guide to Compact Discs*) 'This lovely issue is as commendable as any I have ever reviewed' (*Hi-Fi News*) 'This is a wonderful reissue' (*Fanfare*, USA)



HENRY PURCELL (1659-1695)

Countertenor duets

Sound the trumpet; In vain the Am'rous Flute; Sing, sing ye druids; The Queen's Epicdium; O solitude; No, resistance is but vain; Hark how the songsters; O dives custos (An elegy upon the death of Queen Mary) BLOW Ode on the death of Mr Henry Purcell; Ah, heav'n! What is't I hear?

JAMES BOWMAN, MICHAEL CHANCE countertenors

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55447

'A sparkling collection which shows both the composer and these fine artists in inspirational form. The performances are joyous, witty and ravishing in their Purcellian melancholy' (*The Penguin Guide to Compact Discs*) 'A disc no baroque music anglophile will wish to be without, for it is a vocal tour de force' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



HENRY PURCELL (1659-1695)

Mr Henry Purcell's Most Admirable Composes

We sing to him whose wisdom form'd the ear; What shall I do to show how much I love her?; How long, great God?; Not all my torments; Music for a while; Fairest isle, all isles excelling; The Knotting Song; The plaint; With him he brings the partner of his throne; Ah, how sweet it is to love; Celia has a thousand charms; The fatal hour comes on apace; If music be the food of love; One charming night; Since from my dear Astrea's sight; Here the Deities approve; Now that the sun hath veiled his light 'An evening hymn'

JAMES BOWMAN countertenor, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5303

'James Bowman must surely be the finest vocal interpreter of Purcell today. His grasp of sentiment, his sense of timing, and his enunciation, are unsurpassed' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



JOHANN JOACHIM QUANTZ (1697-1773)

Flute Concertos

Flute Concerto in A major No 256

Flute Concerto in B minor No 5

Flute Concerto in C minor No 216

Flute Concerto in G major No 29

Flute Concerto in G minor No 290

RACHEL BROWN flute, THE BRANDENBURG CONSORT / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66927

'Brown's playing makes a highly plausible argument for enjoying the richness and diversity of these pieces' (BBC Record Review) 'Tour à tour joyeuse, volubile, tendre et mélancolique, la flûte de la remarquable Rachel Brown est, tout à la fois, soliste dominatrice et partie intégrante du 'corpus' instrumental' (*Diapason*, France) 'This disc is a real knockout. The music is simply marvellous. Warmly recommended' (*Soundscape*, Australia)



ROGER QUILTER (1877-1953)

Songs by Roger Quilter

Three Shakespeare Songs; Four Songs of Mirza Schaffy; Autumn Evening; June; Two September Songs; Arab Love Song; Music, when soft voices die; Love's Philosophy; Five Shakespeare Songs; Now sleeps the crimson petal; Go, lovely Rose; A last year's Rose; Three Songs from Four Child Songs; Seven Elizabethan Lyrics; Three Songs from Old English Popular Songs; Four Shakespeare Songs

JOHN MARK AINSLEY tenor, MALCOLM MARTINEAU piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA6778

'An exceptionally good tenor and an equally distinguished accompanist ... a fine recital, admirably recorded and presented with excellent notes' (*Gramophone*) 'Musiques élégantes, interprètes distingués: John Mark Ainsley a un timbre séduisant' (*Diapason*, France)



SERGEI RACHMANINOV (1873-1943)

The Piano Concertos

Concerto No 1 in F sharp minor, Op 1; Concerto No 2 in C minor, Op 18

Concerto No 3 in D minor, Op 30; Concerto No 4 in G minor, Op 40

Rhapsody on a Theme of Paganini, Op 43

STEPHEN HOUGH piano

DALLAS SYMPHONY ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDAG7501/2

'Hough, Litton, Rachmaninov concertos, Hyperion. Already a mouth-watering prospect, is it not? So, like the old Fry's Five Boys chocolate advert, does Anticipation match Realisation in these five much recorded confections? The answer is 'yes' 'on almost every level' (*Gramophone*) 'Overall, these live concert recordings stand out in a field jam-packed with first-rate Rachmaninov concerto cycles' (*BBC Music Magazine*) 'These are exhilarating performances, freshly conceived and texturally pristine ... with such committed advocacy and technical bravura, Hough's interpretations demand to be heard' (*The Sunday Times*)

GRAMOPHONE AWARD WINNER



SERGEI RACHMANINOV (1873-1943)

Piano Concertos 2 & 3

Piano Concerto No 2 in C minor, Op 18

Piano Concerto No 3 in D minor, Op 30

STEPHEN HOUGH piano

DALLAS SYMPHONY ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDAG7649

'There just isn't a modern performer who delivers Rachmaninov quite like this – just as the composer intended ... for sheer energy, vivacity and an intuitive understanding of the late-Romantic concerto, there are few who can equal Hough. The pieces here are taken from the previously released, much-acclaimed and award-winning two-CD set recorded live in 2004, so you can now hear the two best-loved pieces from the original. If you missed out first time round, don't hold back now!' (*Classic FM Magazine*)



SERGEI RACHMANINOV (1873-1943)

Piano Concerto No 3

Piano Concerto No 3 in D minor, Op 30
MEDTNER Piano Concerto No 2 in C minor, Op 50

MARC-ANDRÉ HAMELIN piano
LONDON PHILHARMONIC ORCHESTRA / VLADIMIR JUROWSKI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68145

'Marc-André Hamelin presents a vivid picture of Rachmaninov's Third, where he is greatly helped by an energised LPO under their Music Director, Vladimir Jurowski' (Classic FM) 'Orchestra and conductor do the soloist proud, and Hyperion's sound is as immaculate as ever with flawless balance between pianist and orchestra. This could easily become my record of the year' (*International Piano*) 'There is a palpable and invigorating rapport between Hamelin and Jurowski ... few can illuminate or clarify complex textures quite as well as Marc-André Hamelin' (*Gramophone*) 'Hamelin exhibits colossal technique and vitality in two Russian concertos ... the gorgeous sound of Hamelin's Steinway has been captured ... in warm, clear tones by master recording engineer Simon Eadon' (*Audiophile Audition*, USA)



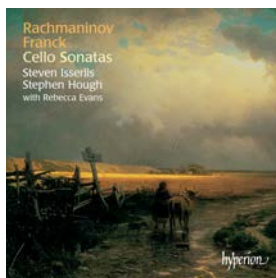
SERGEI RACHMANINOV (1873-1943)

Piano Trios

Trio élégiaque No 1 in G minor; Trio élégiaque No 2 in D minor, Op 9
Two Pieces for cello and piano, Op 2; Two Pieces for violin and piano, Op 6
THE MOSCOW RACHMANINOV TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55431

'Uniformly fine, sensitive and idiomatic playing and sound that alternately caresses and thunders as the music requires, this disc is a bargain ... of all these fine works it would be impossible to imagine more satisfying performances than these ... altogether a feast for the ears' (*Fanfare*, USA) 'Performances characterised by admirable technical fluency and innate musical quality' (*The Strad*) 'Recommended' (*BBC Music Magazine*) 'Strongly recommended' (*The Penguin Guide to Compact Discs*)



SERGEI RACHMANINOV (1873-1943)

Cello Sonata

Cello Sonata in G minor, Op 19; Two Pieces, Op 2
FRANCK Cello Sonata in A major, M8
Le Sylphe, M73; Panis Angelicus

STEVEN ISSERLIS cello
STEPHEN HOUGH piano
with REBECCA EVANS soprano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67376

'Steven Isserlis and Stephen Hough give a serene and eloquent performance' (*Gramophone*) 'An unalloyed joy ... the joy they take in each other's playing is infectious, and if this doesn't win a few more awards I'll eat my CD player' (*Mail on Sunday*)



SERGEI RACHMANINOV (1873-1943)

Music for two pianos

Fantaisie-tableaux (Suite No 1), Op 5
Suite No 2, Op 17
Symphonic Dances, Op 45

HOWARD SHELLEY piano
HILARY MACNAMARA piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55209

'First-rate playing, splendid sound, value for the money' (*American Record Guide*) 'A worthy continuation of Hyperion's Rachmaninov series' (*BBC Music Magazine*) 'Their readings are superb, and Hyperion has captured them with crystal clarity' (*Classic CD*)

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK



SERGEI RACHMANINOV (1873-1943)

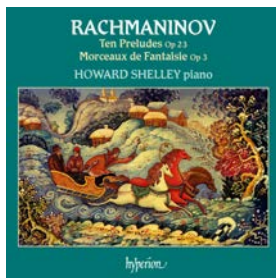
The Complete Solo Piano Music

HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44041/8

'A significant testimony to Howard Shelley's artistry. Pianistically impeccable, he understands what Rachmaninov was about' (*Gramophone*) 'A fine achievement from Howard Shelley and Hyperion alike. These superbly recorded, idiomatic readings demonstrate Shelley's virtuosic pianism and affinity for this music in performances of the highest calibre' (*BBC Music Magazine Top 1000 CDs Guide*)

CLASSIC CD BEST RECORDING OF THE YEAR AWARD



SERGEI RACHMANINOV (1873-1943)

Preludes, Op 23

Preludes, Op 23

Morceaux de fantaisie, Op 3

HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66081

'Elegant and scintillating' (*Gramophone*) 'Exceptional finesse ... mirrored in beautifully natural and refined sound' (BBC Record Review) 'An essential recommendation' (*The Penguin Guide to Compact Discs*) 'Nothing less than a revelation' (*The Guardian*) 'These masterly performances can, I think, lay claim to being the finest, certainly the most individual, that we have yet heard on disc' (*Hi-Fi News*)

BBC RECORD REVIEW 'BUILDING A LIBRARY' FIRST CHOICE



SERGEI RACHMANINOV (1873-1943)

The Transcriptions

RIMSKY-KORSAKOV The flight of the bumblebee; KREISLER Liebesleid; Liebesfreud; BIZET Minuet from L'arlésienne suite No 1; SCHUBERT Wohin? from Die schöne Müllerin; MUSORGSKY Hopak from Sorotchinsky fair; BACH Prelude, Gavotte & Gigue from Partita No 3 in E major, BWV1006; MENDELSSOHN Scherzo from Ein Sommernachtstraum; BEHR Polka de W R; TCHAIKOVSKY Lullaby, Op 16/1; RACHMANINOV / KOC SIS Vocalise, Op 34/14; RACHMANINOV Daisies, Op 38/3; Lilacs, Op 21/5

HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55458

'Rachmaninov's mix of Slavonic wit and melancholy is caught to perfection ... a true keyboard aristocrat' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



SERGEI RACHMANINOV (1873-1943)

Études-tableaux

Études-tableaux, Op 33

Études-tableaux, Op 39

HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55403

'In Shelley's Rachmaninov series, I think this the finest achievement among them' (*Gramophone*)

'The performance, to say nothing of the sound, is transcendental' (*Acoustic Sounds Catalog, USA*)

'Peerless command and inimitable insights' (*Hi-Fi News*) 'The refinement of the playing reminds one of Rachmaninov's own classic interpretations: few contemporary pianists can equal Shelley's elegant phrasing in pianissimo passages or his imaginative and resourceful use of the pedal. Strongly recommended' (*The Monthly Guide to Recorded Music*)



SERGEI RACHMANINOV (1873-1943)

Piano Sonata No 2

Piano Sonata No 2 in B flat minor, Op 36

Variations on a theme of Corelli, Op 42

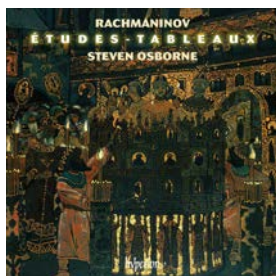
NIKOLAI MEDTNER (1880-1951) Skazki, Op 20

Sonata in B flat minor 'Sonata Romantica', Op 53 No 1

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67936

'This new recital has proved something of a revelation ... Osborne's performance seems effortlessly to encompass the expressive span of this deeply impressive piece, and it is among the best I've heard ... this is an impressive disc in every way. With fine recorded sound and excellent notes, it deserves the warmest recommendation' (*International Record Review*)



SERGEI RACHMANINOV (1873-1943)

Études-tableaux

Études-tableaux, Op 33

Études-tableaux, Op 39

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68188

Available Friday 27 July 2018



SERGEI RACHMANINOV (1873-1943)

24 Preludes

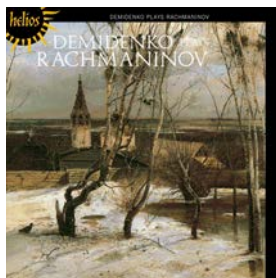
Preludes, Op 23; Preludes, Op 32; Prelude in C sharp minor, Op 3 No 2

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67700

'Outstanding Rachmaninov playing of acute perception, discretion and poetic sensibility, limpid, powerful and luminous in equal measure' (*BBC Music Magazine*) 'There are few pianists who offer such range and depth of palette: not even Ashkenazy's seminal reading ... This has award-winner written all over it' (*Gramophone*) 'Extremely impressive all round ... Osborne lavishes a remarkable level of authority on every one of these masterworks, playing with a rare combination of technical ease, tonal lustre and idiomatic identification. He also has the undeniable advantage of a magnificent Steinway instrument with a rich, opulent sonority and great solidity in its bass register ... in summary, Osborne goes from strength to strength as he moves through the cycle, wrapping up the final page of the concluding D flat prelude in a blaze of glory ... a truly spellbinding modern account' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



SERGEI RACHMANINOV (1873-1943)

Demidenko plays Rachmaninov

Morceaux de fantaisie, Op 3

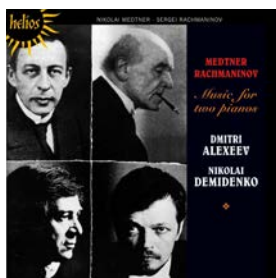
Études-tableaux: C major, Op 33 No 2; G minor, Op 33 No 8; F sharp minor, Op 39 No 3; B minor, Op 39 No 4; E flat minor, Op 39 No 5

Preludes: F sharp minor, Op 23 No 1; D minor, Op 23 No 3; G minor, Op 23 No 5; C minor, Op 23 No 7; G flat major, Op 23 No 10; F minor, Op 32 No 6; A minor, Op 32 No 8; B minor, Op 32 No 10; G sharp minor, Op 32 No 12

NIKOLAI DEMIDENKO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55239

'A marvellous disc' (*BBC Music Magazine*) 'This is by any standards a distinguished recital, and clearly the work of a master pianist' (*CD Review*)



SERGEI RACHMANINOV (1873-1943)

Symphonic Dances

Symphonic Dances, Op 45

Suite No 2, Op 17

Russian Rhapsody, Op posth

MEDTNER Russian Round Dance (A Tale), Op 58 No 1

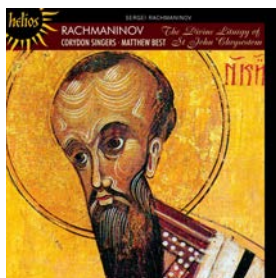
Knight Errant, Op 58 No 2

DMITRI ALEXEEV, NIKOLAI DEMIDENKO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55337

'I would happily recommend all Russophiles buy this disc for the stunning Medtner performances alone' (*CDReview*) 'Phenomenal ... transcendental' (*BBC Music Magazine Top 1000 CDs Guide*)

GRAMOPHONE EDITOR'S CHOICE



SERGEI RACHMANINOV (1873-1943)

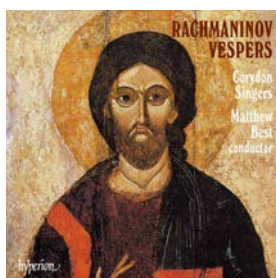
The Divine Liturgy of St John Chrysostom

The Divine Liturgy of St John Chrysostom, Op 31

CORYDON SINGERS, PETER SCORER deacon / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55318

'Impeccable, their sense of timing just right – leisurely, tender and reverential ... a worthy follow-up to its admirable Vespers' (*BBC Music Magazine*) 'As good as we have learned to expect from Matthew Best's Corydon Singers, and Best does the music itself proud' (*CDReview*) 'Le cœur anglais est superb de recueillement et la prise de son valorise parfaitement la mise en place de l'ensemble' (*Répertoire, France*)



SERGEI RACHMANINOV (1873-1943)

All-Night Vigil ('Vespers')

All-Night Vigil ('Vespers'), Op 37

CORYDON SINGERS / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66460

'An outstanding version – the finest of all' (*International Record Review*)

'Rich and atmospheric, a blissfully unhurried reading' (*BBC Music Magazine*)

'A most beautiful performance, very well sung and recorded' (*The Penguin Guide to Compact Discs*)

'Outstanding. A performance that is at once perceptive, sympathetic and finely sung' (*Gramophone*)

'Extremely moving' (*Organists' Review*)

BBC 'BUILDING A LIBRARY' BEST RECORDING



JOSEPH JOACHIM RAFF (1822-1882)

Symphonies 3 and 4

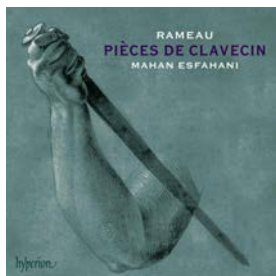
Symphony No 3 in F major, Op 153 ('Im Walde')

Symphony No 4 in G minor, Op 167

THE MILTON KEYNES CITY ORCHESTRA / HILARY DAVAN WETTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55017

'Finely crafted and immensely polished performances' (*The Sunday Times*, Malta)



JEAN-PHILIPPE RAMEAU (1683-1764)

Pièces de clavecin

Suite No 1 in A minor; Suite in E minor

Suite in D major; Menuet en rondeau in C major

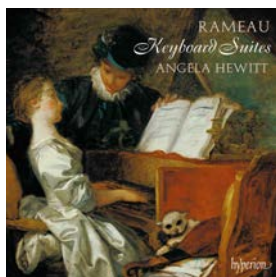
Suite No 2 in A minor; Suite in G minor

La Dauphine; Les petits marteaux

MAHAN ESFAHANI harpsichord

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68071/2

'I don't think I have heard a harpsichord sound as supple and rich in colours ... Rameau's five suites rank with the finest keyboard music of the first half of the 18th century, but they remain neglected by the side of masterpieces by Handel and Bach. Esfahani's magnetic advocacy could change all that. His rhythmic verve, wide spectrum of tone colour and joie de vivre is evident throughout' (*The Sunday Times*)



JEAN-PHILIPPE RAMEAU (1683-1764)

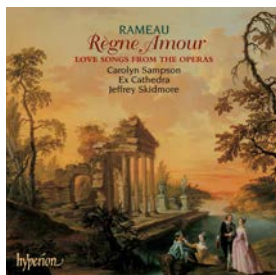
Keyboard Suites

Suite in A minor: Allemande; Courante; Sarabande; Les trois mains; Fanfarinette; La triomphante; Gavotte; Doubles de la Gavotte; *Suite in E minor*: Allemande; Courante; Gigue en rondeau; Le rappel des oiseaux; Rigaudons; Musette en rondeau; Tambourin; La villageoise; *Suite in G minor*: Les tricoteurs; L'indifférente; Menuets; La poule; Les triolets; Les sauvages; L'enharmonique; L'égyptienne

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67597

'This release has come as something of a revelation' (*International Record Review*) 'A master pianist with the kind of refined finger technique and musical sensibility that can bring to Baroque music all the clarity of line and texture it needs ... there is some wonderfully tender music-making' (*Gramophone*) 'The abundant ornamentation flowers with brilliant naturalness, and her mastery touch persuades you that the piano is the perfect instrument to realise Rameau's richly coloured music' (*The Sunday Times*)



JEAN-PHILIPPE RAMEAU (1683-1764)

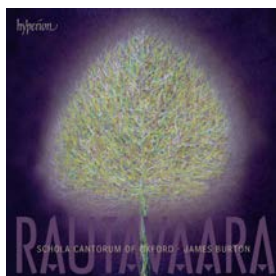
Règne d'Amour

Les Indes galantes: Fra le pupille; Fuyez, vents orageux!; Partez!; Règne, Amour; Tempête: La nuit couvre les cieux!; Musettes, résonnez; *Les Paladins*: C'est trop soupier; *Platée*: Soleil, fuis de ces lieux!; Formons les plus brillants concerts; Aux langueurs d'Apollon; Honneur à la Folie – Aimables jeux; Honneur à la Folie – Je veux finir – Hymen; *Zoroastre*: Règne d'Amour; *Dardanus*: Marche pour les différentes nations – Par tes bienfaits; Air gracieux – L'Amour, le seul Amour; Si l'Amour coûte des soupirs; *Pygmalion*: Du pouvoir de l'Amour; *Hippolyte et Aricie*: Rossignols amoureux

CAROLYN SAMPSON soprano, EX CATHEDRA / JEFFREY SKIDMORE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67447

'Sampson's fluid, stylish singing is simply lovely ... nobody could fail to be seduced by her performances' (*The Sunday Times*) 'Carolyn Sampson's voice almost inevitably gives pleasure and her singing of this repertoire, strikingly varied in its stylistic and expressive ranges, is well high ideal' (*BBC Music Magazine*)



EINOJUHAN RAUTAVAARA (1928-2016)

Rautavaara Choral Works

Suite de Lorca; Canción de nuestro tiempo; Canticum Mariae virginis

Magnificat; Our joyful st feast; Halavan himmeän alla; Die erste Elegie

SCHOLA CANTORUM OF OXFORD / JAMES BURTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67787

'From the vibrancy of the very first track, the lively imagination of Rautavaara's writing for voices, the pungent palette of the Schola Cantorum of Oxford, and the clarity and spacial excitement of this record, are immediately apparent' (*BBC Music Magazine*) 'The music may be as soft-centred as melting chocolate, but the performances have real fire and beauty' (*The Irish Times*)



MAURICE RAVEL (1875-1937)

Piano Concertos

Piano Concerto in G major

Piano Concerto for the left hand in D major

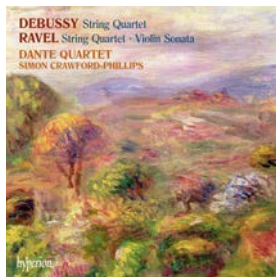
MANUEL DE FALLA (1876-1946) Noches en los jardines de España, G49

STEVEN OSBORNE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / LUDOVIC MORLOT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68148

» Both the Ravel concertos are perfectly suited to Osborne's piano playing and in particular the Piano Concerto for the left hand; he captures the sweep of this music with an incredible sense of structure and where it's going. It's a very intellectual and well thought-out performance' (BBC Radio 3 CD Review) 'These are strong performances of a programme that bears repeated listening' (BBC Music Magazine) 'Steven Osborne's playing is quietly sensitive ... precise and thoughtful' (Financial Times)



MAURICE RAVEL (1875-1937)

String Quartet & Violin Sonata No 2

String Quartet in F major; Violin Sonata No 2 in G major

DEBUSSY String Quartet in G minor, Op 10

DANTE QUARTET

SIMON CRAWFORD-PHILLIPS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67759

'A stroke of programming genius ... the Dantes make the oddball central movement of Ravel's String Quartet resonate beautifully and offer an unusually tender, otherworldly account of the Debussy' (Classic FM Magazine) 'The Dante Quartet give a full-blooded performance, with no false delicacy ... the transition to the central section of the scherzo in Ravel's quartet fades to a whisper, as preparation for the sublime dream-world ahead' (BBC Music Magazine) 'You will experience in the group's playing some of the most exquisite gradations between dynamic markings you've ever heard ... the most expressive reading I've ever heard ... an award-deserving recording ... this receives the highest recommendation possible' (Fanfare, USA) 'Their Ravel is a miracle of feather-light tone and seamless phrasing' (Financial Times)



MAURICE RAVEL (1875-1937)

Piano Trio

Piano Trio

FAURÉ Piano Trio in D minor, Op 120; DEBUSSY Piano Trio in G major

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67114

'The Florestans, exhibiting their trademark finesse, taste and sensitivity, fully demonstrate why they are one of the most highly prized of new ensembles' (The Scotsman) 'It's a lovely recital; I've never been so convinced that the Debussy's worth hearing, and the Ravel is full of delicate delights' (BBC Music Magazine) 'A delightful grouping of French trios from the Gramophone Award-winning Florestan's, who breathe fresh life into these works ... top of my list' (Gramophone) 'Such flair proves The Florestan Trio, if proof is needed, to be among the finest chamber ensembles of the present day. Outstandingly imaginative performances, finely recorded' (Classic CD)

BBC MUSIC MAGAZINE 'PICK OF THE MONTH'

CD REVIEW 'DISC OF THE MONTH'



MAURICE RAVEL (1875-1937)

Complete music for violin & piano

Violin Sonata No 1 in A major; Violin Sonata No 2 in G major

Zigane (Rapsodie de concert); Berceuse sur le nom de Gabriel Fauré

GUILLAUME LEKEU (1870-1894) Violin Sonata in G major

ALINA IBRAGIMOVA violin, CÉDRIC TIBERGHIEN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67820

'The instinctive artistic collaboration between Alina Ibragimova and Cédric Tiberghien ... is again brought to the fore in this perceptive and magically played programme of French chamber music ... this spontaneity is born of deep understanding of the music's character and of unshakeable rapport' (The Daily Telegraph) 'Alina Ibragimova and Cédric Tiberghien possess the rare gift of being able to recreate on disc the same captivating spontaneity and musical intensity that distinguishes their concerts. Rarely have the sleek lines and textures of Ravel's two sonatas sounded so alluring, nor the manic drive of the Zigane so deliciously intoxicating' (Classic FM Magazine)

GRAMOPHONE EDITOR'S CHOICE



MAURICE RAVEL (1875-1937)

The complete solo piano music

Menuet antique; Pavane pour une infante défunte; Sonatine

Valses nobles et sentimentales; Le tombeau de Couperin

Prélude; Sérénade grotesque; Jeux d'eau; Gaspard de la nuit

À la manière de Chabrier; Menuet sur le nom d'Haydn

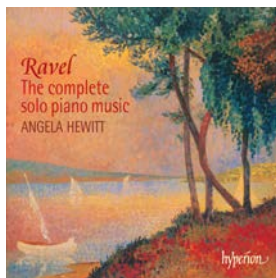
À la manière de Borodine; Miroirs; La valse; Menuet in C sharp minor

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67731/2

'The music is as ravishing as ever, but what intelligence, clarity and deftly lit atmosphere there is in the playing of it!' (Gramophone) 'Osborne repeatedly demonstrates not merely that these performances stand with the best, but also that comparisons are superfluous in the face of such a compelling vision' (BBC Music Magazine) 'A shimmering pleasure' (The Observer) 'Osborne may have set a new benchmark' (International Record Review) 'The finest Ravel anthology of the CD era' (Financial Times)

GRAMOPHONE CRITICS' CHOICE



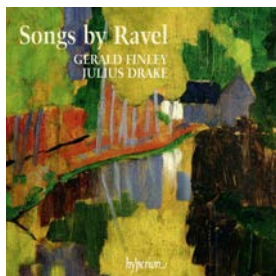
MAURICE RAVEL (1875-1937)

The complete solo piano music

Menuet antique; Pavane pour une infante défunte; Sonatine
Valse nobles et sentimentales; Le tombeau de Couperin; Prélude
Sérénade grotesque; Jeux d'eau; Gaspard de la nuit; À la manière de
Chabrier; Menuet sur le nom d'Haydn; À la manière de Borodine; Miroirs
ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67341/2

'Angela Hewitt plumbs Ravel's paradoxical qualities to perfection in this superb set. This magnificent survey ... a treasure trove! Angela Hewitt joins Gieseking, Rogé, Thibaudet and Lortie among the most distinguished if entirely different Ravel cycles on record, and easily withstands comparison in such exalted company' (*Gramophone*) 'This newcomer from Hyperion is second to none and will now probably be a first choice for many collectors' (*The Penguin Guide to Compact Discs*)



MAURICE RAVEL (1875-1937)

Songs

Histoires naturelles; Don Quichotte à Dulcinée; Chants populaires
Deux mélodies hébraïques; Deux épigrammes de Clément Marot
Cinq mélodies populaires grecques; Un grand sommeil noir; Sur l'herbe
Ronsard à son âme; Noël des jouets; Les grands vents venus d'outremer
GERALD FINLEY baritone
JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67728

'It feels inadequate just to describe this enchanting new collection from Gerald Finley and Julius Drake as the best modern recital devoted to the wonderfully varied world of Ravel's songs' (*BBC Music Magazine*) 'Finley's mellifluous, malleable baritone is an ideal match for this repertoire, with lines eloquently floated, nuances subtly voiced and character sensitively defined. This is a beguiling programme, beautifully performed' (*Gramophone*) 'Magnificently performed by Finley and Drake' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



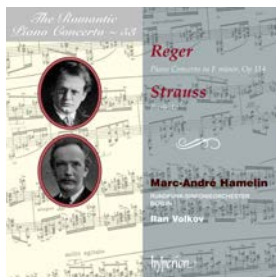
ALAN RAWSTHORNE (1905-1971)

Concerto for clarinet and string orchestra

GORDON JACOB (1895-1984) Mini-concerto for clarinet and string orchestra
ARNOLD COOKE (1906-2005) Concerto for clarinet and string orchestra
DAME THEA KING clarinet
NORTHWEST CHAMBER ORCHESTRA OF SEATTLE / ALUN FRANCIS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66031

'Shapely performances, truthful sound and an enticing price-tag add up to a positive recommendation' (*Gramophone*) 'Excellent performances, beautifully recorded' (*BBC World Service*)



MAX REGER (1873-1916)

Piano Concerto

Piano Concerto in F minor, Op 114
RICHARD STRAUSS (1864-1949) Burleske in D minor

MARC-ANDRÉ HAMELIN piano
RUNDfunk-SINFONIEORCHESTER BERLIN / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67835

'While an easy majority of pianists would run for cover when faced with such sheerly physical demands, Hamelin relishes every challenge, clarifying and refining Reger's potential for opacity at every point. His first entry, like a thunderclap, makes you leap to attention but so too does his expressive beauty in the subsequent molto tranquillo' (*Gramophone*) 'Reger's Piano Concerto is a work of immense power that is nevertheless prone, in the wrong hands, to sound like a heavy Brahmsian homage ... Marc-André Hamelin's hands, however, are definitely the right ones, and this is one of the most lucid, as well as passionate, readings of the piece I have heard' (*BBC Music Magazine*)



MAX REGER (1873-1916)

Violin Concerto

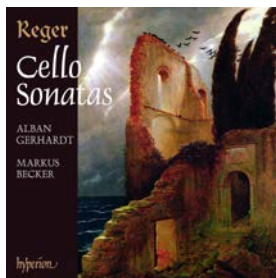
Violin Concerto in A major, Op 101; Two Romances, Op 50

TANJA BECKER-BENDER violin
KONZERTHAUSORCHESTER BERLIN / LOTHAR ZAGROSEK

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67892

'Reger's Violin Concerto ... is one of his most heart-warming works, allowing his intensely lyrical streak free rein. It's also superbly written for the soloist ... aided by first-rate orchestral playing, Zagrosek finds transparency in Reger's original, bringing out a wealth of significant detail in its rich polyphonic tapestry. Chief honours, of course, go to Tanja Becker-Bender: she not only shows stamina, but also technical command, beauty of tone and clear sympathetic identification with the music' (*BBC Music Magazine*) 'Tanja Becker-Bender is more than equal to the demands of the solo part, and Lothar Zagrosek's masterly articulation of Reger's *Klangstrom* (stream of sound), in all its transparency and modulated colour and variety of incident is, if anything, an even more distinguished contribution' (*Gramophone*)

INTERNATIONAL RECORD REVIEW 'OUTSTANDING' AWARD



MAX REGER (1873-1916)

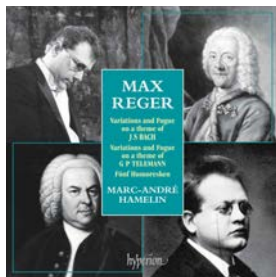
Cello Sonatas

Cello Sonata: No 1 in F minor, Op 5; No 2 in G minor, Op 28; No 3 in F major, Op 78; No 4 in A minor, Op 116; 3 Suites for solo cello, Op 131c

ALBAN GERHARDT cello, MARKUS BECKER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67581/2

'This is a stimulating package, very well played; both artists produce the passionate response demanded of them. Alban Gerhardt has a warm, resonant middle register and Markus Becker is well able to undertake the music's considerable virtuosity' (*Gramophone*) 'Exceptionally rewarding ... it would be difficult to find more persuasive advocates than cellist Alban Gerhardt and pianist Markus Becker, both of whom are steeped inside the idiom and know exactly how to present the music with cogency and a sure sense of direction. The Four Cello Sonatas provide a fascinating overview of Reger's musical development, moving from the Brahmsian warmth of the First to the highly expressionist and unsettling Fourth. With the aid of excellent sound, Gerhardt and Becker map out this musical journey with wonderful sensitivity ... demonstrates Gerhardt's formidable control of musical line and breathtaking virtuosity' (*BBC Music Magazine*)



MAX REGER (1873-1916)

Piano Music

Variations and Fugue on a theme of Johann Sebastian Bach, Op 81

Five Humoresques, Op 20

Variations and Fugue on a theme of Georg Philipp Telemann, Op 134

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66996

'Others have courageously fought the cause of this complex and neglected repertoire but few, if any, have brought to it such compelling fusion of temperament, intellect, and prodigious pianistic fluency' (*Gramophone*) 'This is a marvellous disc' (*BBC Music Magazine*) 'I was enthralled' (*Classic CD*) 'I have never heard Reger played with greater imagination or persuasive eloquence. Hamelin seems to command an almost limitless range of keyboard colour. Those who have yet to be won over by Reger's keyboard music should start here' (*Classic FM Magazine*)

GRAMPHONE CRITICS' CHOICE / PENGUIN GUIDE ROSETTE



MAX REGER (1873-1916)

Choral Music

Drei sechsstimmige Chöre, Op 39; Drei Gesänge, Op 111b

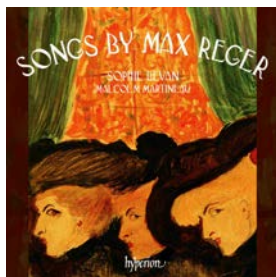
Palmsonntagmorgen; Drei Chöre, Op 6

Der Einsiedler, Op 144a; Requiem, Op 144b

CONSORTIUM / ANDREW-JOHN SMITH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67762

'If there are still a few timid souls out there who fear Max Reger's music as dark forests of gnarled and knotty chromatic counterpoint, here's the CD to conquer their prejudices ... these wistful, autumnal choral works caress the ear and the soul' (*International Record Review*) 'One of those recordings that immediately stops you in your tracks. The performances are fine indeed, but more than anything, it's the music itself that strikes you – it's both utterly unique and breathtakingly beautiful ... unmissable' (*Classic FM Magazine*) 'The recording is of Hyperion's customary excellence, with performances to match' (*Choir & Organ*) 'One suspects this repertoire could have found no finer exponents to bring it to public attention' (*Gramophone*)



MAX REGER (1873-1916)

Songs

Mein Traum, Op 31/5; Unbegeehrt, Op 31/3; Flieder, Op 35/4; Volkslied, Op 37/2; Glückes genug, Op 37/3; Zwischen zwei Nächten, Op 43/1; Meinem Kinde, Op 43/3; Wiegenlied, Op 43/5; Sag es nicht, Op 43/8; Am Dorfee, Op 48/6; Träume, träume, du mein süßes Leben!, Op 51/3; Zwei Gänse, Op 55/8; Viola d'amour, Op 55/11; Waldseligkeit, Op 62/2; Sehnsucht, Op 66/1; Morgen!, Op 66/10; Kindergeschichte, Op 66/12; Aolsharte, Op 75/11; Hat gesagt – bleibst's nicht dabei, Op 75/12; Du meines Herzens Kronelein, Op 76/1; Waldeinsamkeit, Op 76/3; Wenn die Linde blüht, Op 76/4; Glück, Op 76/16; In einem Rosengartelein, Op 76/18; Des Kindes Gebet, Op 76/22; Die Mutter spricht, Op 76/28; Das Wolklein, Op 76/33; Mittag, Op 76/35; Schelmliedchen, Op 76/36; Mariä Wiegenlied, Op 76/52; Mausefängen, Op 76/58; Zum Schlafen, Op 76/59; Ehre sei Gott in der Höhe!

SOPHIE BEVAN soprano, MALCOLM MARTINEAU piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68057

'The disc is revelatory' (*Gramophone*) 'Bevan proves that she is a wonderful interpreter of this music with the excellent Malcolm Martineau once again showing what a thoughtful and considerate accompanist he is ... the finest disc of his songs so far' (*MusicWeb International*)



JACOB REGNART (c1540-1599)

Missa Super Oeniades Nymphae

Missa Super Oeniades Nymphae; Quod mitis sapiens nulli virtute secundus

Exsultent iusti; Quare tristis es, anima mea?; Stetit Jesus; Inviolata

Lamentabatur Jacob; Stella, quam viderant Magi

Ut vigillum densa silvam cingente corona

CINQUECENTO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67640

'The grave beauty of Regnart's sacred music deserves more friends. The six male voices of Cinquecento, from five European countries, project the *Missa Super Oeniades Nymphae* and various motets with a clean, forthright delivery, enhanced by a resonant church acoustic. You feel that they've been singing for centuries' (*The Times*) 'The performances by the six male voices of Cinquecento are exemplary in their matching of vocal lines, and in the singers' ability to characterise every idea without ever losing the sense of the overall musical shape' (*The Guardian*)



OTTORINO RESPIGHI (1879-1936)

Violin Sonatas

Violin Sonata in D minor; Violin Sonata in B minor

Cinque Pezzi; Valse caressante; Serenata

TANJA BECKER-BENDER violin

PÉTER NAGY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67930

'What a strikingly inventive work the D minor Sonata is, particularly when played with such passion, purity of tone and poignancy as it is on this disc ... a revelatory programme, performed with rare panache' (*Gramophone*) 'You're unlikely to find more sympathetic and committed performances than these: Tanja Becker-Bender's phrasing of Respighi's long lines and her range and subtlety of colour give both Sonatas every chance to make their mark. She is admirably partnered by Péter Nagy' (*BBC Music Magazine*) 'Piano and violin are balanced well, with neither pushed forward at the expense of the other, and Nigel Simeone's booklet notes deliver detailed and insightful commentary on this rarely travelled path of the violin's repertoire' (*International Record Review*)



OTTORINO RESPIGHI (1879-1936)

Il Tramonto

Il Tramonto (The Sunset)

MARTUCCI La Canzone dei Ricordi; Notturmo

CAROL MADALIN mezzo-soprano

ENGLISH CHAMBER ORCHESTRA / ALFREDO BONAVERA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55049

'A praiseworthy performance in every respect ... Carol Madalin sings both works beautifully' (*Gramophone*) 'A glorious work [and] a most lovely record. Recommended with all possible enthusiasm' (*The Penguin Guide to Compact Discs*)



JULIUS REUBKE (1834-1858)

Sonatas

Piano Sonata in B flat minor

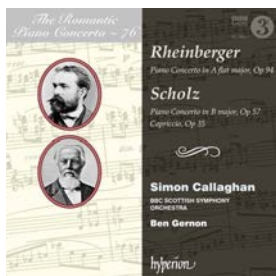
Sonata on the 94th Psalm, transcribed for piano by August Stradal

Adagio from Sonata on the 94th Psalm, transcribed by the composer

MARKUS BECKER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68119

'This is a powerful work of great individuality and distinction, and is here given a suitably masterful and breathtaking performance by Markus Becker' (*Gramophone*) 'Markus Becker's performances of both sonatas on piano ... show sympathy and commitment, and Reubke's ideas and expressions come across as genuine, thanks to Becker's avoidance of showiness, which is a difficult thing to pull off in such effusive works' (*AllMusic, USA*) 'Une nouvelle référence pour l'œuvre' (*Diapason, France*)



JOSEPH RHEINBERGER (1839-1901)

Piano Concerto

Piano Concerto in A flat major, Op 94

BERNHARD SCHOLZ (1835-1916) Piano Concerto in B major, Op 57

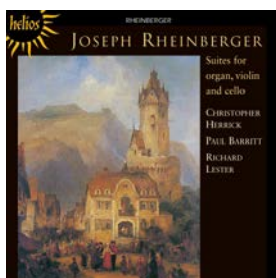
Capriccio for piano and orchestra, Op 35

SIMON CALLAGHAN piano

BBC SCOTTISH SYMPHONY ORCHESTRA / BEN GERON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68225

Available Friday 29 June 2018



JOSEPH RHEINBERGER (1839-1901)

Suites for organ, violin and cello

Suite for organ, violin and cello, Op 149

Six Pieces for violin and organ, Op 150

PAUL BARRITT violin

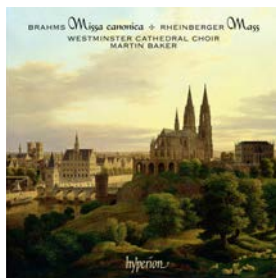
RICHARD LESTER cello

CHRISTOPHER HERRICK organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55211

'What an unusual but highly successful combination organ, violin and cello turns out to be – forgotten but highly attractive chamber music' (*Classic CD*) 'An unexpected delight: charming music, beautifully played and captured in an extraordinarily successful recording. As musical diversions go, this is certainly one to savour' (*Gramophone*) 'This has to be my record of the month!' (*Organists' Review*)

GRAMOPHONE EDITOR'S CHOICE



JOSEPH RHEINBERGER (1839-1901)

Mass for double choir

Mass for double choir in E flat major, Op 109

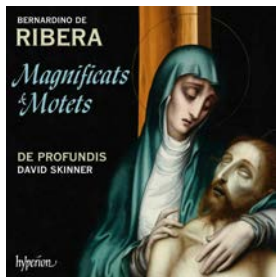
JOHANNES BRAHMS Missa canonica; Es ist das Heil uns kommen her, Op 29 No 1, Schaffe in mir, Gott, Op 29 No 2; Geistliches Lied, Op 30; Ave Maria, Op 12; O Heiland, reiss die Himmel auf, Op 74 No 2; Warum ist das Licht gegeben? Op 74 No 1

MATTHEW MARTIN organ

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67559

'Rheinberger's Mass, a beautiful work with rich sonorities, has a fine musical sensitivity and flow' (*American Record Guide*) 'The highlight for me is the direct and vital quality to the Westminster choir's singing in Rheinberger's magnificent Mass. The contribution from organist Matthew Martin is first rate, providing immediacy, without ever being obtrusive. These are superbly performed and recorded sacred works that lovers of choral music will surely relish' (*Musicweb*)



BERNARDINO DE RIBERA (c1520-?1580)

Magnificats & motets

Magnificat primus tonus I; Magnificat secundus tonus I; Magnificat quartus tonus I; Rex autem David; Gloriosae virginis Mariae; Beata mater; Dimitte me ergo; Vox in Rama; Regina caeli; Virgo prudentissima; Conserva me, Domine; Assumpsit Jesus Petrum; Hodie completi sunt dies Pentecostes Cantat Non vos relinquam orphanos; O rex glorie; In ferventis

DE PROFUNDIS / DAVID SKINNER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68141

'De Profundis sound robust and solemn rather than mournful, their all-male line-up a welcome change from today's treble-dominated norm ... these solid, well-judged performances elevate Ribera from a mere footnote in music history to something more substantial' (*Gramophone*) 'This project has been given expert support by the musicologist Bruno Turner ... no one else is likely to cover this problematic repertoire and some of it deserves to be much better known' (*BBC Music Magazine*) 'The sonorous voices of De Profundis perfectly suit the beguilingly opulent textures and expressive lines' (*The Sunday Times*)



BERNARDINO DE RIBERA (c1520-?1580)

Magnificat quartus tonus I

Magnificat quartus tonus I

CHANT Est secretum, Valeriane

DE PROFUNDIS / DAVID SKINNER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68141D



JEAN RICHAFORT (c1480-after 1547)

Requiem

Missa pro defunctis 'Requiem'

JOSQUIN DES PREZ Nymphes, nappés / Circumdederunt me; Faute d'argent;

Nymphes des bois / Requiem aeternam; Miserere mei, Deus

BENEDICTUS APPENZELLER Musae Jovis

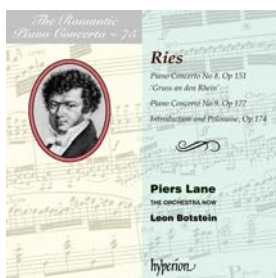
NICOLAS GOMBERT Musae Jovis

JHERONIMUS VINDERS O mors inevitabilis

CINQUECENTO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67959

'Cinquecento's sound has a magic of its own' (*Gramophone*) 'If I could nominate this recording as 'Outstanding' twice over, I would do, for I have run out of superlatives. It is, quite simply, sublime' (*International Record Review*) 'Throughout, the singing is exquisitely controlled: arching polyphonic lines are beautifully shaped, textural contrasts subtly enhanced, never over-dramatised, and the voices – silken and effortless – seem to be suspended in amber' (*BBC Music Magazine*)



FERDINAND RIES (1784-1838)

Piano Concertos 8 & 9

Piano Concerto No 8 in A flat major 'Gruss an den Rhein', Op 151

Piano Concerto No 9 in G minor, Op 177

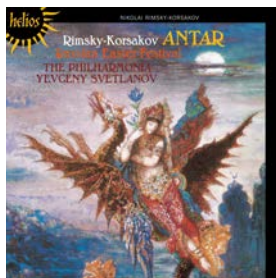
Introduction and Polonaise, Op 174

PIERS LANE piano

THE ORCHESTRA NOW / LEON BOTSTEIN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68217

'Piers Lane, who brings his customary flair and lyrical refinement to the first two movements of Op 151, turns the Rondo finale into a brilliant tour de force that will delight even the sourest of atonalists' (*Gramophone*)



NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Antar

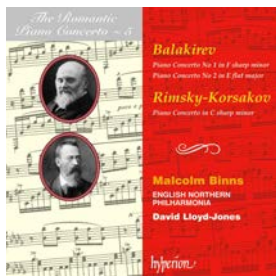
'Antar', Op 9

Russian Easter Festival Overture, Op 36

PHILHARMONIA ORCHESTRA / YEVGENY SVETLANOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55137

'The Russian Easter Festival, arguably the composer's finest piece, tautly structured, gorgeously dressed, despatched here to the limits of its brilliance' (*Sunday Correspondent*) 'The sonics could hardly be bettered. This is among the few discs in my experience that is so distortion-free it actually sounds better as the volume is turned up' (*Sensible Sound*, USA)



NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Piano Concerto

Piano Concerto in C sharp minor, Op 30

BALAKIREV Piano Concerto No 1 in F sharp minor, Op 1

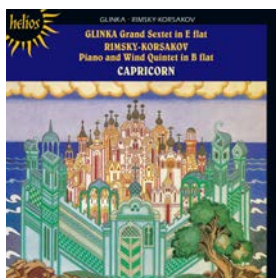
Piano Concerto No 2 in E flat major, Op posth

MALCOLM BINNS piano

ENGLISH NORTHERN PHILHARMONIA / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66640

'These three works make an excellent programme ... all in all an admirably conceived and executed disc' (*Gramophone*) 'Binns makes a strong case for all three works, playing them superbly' (*Fanfare*, USA)



NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Quintet

Quintet in B flat major

GLINKA Grand Sextet in E flat major

CAPRICORN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55173

'Some of the most joyously delightful music that you will ever hear' (*American Record Guide*)

'Rimsky's youthful quintet is a thoroughly diverting piece ... like a garrulous but endearing friend whose loquacity is readily borne for the sake of his charm and good nature' (*Penguin Stereo Record Guide*)

'Two delightful rarities' (*The Musical Times*) 'Captivating' (*Hi-Fi News*) 'A most striking performance, beautifully modulated, elegantly phrased ... very well recorded indeed' (*BBC Record Review*)



NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Piano Trio

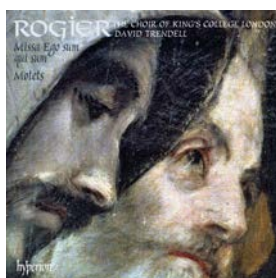
Piano Trio in C minor

SERGEI TANEYEV (1856-1915) Piano Trio in D major, Op 22

LEONORE PIANO TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68159

'The Leonore Piano Trio evoke the rainbow colours and myriad shapes, moving quickly from dark and expansive to slithers of iridescence' (*BBC Music Magazine*) 'Couplage logique et généreux entre deux grands trios russes, par la nationalité sinon par le style ... le Leonore Piano Trio en donne une lecture [d'une] très belle tenue instrumentale' (*Diapason*, France) 'Sections of persistent drama, a pensive piano solo, a deeply felt cello and violin duet and a thrilling climax make this an irresistible piano trio ... the thrilling performances of the Leonore Piano make these late Romantic works come alive' (*Audiophile Audition*, USA)



PHILIPPE ROGIER (c1561-1596)

Missa Ego sum qui sum & Motets

Missa Ego sum qui sum; Videntes stellam; Cantantibus organis; Verbum caro Caligaverunt oculi mei; Locutus sum in lingua mea; Laboravi in gemitu meo

KING'S COLLEGE LONDON CHOIR / DAVID TRENDALL
with THE ENGLISH CORNETT AND SACKBUT ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67807

'This is choral singing to a professional standard, and the choir makes light work of Rogier's adventurous harmonies. As I mentioned, their articulation of the rhythms is impeccable, and their clear and unified sense of phrasing is expressed through subtle and wholly appropriate dynamic gradation. All in all, this sounds like a promising start to a collaboration between a choir worth hearing more of and a record label with an excellent track record of promoting such ensembles' (*MusicWeb International*)



ANDREAS ROMBERG (1767-1821)

Clarinet Quintet

Quintet in E flat major for clarinet, two violas and cello, Op 57
FUCHS Quintet in E flat major for clarinet and string quartet, Op 102
STANFORD Two Fantasies for clarinet and string quartet
DAME THEA KING clarinet, THE BRITTEN STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55076

'These are diversions – divertimenti – in the best sense of the word. There's plenty of lively, affectionate musicianship in these performances – all warmly and intimately recorded' (*BBC Music Magazine*)



CIPRIANO DE RORE (c1515/16-1565)

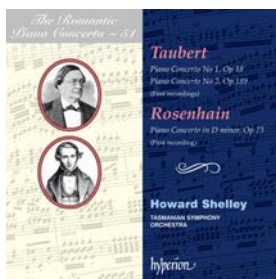
Missa Douce mémoire & Missa a note negra

Missa Douce mémoire; Missa a note negra
O altitudo divitiarum; Frates: Scitote; Illuxit nunc sacra dies

THE BRABANT ENSEMBLE / STEPHEN RICE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67913

'The two-voices-per-part approach of The Brabant Ensemble is an excellent solution and, as usual, delivers ravishing results. The singing is lithe, pure, beautifully focused and, under Rice's expert direction, perfectly responsive to every musical inflection ... another recording to treasure' (*International Record Review*)
'Rore's mellifluous use of polyphony, fluently articulated here by The Brabant Ensemble, fuels textures that are ear-catchingly active as well as expressive ... a programme that strays appealingly off the Renaissance's beaten track' (*The Daily Telegraph*) 'Cipriano de Rore is best known today as one of the finest exponents of the madrigal but his sacred output deserves to be better known ... Rore's contrapuntal writing, though considerably intricate at times, has a lucidity that The Brabant Ensemble's light sound emphasises' (*Gramophone*)



JACOB ROSENHAIN (1813-1894)

Piano Concerto

Piano Concerto in D minor, Op 73

WILHELM TAUBERT (1811-1891) Piano Concerto No 1 in E major, Op 18

Piano Concerto No 2 in A major, Op 189

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67765

'How Howard Shelley manages to play these scores with such conviction and apparent ease while conducting from the keyboard is one of the musical marvels of the age ... for those who delight in sparkling virtuoso display, the two outer movements of Rosenhain's concerto will not disappoint, but it is the slow movement that provides the most outstanding movement of the disc. This beautifully played serene Andante on its own is bewitching enough to make this disc unmissable' (*Gramophone*) 'Here is very good music, superbly played by these outstanding musicians, very well recorded and brought to us by a company whose very name is a byword for excellence' (*International Record Review*)



NIKOLAY ROSLAVETS (1881-1944)

Roslavets Chamber Symphony

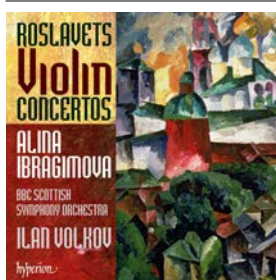
Chamber Symphony

In the hours of the New Moon

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67648

'The BBC Scottish SO's performances are simply wonderful; full praise to Ilan Volkov for two well prepared and keenly felt interpretations. The sound is superlative, too' (*Gramophone*) 'This revelatory new release from a major orchestra ... I attribute the fact that the work seems far more epic in scale than its 11-odd minutes would suggest to its teeming wealth of detail; there is never a dull moment, and once again credit must go to Volkov and the Scottish team for allowing all of it to rise to the surface without ever compromising the work's internal balance. This is resonantly vital music, performed with passion and beautifully recorded by Hyperion' (*International Record Review*) 'Powerfully projected by the present performers ... makes one eager to hear more orchestral works by this fascinating figure' (*BBC Music Magazine*)



NIKOLAY ROSLAVETS (1881-1944)

Violin Concertos

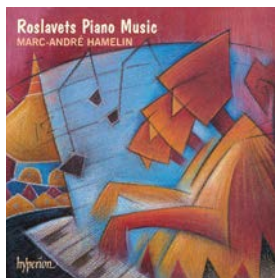
Violin Concerto No 1; Violin Concerto No 2

ALINA IBRAGIMOVA violin

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67637

'This knock-out Hyperion release ... Ibragimova delivers her solo part with communicative passion. You can imagine Ilan Volkov listening to her in the sessions, shaping the whipcrack response from the BBC Scottish players as the music evolves; there's a marvellous sense of spontaneity in both pieces ... a terrific disc' (*International Record Review*) 'Soloist Alina Ibragimova delivers a highly persuasive interpretation, her meltingly lovely tone especially effective in encapsulating the mystery and romance of the central slow movement. Equally compelling is the incisive and imaginative orchestral accompaniment from Volkov and the BBC Scottish Symphony Orchestra, captured here in outstandingly clear-recorded sound' (*BBC Music Magazine*) 'Ibragimova plays like a dream, and Volkov and the BBC Scottish SO accompany superbly throughout ... anyone interested in rare 20th-century repertoire need not hesitate' (*Gramophone*)



NIKOLAY ROSLAVETS (1881-1944)

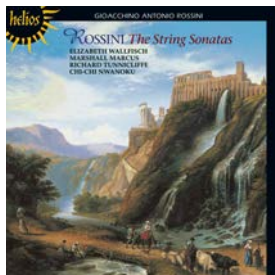
Piano Music

Piano Sonata No 5; Three Compositions; Three Etudes; Piano Sonata No 1
Prelude; Two Compositions; Piano Sonata No 2; Two Poems; Five Preludes
MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66926

'Roslavets is ideally served by Hamelin who relishes the elaboration and sorts it out with his customary acuteness of ear for quality and balance of sound' (BBC Record Review) 'This finely recorded recital confirms Hamelin's place as one of the most enterprising and virtuosic performers of our day' (Gramophone) 'Marc-André Hamelin, the thinkers' virtuoso, has restored a major composer to history. Wonderful music ... [the] performances are a miracle of dexterity and understatement' (Soundscape, Australia) 'Roslavets is a most compelling musical presence. For those interested in digging beneath the surface of 20th-century Russian culture, musical and social, grab this disc' (American Record Guide)

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK



GIOACCHINO ROSSINI (1792-1868)

'Sonate a quattro'

String Sonatas: No 1 in G major; No 2 in A major; No 3 in C major;
No 4 in B flat major; No 5 in E flat major; No 6 in D major

ELIZABETH WALLFISCH violin

MARSHALL MARCUS violin

RICHARD TUNNICLIFFE cello

CHI-CHI NWANOKU double bass

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55200

'These wonderful works are best heard in their original quartet version' (Gramophone)

'Brimming with good humour and brilliance. With nearly 80 minutes' worth of music captured in fine sound, this disc offers excellent value' (CD Review)

'Une delicia absoluta' (CD Compact, Spain)

'Virtuoso playing of top quality as well as style and dedication. One can recommend this release without hesitation' (Fantare, USA)



GIOACCHINO ROSSINI (1792-1868)

Petite Messe Solennelle

Petite Messe Solennelle (original version) as performed in the Paris town
house of Comtesse Louise Pillet-Will on Sunday 14 March 1864

CAROLYN SAMPSON soprano, HILARY SUMMERS alto

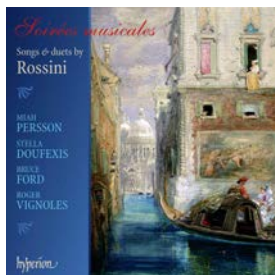
ANDREW TORTISE tenor, ANDREW FOSTER-WILLIAMS bass

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67570

'This is a recording which perfectly captures the spirit of the work – and the recording is equally generous to King and his superb team of musicians' (International Record Review) 'Every attempt seems to have been made to be faithful to Rossini's original intentions. I love the sound it makes, and it includes one of Rossini's great melodies for the *Gralias agimus tibi*: you'll be humming it for hours' (BBC Classical Review)

'Twelve voices, two pianos, one harmonium: The King's Consort perform Rossini's Mass in its original intimate dimensions, sized to fit a Paris salon. Hardly petite in length, it's an irresistible, affecting work, full of surprises, with tender arias, tremendous fugues, and only a few dips into the sentimental pot' (The Times)



GIOACCHINO ROSSINI (1792-1868)

Soirées musicales

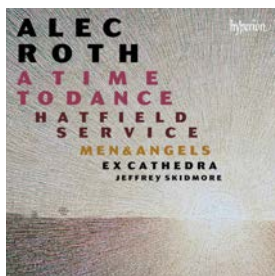
La promessa; Il rimprovero; L'orgia; La partenza; L'invito; La pastorella
dell'Alpi; La danza; La gita in gondola; La pesca; La serenata; La regata
veneziana; L'esule; Mi lagnerò tacendo; La chanson du bébé; L'orpheline du
Tyrol; Adieux à la vie!; Les amants de Séville; La regata veneziana

MAIA PERSSON soprano, STELLA DOUFEXIS mezzo-soprano

BRUCE FORD tenor, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67647

'Rossini's salon works are witty, charming, tuneful and downright silly, complete with florid vocal lines. Lovely performances' (Classic FM Magazine) 'Salon music at its most sophisticated and highly wrought. Gently elegiac bel canto arias jostle with popular dance rhythms, from a yodelling Tyrolean waltz to the snap and swagger of the bolero and fandango ... the three singers give virtually unalloyed pleasure' (Daily Telegraph) 'It's hard for any disc of Rossini's Paris salon songs not to speed by in a wink of delight. And it's impossible with Miah Persson's bright soprano and the sensitive accompaniments of Vignoles' (The Times)



ALEC ROTH (b1948)

A Time to Dance & other choral works

A Time to Dance

Magnificat and Nunc dimittis 'Hatfield Service'

Men and Angels

GRACE DAVIDSON soprano, MATTHEW VENNEN countertenor

SAMUEL BODEN tenor, GREG SKIDMORE bass

EX CATHEDRA / JEFFREY SKIDMORE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68144

'A contemporary work of real character and energy' (Gramophone) 'A small treasure of contemporary British music' (Choir & Organ) 'In terms of both the music and the performances this is a very fine disc' (MusicWeb International)



HANS ROTT (1858-1884)

The Rott Symphony

Symphony in E major (1878), edited by Paul Banks

CINCINNATI PHILHARMONIA ORCHESTRA / GERHARD SAMUEL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55140

'It is completely impossible to estimate what music has lost in him. His First Symphony soars to such heights of genius that it makes him – without exaggeration – the founder of the New Symphony as I understand it' (Gustav Mahler) 'A revelation ... the source for a surprising number of what one always assumed to be Mahler's own themes, but it also proved to be a work that ... has an integrity and an individual sound world of its own' (*The Musical Times*) 'Nobody pursuing authenticity in Mahler can afford to ignore Rott's precocious symphony' (*The Sunday Times*) 'Definitely one of my records of the year' (BBC Record Review) 'A revelation' (*The Washington Post*) 'Very strongly recommended' (CD Review, USA) 'Readers should investigate this issue without delay' (*The Penguin Guide to Compact Discs*)



MIKLÓS RÓZSA (1907-1995)

Viola Concerto

Viola Concerto, Op 37

BÉLA BARTÓK (1881-1945) Viola Concerto, Sz120 (completed by Serly)

TIBOR SERLY (1901-1978) Rhapsody for viola and orchestra

LAWRENCE POWER viola

BERGEN PHILHARMONIC ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67687

'Everything comes across with maximum impact – Power's agility at speed, his warm 'walnut' tone, and the innate musicality of his phrasing. Andrew Litton is in total command of every aspect of the score, inspiring his Bergen players to a performance that's dramatic, incisive and atmospheric ... Litton has a keen ear for detail and Andrew Keener's engineering team supports him with sound that is both transparent and full-bodied' (*Gramophone*) 'Listening to Lawrence Power's committed performance of both works leaves one grappling for reasons for the comparative neglect of the Rózsa ... Power delivers a highly charged account of the solo part maximising emotional contrasts in the music' (*BBC Music Magazine*)



LUDOMIR RÓŻYCKI (1883-1953)

Piano Concertos

Piano Concerto No 1 in G minor, Op 43

Piano Concerto No 2

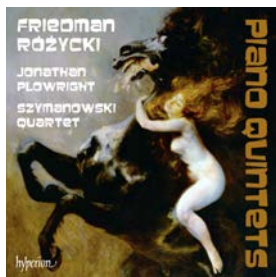
Ballade in G major, Op 18

JONATHAN PLOWRIGHT piano

BBC SCOTTISH SYMPHONY ORCHESTRA / ŁUKASZ BOROWICZ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68066

'An outstanding recording of a piano and orchestra ... Jonathan Plowright and Łukasz Borowicz are like alchemists in the way they can raise first-class second-rate music to another level, a couple of fiercely combative squash players at times, two firm friends reminiscing on a long country walk at others' (*Gramophone*) 'Both the pianist Jonathan Plowright and conductor Łukasz Borowicz are champions of neglected Polish music and this disc's place in Hyperion's Romantic Piano Concerto series makes it self-recommending' (*BBC Music Magazine*) 'Those new to the series will be won over when they hear the formidable Jonathan Plowright tackle these original compositions' (*Pianist*)



LUDOMIR RÓŻYCKI (1883-1953)

Piano Quintet

Piano Quintet in C minor, Op 35

IGNACY FRIEDMAN (1882-1948) Piano Quintet in C minor

JONATHAN PLOWRIGHT piano

SZYMANOWSKI QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68124

'[Jonathan Plowright] is this outstanding British pianist in whose debt we are once more for this second Różycki resurrection ... the excellent Szymanowski Quartet [exploits] to the full Friedman's civilised five-way conversation' (*Gramophone*) 'Full of style and grace' (*The Strad*) 'Une délectable double découverte' (*Diapason*, France) 'Superb playing is matched by fine engineering in the atmospheric acoustic of Potton Hall. Greatly recommended – you won't regret it!' (*Classical Ear*)



LUDOMIR RÓŻYCKI (1883-1953)

String Quartet

String Quartet in D minor, Op 49

SZYMANOWSKI String Quartet No 1 in C major, Op 37

String Quartet No 2, Op 56

ROYAL STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67684

'This welcome new disc ... the Royals have a special feeling for texture and colour, which is vital in this music, but an equally strong sense of structure ... every note in these pieces remains distinctive and original ... a hidden gem' (*BBC Music Magazine*) 'The clarity of the recording lets the myriad details speak eloquently' (*Gramophone*) 'These Polish musicians give rich-hued and intelligent performances of each of the three works' (*The Sunday Times*) 'This is music for consenting adults only' (*The Daily Telegraph*) 'A loving performance of sweeping emotional impact ... the quartet's buzzing, humming, piercing presence packs a gratifying wallop' (*Fanfare*, USA)



EDMUND RUBBRA (1901-1986)

Viola Concerto

Viola Concerto in A major, Op 75

Meditations on a Byzantine Hymn, Op 117

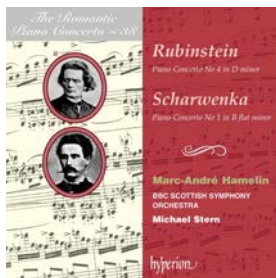
SIR WILLIAM WALTON (1902-1983) Viola Concerto (original 1928/9 version)

LAWRENCE POWER viola

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67587

'Power's playing is stunningly precise, crisply articulated and beautifully projected, with no hint of the little scrambles and occasionally pinched tone that beset even quite famous rival recordings ... as a substantial bonus, there are two rarities by Walton's underrated contemporary Edmund Rubbra ... here Power's rich and even sound, secure intonation and eloquent phrasing confirm his place as successor to Lionel Tertis. Primrose and Riddle in the royal line of British violists' (*BBC Music Magazine*) 'A superb disc, much to be welcomed' (*Gramophone*) 'Sumptuous playing from Lawrence Power ... an excellent opportunity to savour the depth and richness of this Cinderella instrument' (*Observer*)



ANTON RUBINSTEIN (1829-1894)

Piano Concerto No 4

Piano Concerto No 4 in D minor, Op 70

FRANZ XAVER SCHARWENKA Piano Concerto No 1 in B flat minor, Op 32

MARC-ANDRÉ HAMELIN piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MICHAEL STERN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67508

'Described by one respected critic as the greatest living pianist, Marc-André Hamelin soars to ever new heights of virtuosity ... Hamelin is superbly partnered and recorded, and lovers of lush, romantic melody embellished with hundreds and thousands of winking sequins need look no further' (*Gramophone*) 'Marc-André Hamelin gives a dazzling account' (*BBC Music Magazine*) 'Hamelin's legendary technique thrills at every turn, and in the Rubinstein his scorching virtuosity and emotional intensity mesmerises from beginning to end. Anyone who loves Tchaikovsky or Rachmaninov should investigate this stunning disc without delay!' (*Classic FM Magazine*)

GRAMOPHONE EDITOR'S CHOICE



ANTON RUBINSTEIN (1829-1894)

Piano Quartets

Piano Quartet in F major, Op 55bis

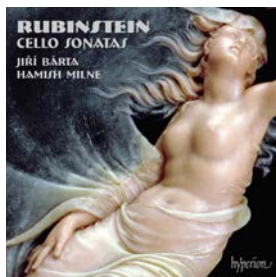
Piano Quartet in C major, Op 66

LESLIE HOWARD piano, RITA MANNING violin

MORGAN GOFF viola, JUSTIN PEARSON cello

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68018

'The playing is especially potent in the dramatic sweep of the C major, in which Rubinstein's romantic creative urge is all the more confident, complementing Lisztian passion and bravura with colour and harmonic dexterity that lend it individuality' (*The Daily Telegraph*)



ANTON RUBINSTEIN (1829-1894)

Cello Sonatas

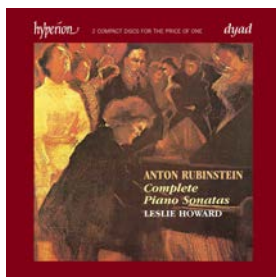
Cello Sonata No 1 in D major, Op 18

Cello Sonata No 2 in G major, Op 39

JIRÍ BARTA cello, HAMISH MILNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67660

'These two lavishly inventive and free-flowing cello sonatas reveal how sorely underestimated Rubinstein's legacy has been. They are more than equivalent to the cello sonatas of Chopin, Mendelssohn and Rachmaninov ... in Jiri Barta's hands it speaks to us across the centuries with a radiant ardour' (*BBC Music Magazine*) 'Barta and Milne produce glorious readings of both works, each seeming to relish the sonorities he is producing, Barta spinning effortless arches of sound and Milne managing to combine warmth and detail. The Hyperion recording is sensitive and truthful ... warmly recommended' (*International Record Review*) 'Performances of rare precision, fluency, and Romantic warmth' (*Fanfare*, USA) '[Rubinstein's] two cello sonatas are undeniably beautiful and are played with much expertise by these fine players' (*American Record Guide*, USA)



ANTON RUBINSTEIN (1829-1894)

Complete Piano Sonatas

Piano Sonata No 1 in E minor, Op 12

Piano Sonata No 2 in C minor, Op 20

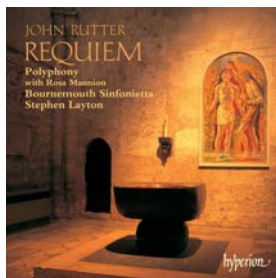
Piano Sonata No 3 in F major, Op 41

Piano Sonata No 4 in A minor, Op 100

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22007

'Leslie Howard understands Rubinstein's range of temperament very well indeed and I cannot think of another pianist whose advocacy could have been more persuasive ... a notable pianistic achievement whose effect is heightened by Hyperion's lifelike digital recording' (*Gramophone*) 'Impressive, large-scale works ... all brilliantly played' (*The Tablet*) 'Howard est à la fois un prodigieux virtuose et un poète capable de faire surgir de délicates visions de l'ivoire. Si l'on ajoute un impeccable sens de la construction conférant une solide assise à ces édifices apolliniens, on comprend que ces sonates ont trouvé avec lui leur référence' (*Diapason*, France)



JOHN RUTTER (b1945)

Requiem and other choral works

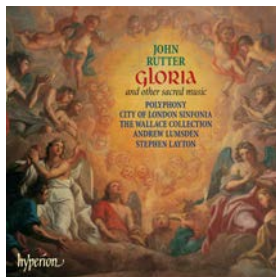
Requiem; Hymn to the Creator of Light; God be in my head
A Gaelic Blessing; Cantate Domino; Open thou mine eyes
A Prayer of Saint Patrick; A Choral Fantasia; Draw on, sweet night
My true love hath my heart; The Lord bless you and keep you

POLYPHONY, ROSA MANNION soprano
BOURNEMOUTH SINFONIETTA / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66947

'A disc to delight all those who admire Rutter's choral writing. Full of delights and with something for everyone. Certainly a must!' (*Organists' Review*) 'A radiant richness of sound' (*The Penguin Guide to Compact Discs*) 'Here is music finely crafted, written with love for the art and an especial care for choral sound' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



JOHN RUTTER (b1945)

Gloria and other sacred music

Gloria; Praise the Lord, O my soul; Come down, O Love divine; To everything there is a season; The Lord is my light and my salvation; As the bridegroom to his chosen; I my Best-Beloved's am; Lord, make me an instrument of Thy peace; Go forth into the world; A Clare Benediction; I will lift up mine eyes; Thy perfect love; Te Deum

POLYPHONY, CITY OF LONDON SINFONIA, THE WALLACE COLLECTION,
ANDREW LUMSDEN organ / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67259

'Delicious performances of Rutter's wonderfully approachable and finely crafted vocal writing. The sound, too, is outstanding' (*Gramophone*) 'A triumphantly exuberant performance of the Gloria, which deservedly remains one of John Rutter's most popular works. 'Come down, O Love divine', a lyrical, ardent work ... beautifully written and sublimely sung' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



JOHN RUTTER (b1945)

Music for Christmas

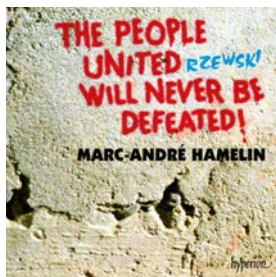
Shepherd's Pipe Carol; Nativity Carol; There is a Flower; Sans Day Carol; What sweeter music?; I wonder as I wander; Jesus Child; Wild Wood Carol; The very best time of year; Away in a manger; Angel Tidings; Christmas Lullaby; Dormi Jesu; Love came down at Christmas; Star Carol; Carol of the Children; Mary's Lullaby; Silent night; Angels' Carol; Candlelight Carol; Second Amen; Donkey Carol

POLYPHONY, CITY OF LONDON SINFONIA / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67245

'A Christmas treat' (*Gramophone*) 'The carols of John Rutter are becoming as traditional at Christmas as mince pies, so rich is his output ... [an] extraordinary disc. Rutter's music is impeccably crafted, melodically rich and entirely infectious ... this disc is surely one of the highlights of the year' (*Classic FM Magazine*) 'Lovingly rendered by Polyphony under Stephen Layton, this should be a disc of choice not only for this year but as well as for the years to come' (*Fanfare, USA*)

CLASSIC FM MAGAZINE DISC OF THE MONTH



FREDERIC RZEWSKI (b1938)

The People United Will Never Be Defeated!

The People United Will Never Be Defeated!
(36 Variations on ¡El Pueblo Unido Jamás Será Vencido!)

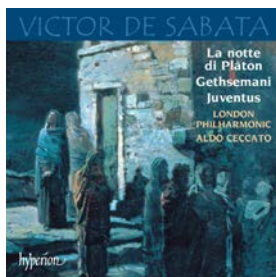
No 3, Down by the Riverside; No 4, Winnsboro Cotton Mill Blues

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67077

'My new piano CD of the week – possibly of the year – has to be Marc-André Hamelin's extraordinary traversal of the 36 variations on a Chilean song' (*The Independent*) 'I would urge all readers to hear this extraordinary recording ... never likely to be equalled, let alone surpassed' (*Gramophone*) 'A truly riveting piece of contemporary piano music' (*The Evening Standard*) 'Not to be missed on any account' (*Musical Opinion*) 'Hamelin is more than a match for this music; his art lifts it off the page and releases its intense communicative power' (*Hi-Fi News & Record Review*)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



VICTOR DE SABATA (1892-1967)

Orchestral Works

La notte di Platon – Quadro sinfonico; Gethsemani – Poema contemplativo
Juventus – Poema sinfonico

LONDON PHILHARMONIC ORCHESTRA / ALDO CECCATO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67209

'A discovery that is nothing short of sensational' (*Yorkshire Post*) 'Hyperion once again has us in its debt with its recovery of scores long lost from view ... immensely attractive as well as impressively written. I am in no doubt that they deserve to be in the regular repertoire' (*The Times*) 'Well worth exploring' (*BBC Music Magazine*) 'This is the luxuriant but richly evocative and eventful music of a born orchestrator. A discovery, thrillingly performed by Ceccato and the LPO' (*The Sunday Times*) 'All three works programmed here are lusciously scored ... You couldn't hope for a better played, or more richly recorded, trio of performances' (*Gramophone*) 'Some of the loveliest orchestral sounds I have heard in years. If you have made a resolution to buy only one CD this month you should make it this one' (*International Record Review*) 'Strongly recommended' (*Fanfare, USA*)



CAMILLE SAINT-SAËNS (1835-1921)

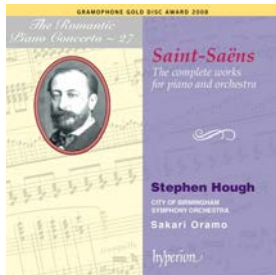
Symphony No 3 & other works

Symphony No 3 in C minor 'Organ', Op 78
Trois tableaux symphoniques d'après La foi, Op 130
Bacchanale from Samson et Dalila, Op 47

PAUL JACOBS organ
UTAH SYMPHONY / THIERRY FISCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68201

Available Friday 28 December 2018



CAMILLE SAINT-SAËNS (1835-1921)

The complete works for piano and orchestra

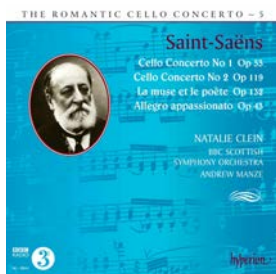
Piano Concertos: No 1 in D major, Op 17; No 2 in G minor, Op 22
No 3 in E flat major, Op 29; No 4 in C minor, Op 44; No 5 in F major, Op 103
Wedding Cake (Valse-Caprice for piano and strings), Op 76
Rapsodie d'Auvergne, Op 73; Allegro appassionato, Op 70; Africa, Op 89

STEPHEN HOUGH piano
CITY OF BIRMINGHAM SYMPHONY ORCHESTRA / SAKARI ORAMO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67331/2

'Superlative' (*The Independent*)

GRAMOPHONE AWARD WINNER
GRAMOPHONE RECORD OF THE YEAR
PENGUIN GUIDE ROSETTE
GRAMOPHONE GOLD DISC AWARD



CAMILLE SAINT-SAËNS (1835-1921)

Cello Concertos

Cello Concerto No 1 in A minor, Op 33
Cello Concerto No 2 in D minor, Op 119
La muse et le poète, Op 132; Allegro appassionato, Op 43; Le cygne

NATALIE CLEIN cello
ANTJE WEITHAAS violin, JULIA LYNCH, JUDITH KEANEY pianos
BBC SCOTTISH SYMPHONY ORCHESTRA / ANDREW MANZE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68002

'This is as close as you'll ever get to musical champagne, I've a feeling Saint-Saëns would have approved' (*BBC Music Magazine*) 'This is a first-class recording, the fifth in Hyperion's series of Romantic cello concertos ... Natalie Clein is a comprehensively gifted player who performs these pieces with an ideal combination of warm-hearted expressiveness and astonishing technical agility ... Manze and the BBC Scottish Symphony Orchestra are the most imaginative and sensitive partners' (*International Record Review*) 'A new recording by Natalie Clein is always an event ... and this one finds her on top form' (*The Strad*)



CAMILLE SAINT-SAËNS (1835-1921)

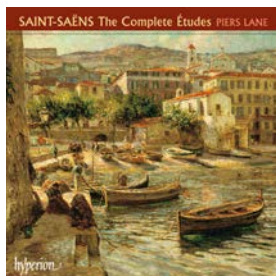
Songs by Camille Saint-Saëns

Chanson (Nouvelle chanson sur un vieux air); Guitare; Rêverie; L'Attente; Le Chant de ceux qui s'en vont sur la mer; Le pas d'armes du Roi Jean; Ballade douzième; La Coccinelle; À quoi bon entendre les oiseaux des bois?; Si vous n'avez rien à me dire; Dans ton cœur; Danse macabre; La Brise; Sabre en main; Au cimetière; Tournoiement; Marquise, vous souvenez-vous?; La Cigale et la Fourmi; Chanson à boire du vieux temps; Nocturne; Violins dans le soir; Guitares et mandolines; Une flûte invisible; Suzette et Suzon; Aïmons-nous; Temps nouveau; Le vent dans la plaine; Grasselette et Maigrelette

FRANÇOIS LE ROUX baritone, GRAHAM JOHNSON piano
with KRYSLIA OSOSTOWICZ violin, PHILIPPA DAVIES flute

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66856

'Musical jewels surface with delightful consistency in this 27-song recital. An absorbing and revelatory disc' (*BBC Music Magazine*)



CAMILLE SAINT-SAËNS (1835-1921)

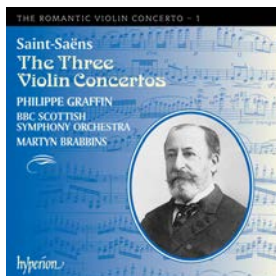
The Complete Études

Six Études, Op 52
Six Études, Op 111
Six Études pour la main gauche seule, Op 135
Thème Varié, Op 97

PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67037

'Lively and sensitive performances make this a fine addition to the Saint-Saëns discography, aided by the pianist's own excellent annotations and Hyperion's usual peerless sound' (*Fanfare*, USA) 'Every bar is sheer delight ... Piers Lane plays with a blend of grace and expertise which makes light of the many challenges offered by music which tests any artist to the full' (*Musical Opinion*)



CAMILLE SAINT-SAËNS (1835-1921)

Violin Concertos

Violin Concerto No 1 in A major, Op 20
Violin Concerto No 2 in C major, Op 58
Violin Concerto No 3 in B minor, Op 61

PHILIPPE GRAFFIN violin
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67074

'Hyperion holds a trump card in Philippe Graffin, whose elegant, emotionally charged playing is strongly reminiscent of the young Menuhin (he has a similar sort of sound) and whose understanding of the idiom seems to me second to none – certainly among modern players' (*Gramophone*) 'The delightful surprise here is the Second Concerto, full of youthful exuberance, Philippe Graffin, with rich, firm tone, gives performances full of temperament, warmly supported by Martyn Brabbins and the BBC Scottish' (*The Guardian*)

CD OF THE MONTH, BBC MUSIC MAGAZINE



CAMILLE SAINT-SAËNS (1835-1921)

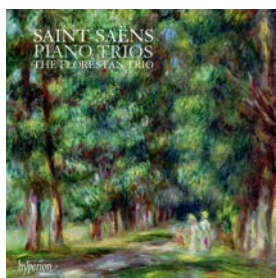
Chamber Music

Septet in E flat major, Op 65; Tarentelle in A minor, Op 6
Bassoon Sonata in G major, Op 168; Piano Quartet in B flat major, Op 41
Piano Quintet in A minor, Op 14; Oboe Sonata in D major, Op 166
Clarinet Sonata in E flat major, Op 167
Caprice sur des airs danois et russes, Op 79

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67431/2

'[The] Sonatas are all played with an ideal combination of infectious virtuosity and phrasal sensitivity to have these all-too-rarely heard works come dancing off the page. Sensational flautist Philippa Davies is on hand to add her own special brand of artistry ... and producer Andrew Keener and engineer Simon Eadon typically capture the proceedings with their usual magical blend of warmth and clarity, making this an issue to cherish. The Nash Ensemble could hardly wish for a finer musical testimonial in this their fortieth birthday year' (*International Record Review*) 'This is a set of sheer delight' (*Gramophone*)



CAMILLE SAINT-SAËNS (1835-1921)

Piano Trios

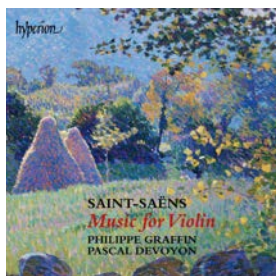
Piano Trio No 1 in F major, Op 18
Piano Trio No 2 in E minor, Op 92

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67538

'The cover shows a Renoir painting, *Path in a Wood*, and since the Florestans are playing we know just where the path leads: towards bliss' (*The Times*) 'Well, The Florestan Trio have done it again – if this disc doesn't at least win a *Gramophone* Award nomination, I'll eat my hat. Indeed, such is the cumulative emotional impact of these performances that, I don't mind admitting, I wept during the wonderful fortississimo climax of the E minor trio's first movement – that even before the astonishing intensity of the final, precipitous Allegro ... recorded sound and accompanying notes are, of course, impeccable. No argument: just buy it' (*Gramophone*) 'This one should literally fly off the shelves' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



CAMILLE SAINT-SAËNS (1835-1921)

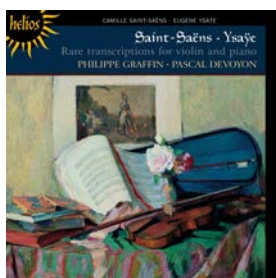
Music for Violin

Violin Sonata No 1 in D minor, Op 75
Violin Sonata No 2 in E flat major, Op 102; Triptyque, Op 136
Élégie, Op 143; Élégie, Op 160; Berceuse in B flat major, Op 38

PHILIPPE GRAFFIN violin, PASCAL DEVOYON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67100

'Fresh from the extraordinary success of his Saint-Saëns concertos, Philippe Graffin proves even more alluring in the French master's chamber music. This spellbinding performance had me lost in rapt concentration. The rarities that make up the rest of the disc are also sheer delight. A wonderful recording in every way' (*Classic CD*) 'Listen to this wonderful new disc from Philippe Graffin and Pascal Devoyon. From the turbulent emotions of the opening to the furiously driven moto perpetuo of the ultimately triumphant conclusion, they hold the listener spellbound ... there is no doubt about the sheer pleasure which Graffin and Devoyon find in this music, with a performance endowing a wit and heartwarming intimacy that also extend to the smaller works ... strongly recommended' (*BBC Music Magazine*)



CAMILLE SAINT-SAËNS (1835-1921)

Rare transcriptions for violin & piano

Caprice brillant; L'air de la pendule; Fantaisie for violin and harp, Op 124; SAINT-SAËNS/YSAÏE; Caprice d'après l'Étude en forme de valse; CHOPIN/SAINT-SAËNS Nocturne in E major, Op 62 No 2; Nocturne in E flat major, Op 55 No 2; CHOPIN/YSAÏE Waltz in E minor, KKVva/15; Ballade No 1 in G minor, Op 23; WEBER/SAINT-SAËNS Fantaisie for violin and piano after Weber's Oboen

PHILIPPE GRAFFIN violin, PASCAL DEVOYON piano
with CATHERINE BEYNON harp

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55353

'Graffin's tone throughout is sweet and seductive, his phrasing a thing of pure joy ... a wonderful disc. Buy it' (*Gramophone*) 'Beautifully played by virtuoso musicians, this is a thoughtful and insightful recording, enhanced by the lovely Fantaisie for violin and harp' (*Classic FM Magazine*) 'Fascinating ... Graffin and Devoyon offer fine, committed performances ... Graffin produces a beguiling tone' (*BBC Music Magazine*) 'Strongly recommended' (*Fanfare*, USA)



CAMILLE SAINT-SAËNS (1835-1921)

Cello Sonatas

Cello Sonata No 1 in C minor, Op 32

Cello Sonata No 2 in F major, Op 123

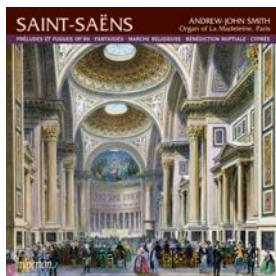
Le Cygne (from Le Carnaval des animaux)

Le Cygne (from Le Carnaval des animaux, arr. Godowsky)

MATS LIDSTRÖM cello, BENGT FORSBERG piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55342

'A dramatic dialogue of considerable power ... an enthusiastic recommendation' (*Gramophone*) 'These artists radiate total conviction and a life-enhancing vitality and sensitivity' (*The Penguin Guide to Compact Discs*) 'A worthwhile and enjoyable issue' (*Classical Ireland*)



CAMILLE SAINT-SAËNS (1835-1921)

Organ Music – 1

Three Preludes and Fugues, Op 99; Bénédiction nuptiale, Op 9

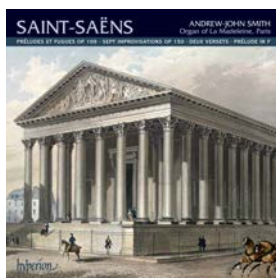
Fantaisie in E flat; Fantaisie in D flat, Op 101; Fantaisie No 3, Op 157

Cypres, from Cypres et Lauriers, Op 156; Marche religieuse, Op 107

ANDREW-JOHN SMITH organ of La Madeleine, Paris

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67713

'There are magical moments aplenty here ... Smith is in a class of his own when it comes to compelling performances of these pieces. They are by far and away the best recordings of Saint-Saëns' organ music since Daniel Roth's three LP-set in 1982 ... deeply compelling in their interpretative ardour and musical insight. What's more, there's even a touch of true flamboyance ... any composer of integrity, neglected or otherwise, should be profoundly grateful for such compelling and persuasive advocacy as this' (*International Record Review*)



CAMILLE SAINT-SAËNS (1835-1921)

Organ Music – 2

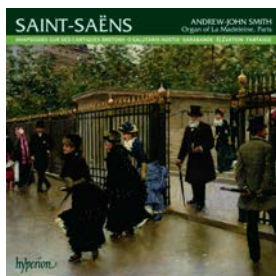
Three Preludes and Fugues, Op 109

Seven Improvisations, Op 150; Prelude in F; Two Versets

ANDREW-JOHN SMITH organ of La Madeleine, Paris

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67815

'O lucky Saint-Saëns! Lucky three times over! First, fortunate to have presided over Cavallé-Coll's magnificent organ in La Madeleine; second, blessed with friends and pupils who revered him and inspired his improvisations; and third, surely grateful now to have in Andrew-John Smith an advocate who understands just how to lift from the printed page and project this remarkably rigorous yet beguiling music. The combination of this artist playing this music in such an authentic setting proves to be unbeatable' (*Gramophone*) 'Recorded on the Cavallé-Coll instrument in Paris's La Madeleine, where Saint-Saëns was organist for two decades, this programme centres on the sort of improvisations that spurred Liszt to describe Saint-Saëns as the finest organist in the world' (*The Daily Telegraph*) 'Smith makes full use of the resources of the Madeleine instrument to colour them all' (*The Guardian*)



CAMILLE SAINT-SAËNS (1835-1921)

Organ Music – 3

Trois Rhapsodies sur des cantiques bretons, Op 7; [Dies irae]

O salutaris hostia in D major; Sarabande in D major 'Offertoire'

Élévation ou Communion in E major, Op 13

Fantaisie pour orgue-Aeolian

ANDREW-JOHN SMITH organ of La Madeleine, Paris

with ADRIAN BENDING tubular bells

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67922

'The mighty *Fantaisie pour orgue-Aeolian*, complete with tubular bells, written for the new American Aeolian organ in 1906, sounds epic on this vast, brooding instrument, so splendidly tamed by the dextrous Smith' (*The Observer*) 'Saint-Saëns described the *Fantaisie* as 'unplayable by the hands and feet' but Andrew-John Smith proves otherwise ... in the more conventional repertoire, Smith capitalises on the colours that the La Madeleine instrument so richly offers' (*The Daily Telegraph*)



ALBERT SAMMONS (1886-1957)

The English Kreisler

Bagatelle, Op 3; Plantation Dance, Op 24; Lullaby; Canzonetta, Op 20;

Roumanian Air and Gipsy Dance, Op 23; Petite Chanson; Intermezzo, Op 21;

Bourrée, Op 12; Rêve d'enfant, Op 10; Dance Caprice, Op 15; Berceuse, Op 6;

Sérénade de Printemps, Op 5; Humoresque, Op 13 No 2; A song without

words, Op 13 No 1; Cradle Song; Pensée capricieuse, Op 9; Aubade, Op 4;

Air de Ballet, Op 17 No 2; Minuet triste, Op 17 No 1; The faithful bird

PAUL BARRITT violin, CATHERINE EDWARDS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67096

'Full of charm and subtlety. Paul Barritt plays with real vividness and sparkle, finely characterising each of Sammons's elegant and picturesque little sketches, and in Catherine Edwards he has found an accompanist of admirable sensitivity and delicacy of touch' (*BBC Music Magazine*) 'Delectable. Paul Barritt here takes on the Kreisler/Sammons mantle as to the manner born' (*International Record Review*) 'Charming' (*Classic CD*) 'Splendid fun' (*The Strad*)



ERIK SATIE (1866-1925)

Theatre Music

Mercuré

Parade

Relâche

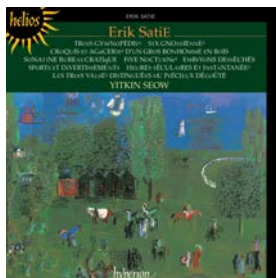
Trois Gnossiennes

Trois Gymnopédies

NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55176

'Admirers of Satie will not need a recommendation from me to seek out this well-filled and attractive issue' (*Gramophone*) 'Stunningly played and recorded. This recording is not merely highly recommended, but essential' (*Fanfare*, USA)



ERIK SATIE (1866-1925)

Piano Music

Trois Gymnopédies; Six Gnossiennes; Embryons desséchés

Croquis et agaceries d'un gros bonhomme en bois; Sports et divertissements

Heures séculaires et instantanées; Sonatine bureaucratique

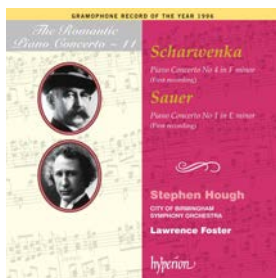
Les trois valse distinguées du précieux dégoûté; Five nocturnes

YITKIN SEOW piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55175

'A generously filled anthology ... consistent beauty of sound' (*The Penguin Guide to Compact Discs*)

'We have had to wait far too long for this first solo recording from Yitkin Seow, for he is an excellent pianist with a keen sense of style' (*Gramophone*)



EMIL VON SAUER (1862-1942)

Piano Concerto No 1

Piano Concerto No 1 in E minor

SCHARWENKA Piano Concerto No 4 in F minor, Op 82

STEPHEN HOUGH piano

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA / LAWRENCE FOSTER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66790

'This *Gramophone* Award-winning disc thrills from start to finish ... Hough's meticulously voiced and glistening pianism really takes some believing considering the technical pressure exerted by these curiously ingenious scores ... anyone who has yet to catch up with this remarkable disc should do so without delay' (*International Piano*) 'These are two bracing works that set the pulse racing and heart soaring without any help from saccharin ... Hough's playing combines bravura and poetry in what the critics call "pure pianism"' (*The Sunday Times*)

GRAMOPHONE AWARD WINNER / RECORD OF THE YEAR 1996

CLASSIC CD AWARD WINNER / 100 GREATEST DISCS OF THE DECADE



ALESSANDRO SCARLATTI (1660-1725)

Davidis pugna et victoria

Davidis pugna et victoria

oratorio for soloists, double chorus, strings & continuo

David ROBERTA INVERNIZZI soprano, Jonathan ROBIN JOHANNSEN soprano

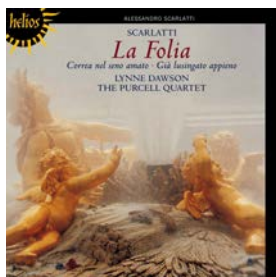
Saul MARTIN ORO countertenor, Narrator FREDRIK AKSELBERG tenor

Goliath ANTONIO ABETE bass

ACADEMIA MONTIS REGALIS / ALESSANDRO DE MARCHI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67714

'This is Academia Montis Regalis's third and most convincing Italian Baroque oratorio recording for Hyperion, and a fine addition to the elder Scarlatti's discography' (*Gramophone*) 'De Marchi knows exactly how to keep things moving, and his performers are first class ... especially memorable is David's prayer "Tu mihi superum aeternae rex", which provides Invernizzi with an opportunity to soar celestially above flowing musical lines, in one of Scarlatti's most inspired melodic creations, a shining oasis of calm in the midst of pugnacious full-textured activity' (*International Record Review*)



ALESSANDRO SCARLATTI (1660-1725)

La Folia

Variations on 'La Folia'

Cantata 'Correa nel seno amato'

Cantata 'Già lusingato appieno'

LYNNE DAWSON soprano, THE PURCELL QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55233

'My very favourite ... their easy rapport and the stylishness of her singing are quite unforgettable, and Woolley's stunning performance ... wants for nothing' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



ALESSANDRO SCARLATTI (1660-1725) & DOMENICO SCARLATTI (1685-1757)

Salve regina & Cantatas

DOMENICO SCARLATTI Salve regina in A major

ALESSANDRO SCARLATTI Su le sponde del Tebro; Infirmata vulnerata; O di Betlemme altera; HASSE Salve regina

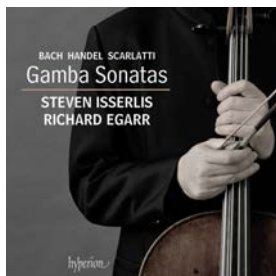
DEBORAH YORK soprano, JAMES BOWMAN countertenor

CRISPAN STEELE-PERKINS trumpet

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55354

'Congratulations to Hyperion on imaginative programming of repertoire, some not otherwise available on disc. Highly recommended ... for repeated enjoyable listening' (*BBC Music Magazine*) 'Una de las mejores elecciones de música barroca que haya escuchado este año. Por supuesto que lo recomiendo vivamente' (*CD Compact*, Spain) 'The recording is exemplary. If you want an introduction to vocal writing in compact forms in early 18th-century Italy, this is ideal' (*American Record Guide*)



DOMENICO SCARLATTI (1685-1757)

Gamba Sonatas

Sonata in D minor, Kk90

BACH Sonata in G major, BWV1027; Sonata in G minor, BWV1029

Sonata in D major, BWV1028; Ich ruf zu dir, Herr Jesu Christ, BWV639

GEORGE FRIDERIC HANDEL (1685-1759) Violin Sonata in G minor, HWV364b

STEVEN ISSERLIS cello, RICHARD EGARR harpsichord

with ROBIN MICHAEL cello

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67615

'A revelation of simple beauty' (*The Strad*) 'Isserlis makes no attempt to make his cello imitate the wispy resonance of the gamba, instead claiming the music for his instrument with vigorously articulated lines, robust technical athleticism and ravishing cantabile ... wondrous singing quality' (*Gramophone*) 'Egarr on harpsichord matches Isserlis's eloquence and rambunctious energy all the way' (*The Guardian*) 'Both Scarlatti and Handel are most alluring. With Robin Michael's added cello on the bass line, they become real duo sonatas with discreet, though inventive and often witty, continuo harpsichord' (*BBC Music Magazine*)



DOMENICO SCARLATTI (1685-1757)

Sonatas – 1

Sonata in G minor, Kk8; Sonata in D minor, Kk9; Sonata in G major, Kk13

Sonata in B minor, Kk27; Sonata in D major, Kk29; Sonata in F minor, Kk69

Sonata in B minor, Kk87; Sonata in D major, Kk96; Sonata in A minor, Kk109

Sonata in A major, Kk113; Sonata in D major, Kk140

Sonata in D minor, Kk141; Sonata in C major, Kk159

Sonata in E major, Kk380; Sonata in G major, Kk427; Sonata in D major, Kk430

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67613

'Irresistible ... as in her admired Bach recordings, Hewitt's crisp articulation conveys an impression of Scarlatti's original harpsichord' (*The Sunday Times*) 'With so much experience playing music of the Baroque, you'd expect something highly personal from Hewitt. Even in a sonata as well known as the lilting Kk9, we hear it afresh, with no turn of phrase going unconsidered' (*Gramophone*) 'This excellently recorded disc is outstanding' (*BBC Music Magazine*)



DOMENICO SCARLATTI (1685-1757)

Sonatas – 2

Sonata in A major, Kk24; Sonata in C minor, Kk58

Sonata in G major 'Capriccio', Kk63; Sonata in D minor 'Gavota', Kk64

Sonata in F major, Kk82; Sonata in G major, Kk146; Sonata in G minor, Kk426

Sonata in E major, Kk206; Sonata in B minor, Kk377; Sonata in A major, Kk428

Sonata in A major, Kk429; Sonata in E flat major, Kk474

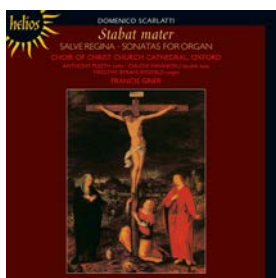
Sonata in F minor, Kk481; Sonata in D major, Kk491; Sonata in D major, Kk492

Sonata in C major, Kk513; Sonata in G major, Kk547

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68184

'In short, this release attests to Hewitt's deep affinity for Scarlatti, her exemplary musicianship and her gifts as a programme-builder' (*Gramophone*) 'Her gossamer touch makes Scarlatti's rapid passagework and figurations sound light as summer rain, while his fiddly embellishments sparkle and shimmer' (*BBC Music Magazine*) 'A second engaging recital' (*The Observer*)



DOMENICO SCARLATTI (1685-1757)

Stabat mater

Stabat mater

Salve regina

Sonatas for organ: C major Kk255; C minor Kk254; D major Kk287;

D major Kk288; G major Kk328

FRANCIS GRIER organ

CHOIR OF CHRIST CHURCH CATHEDRAL, OXFORD / FRANCIS GRIER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55172

'I feel no hesitation in awarding this performance, and recording, full marks' (*Hi-Fi News*)



FRANZ XAVER SCHARWENKA (1850-1924)

Piano Concerto No 1

Piano Concerto No 1 in B flat minor, Op 32

ANTON RUBINSTEIN (1829-1894) Piano Concerto No 4 in D minor, Op 70

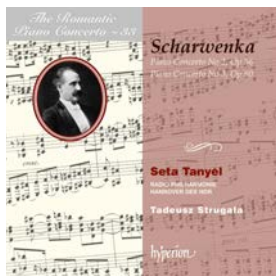
MARC-ANDRÉ HAMELIN piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MICHAEL STERN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67508

'An excellent disc that is highly recommended' (*International Piano*) 'Hamelin, who makes out the best possible case for the music, is now the version to have. In any case, his many admirers will flock, and rightly, to acquire this excellently recorded disc of two fairly unfamiliar concertos which, whatever their virtues and failings, provide ideal vehicles for Hamelin's abundant talents' (*International Record Review*) 'Hamelin's legendary technique thrills at every turn, and in the Rubinstein his scorching virtuosity and emotional intensity mesmerises from beginning to end. Anyone who loves Tchaikovsky or Rachmaninov should investigate this stunning disc without delay!' (*Classic FM Magazine*)

GRAMOPHONE EDITOR'S CHOICE



FRANZ XAVER SCHARWENKA (1850-1924)

Piano Concertos 2 & 3

Piano Concerto No 2 in C minor, Op 56

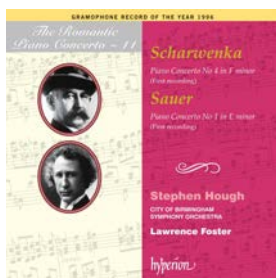
Piano Concerto No 3 in C sharp minor, Op 80

SETA TANYEL piano

RADIO PHILHARMONIE HANNOVER DES NDR / TADEUSZ STRUGALA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67508

'An admirable addition to an admirable series. The recordings retain their original excellence and Tadeusz Strugala and the German orchestra back their stylish soloist to the hilt' (*Gramophone*) 'There is a meaty flamboyance to both these concertos, giving them a personality of their own. Seta Tanyel brings to them an impressive strength of purpose and a rhapsodic lyrical spirit that project the music with appealing panache' (*The Daily Telegraph*)



FRANZ XAVER SCHARWENKA (1850-1924)

Piano Concerto No 4

Piano Concerto No 4 in F minor, Op 82

SAUER Piano Concerto No 1 in E minor

STEPHEN HOUGH piano

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA / LAWRENCE FOSTER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67509

'A glitteringly worthy addition to the Hyperion series ... Stephen Hough exhibits dazzling flair in showpiece concertos by Sauer and Scharwenka – and plenty of stamina ... Hough plays throughout with exhilarating momentum and dazzling technical address. I doubt whether any CD has so many double octave passages as this, but he never wearies, and his response to both works is as many-sided as the music itself ... not to be missed, on any account' (*Classic CD*) 'A first class Hyperion recording' (*The Penguin Guide to Compact Discs*) 'Stephen Hough's punchy, glittering account [of the Scharwenka] is electrifying, his precision and rhythmic élan, especially in the terrifying finale, is beyond praise' (*International Record Review*)

GRAMOPHONE AWARD WINNER / RECORD OF THE YEAR 1996



FRANZ XAVER SCHARWENKA (1850-1924)

The Complete Chamber Music

Piano Trio No 1 in F sharp minor, Op 1; Violin Sonata in D minor, Op 2

Cello Sonata in E minor, Op 46a; Serenade for violin and piano, Op 70

Piano Quartet in F major, Op 37; Piano Trio No 2 in A minor, Op 45

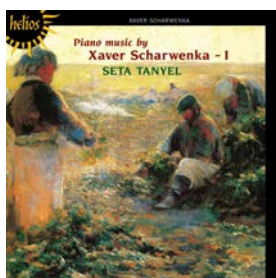
LYDIA MORDKOVITCH violin, LEVON CHILINGIRIAN violin

IVO-JAN VAN DER WERFF viola, GARBIS ATMAYAN cello

COLIN CARR cello, SETA TANYEL piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22046

'These world premiere recordings of, I am inclined to say masterpieces, are superbly performed and recorded. Seta Tanyel is beautifully balanced with her colleagues bringing all of her tonal transparency and charm to even the most awkward and strenuous moments. I have seldom heard a pianist on such good terms with her instrument' (*Gramophone*)



FRANZ XAVER SCHARWENKA (1850-1924)

Piano Music – 1

Piano Sonata No 1 in C sharp minor, Op 6

Impromptu in D major, Op 17

Five Polish Dances, Op 3

Polonaise in C sharp minor, Op 12

'Eglantine' Waltz, Op 84

Polonaise in F minor, Op 42

Valse-Caprice in A major, Op 31

SETA TANYEL piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55131

'Seta Tanyel plays her well-contrasted selection with obvious affect and persuasive charm ... playing of outstanding drive and verve' (*International Record Review*) 'The recorded sound has all the freshness needed for this music' (*Pianist*)



FRANZ XAVER SCHARWENKA (1850-1924)

Piano Music – 2

Romanzero, Op 33
Sonatine in E minor, Op 52 No 1
Two Polish Dances, Op 29
Piano Sonata No 2 in E flat major, Op 36
SETA TANYEL piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55132

'Scharwenka could not have been better served. He deserves no less' (*International Record Review*)



FRANZ XAVER SCHARWENKA (1850-1924)

Piano Music – 4

Four Polish Dances, Op 47
Zwei Klavierstücke, Op 65
Six Waltzes, Op 28
Variations on a theme by C H, Op 57
Drei Klavierstücke, Op 86
Zwei Erzählungen am Klavier (Legends), Op 5
SETA TANYEL piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55134

'Brimful with alert character and beauty whilst the two piano pieces are delightful in their raucous melodies ... brilliantly done by Tanyel' (*Classical Net Review*)



JOHANN SCHELLE (1648-1701)

Sacred Music

Lobe den Herrn, meine Seele; Wohl dem, der den Herren fürchtet
Aus der Tiefen; Herr, lehre uns bedenken; Gott, sende dein Licht
Komm, Jesu, komm; Christus, der ist mein Leben
Christus ist des Gesetzes Ende; Vom Himmel kam der Engel Schar
CAROLYN SAMPSON, REBECCA OUTRAM, LISA BECKLEY, JULIE COOPER,
JAMES BOWMAN, ROBIN BLAZE, CHARLES DANIELS, JAMES GILCHRIST,
ANGUS SMITH, MATTHEW VINE, PETER HARVEY, CHARLES POTT
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55373

'The man who is gifting this superlative disc to his friends is doing them the greatest favor imaginable. It contains an absolute treasure trove whose only common denominator is the high quality throughout every one of these nine works ... marvelous music is apparent in every bar of this flawless disc' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE



ERNEST SCHELLING (1876-1939)

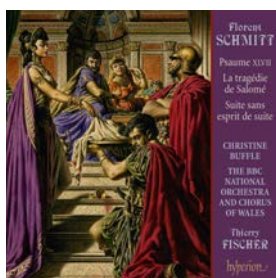
Suite Fantastique

Suite Fantastique for piano and orchestra, Op 7
HENRY HOLDEN HUSS Concerto for piano and orchestra in B major, Op 10
IAN HOBSON piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66949

'Compelling listening' (*Gramophone*)



FLORENT SCHMITT (1870-1958)

La tragédie de Salomé

Psaume XLVII, Op 38; Suite sans esprit de suite, Op 89
La tragédie de Salomé, Op 50

CHRISTINE BUFFLE soprano
BBC NATIONAL ORCHESTRA AND CHORUS OF WALES / THIERRY FISCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67599

'Thierry Fischer's no-holds-barred approach brings Schmitt's *Psalme* and *Salomé* to vivid life ... terrific stuff' (*Classic FM Magazine*) Thierry Fischer is a committed advocate of this often mesmerising score, and the BBC NOW rises enthusiastically to its challenges, sinister at first, glitzy in the *Dance of Pearls*, and packing a punch at the end ... Christine Buffle is a commanding soloist ... the orchestra and chorus clearly have a tremendous time ... the rarely heard *Suite sans esprit de suite* is an engaging bonus in a packed and enticing disc' (*BBC Music Magazine*) This is a fantastically uplifting musical spectacular! ... resplendent in performance and recording quality' (*International Record Review*)



ALFRED SCHNITTKE (1934-1998)

Cello Sonata No 1

Sonata No 1 for cello and piano

Madrigal In Memoriam Oleg Kagan; Klingende Buchstaben

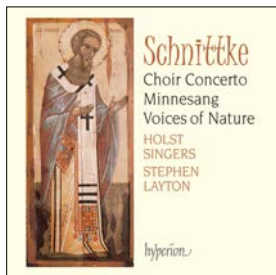
DMITRI SHOSTAKOVICH Sonata in D minor for cello and piano, Op 40

Eight pieces for cello and piano

ALBAN GERHARDT cello, STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67534

'Beautifully recorded and played, this is a disc that enchants simply through the sound it makes. Both Gerhardt and Osborne are noted especially for their poetic insights and whenever the music turns introspective here they cast a magic spell so as to have one hanging on to their every note' (*Classic FM Magazine*)



ALFRED SCHNITTKE (1934-1998)

Choir Concerto, Minnesang & Voices of Nature

Choir Concerto

Voices of Nature

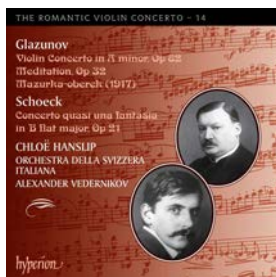
Minnesang

HOLST SINGERS / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67297

'A superb and revealing performance of one of Schnittke's most approachable works' (*Gramophone*)
'One of the most imposing of all Schnittke's later works ... superbly performed' (*The Guardian*)

'BEST CD OF 2002' (BBC MUSIC MAGAZINE)



OTHMAR SCHOECK (1886-1957)

Violin Concerto

Concerto quasi una fantasia in B flat major, Op 21

GLAZUNOV Violin Concerto in A minor, Op 82

Meditation in D major, Op 32; Mazurka-oberek in D major

CHLOË HANSLIP violin

ORCHESTRA DELLA SVIZZERA ITALIANA / ALEXANDER VEDERNIKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67940

'Schoeck's Concerto is, indeed, highly romantic but in a subtle, refined way ... Hanslip gives a most convincing performance, her unobtrusive musicianship, with subtle variations in tone to match the emotional colour of each phrase, is admirably suited to the music's refined expressiveness. Throughout the disc, the orchestral contribution is splendidly clear and well balanced' (*Gramophone*)
'Hanslip and the Swiss/Italian orchestra respond well to the Schoeck concerto's late-Romantic language and voice it with discreet passion' (*The Daily Telegraph*)
'Known mainly for his Lieder, Schoeck wrote a concerto of soulful reverie, which Hanslip captures with breathtaking eloquence' (*Financial Times*)



ARNOLD SCHOENBERG (1874-1951)

Gurre-Lieder

Gurre-Lieder

Tove BARBARA HAVEMAN soprano, Waldemar BRANDON JOVANOVICH tenor

Bauer THOMAS BAUER baritone, Klaus-Narr GERHARD SIEGEL tenor

Stimme der Waldtaube CLAUDIA MAHNKE mezzo-soprano

Sprecher JOHANNES MARTIN KRÄNZLE

NETHERLANDS FEMALE YOUTH CHOIR, DOMKANTOREI KÖLN,

MÄNNERSTIMMEN DES KÖLNER DOMCHORES, VOKALENSEMBLE KÖLNER

DOM, CHOR DES BACH-VEREINS KÖLN, KARTÄUSERKANTOREI KÖLN

GÜRZENICH-ORCHESTER KÖLN / MARKUS STENZ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68081/2

'Excellent performances throughout from orchestra, soloists and choruses – rarely have the lush textures of Schoenberg's late-Romantic cantata sounded this fresh' (*Gramophone*)



ARNOLD SCHOENBERG (1874-1951)

Verklärte Nacht

Verklärte Nacht (Transfigured Night), Op 4

KORNGOLD String Sextet in D major, Op 10

THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5466

'Intensely dramatic, superbly played ... glowingly rich, full-bodied sound. Recommended unreservedly' (*CDReview*)
'An altogether beautiful tonal quality ... strongly recommended' (*Fanfare, USA*)
'The Raphael Ensemble are superb in every respect, their performances have blazing commitment and integrity, and Hyperion's recording is in the demonstration category' (*BBC Music Magazine Top 1000 CDs Guide*)

GRAMOPHONE CRITICS' CHOICE



ARNOLD SCHOENBERG (1874-1951)

String Trio

String Trio, Op 45

BOHUSLAV MARTINŮ (1890-1959) String Trio No 2

ERNO DOHNÁNYI (1877-1960) Serenade in C major for String Trio, Op 10

LEOPOLD STRING TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67429

'The Leopold String Trio have no fear of the competition. Theirs is a very impressive achievement and the coupling of these three works is, I think, unique. Enterprising lovers of chamber music should not hesitate. Strongly recommended' (*International Record Review*) 'This warmly engineered recording from The Leopold String Trio must rank among the finest ever committed to disc, the players relishing every opportunity to demonstrate their individual virtuosity whilst at the same time ensuring that subtlety of nuance and variety of texture are the order of the day' (*BBC Music Magazine*) 'The Leopold Trio have their own strengths, not least a warm, pooled tone, a relaxed demeanour and an ability to search out the subtler aspects of the score. The sound is consistently excellent ... a confident recommendation' (*Gramophone*)



PHILIPP SCHOENDORFF (1565/70-in or after 1617)

The complete works

Missa super La dolce vista; Missa Usquequo Domine

Magnificat sexti toni; Veni Sancte Spiritus; Te decet hymnus

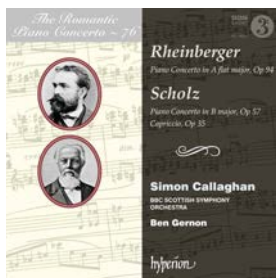
PHILIPPE DE MONTE (1521-1603) La dolce vista della donna mia;

Usquequo Domine obliuisceris me?; Magnificat quarti toni

CINQUECENTO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67854

'Cinquecento's famed flexibility, harmonic blend and impeccable balance are caught perfectly in the stillness of the monastery at Pernegg in Austria. This is a disc to savour' (*Gramophone*) 'The music, a wonderful discovery, is polyphony of the highest quality, and Cinquecento marries smooth ensemble to marvellous interpretational vision' (*Choir & Organ*) 'The voices of Cinquecento produce balanced, tuneful, clear and stylish performances ... the recording deserves credit, too, for lending substance and space to the mere six voices that produce these compelling harmonies' (*BBC Music Magazine*) 'Resounding interpretations of the pieces' (*International Record Review*)



BERNHARD SCHOLZ (1835-1916)

Piano Concerto & Capriccio

Piano Concerto in B major, Op 57; Capriccio for piano and orchestra, Op 35

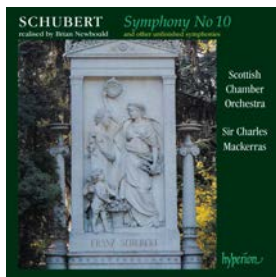
JOSEPH RHEINBERGER (1839-1901) Piano Concerto in A flat major, Op 94

SIMON CALLAGHAN piano

BBC SCOTTISH SYMPHONY ORCHESTRA / BEN GERON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68225

Available Friday 29 June 2018



FRANZ SCHUBERT (1797-1828)

Symphony No 10

and other unfinished symphonies

Symphony No 10 in D major, D936a (realized by Brian Newbould)

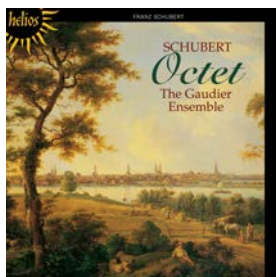
Symphony in D major, D615 (fragments in piano score orchestrated by Brian Newbould)

Symphony in D major, D708a (fragments in piano score orchestrated by, and Scherzo completed by, Brian Newbould)

SCOTTISH CHAMBER ORCHESTRA / SIR CHARLES MACKERRAS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67000

'There is some wonderful music here. Altogether this is a fascinating disc – and not just for musicologists' (*Gramophone*) 'A fascinating exploration and one whose musical merit raises it above mere musicological interest' (*The Scotsman*) 'Brilliantly brought to life ... superbly engineered with crystal-clear sound matched by faultless playing. A must for anyone with a musical soul' (*The Yorkshire Evening Post*)



FRANZ SCHUBERT (1797-1828)

Octet

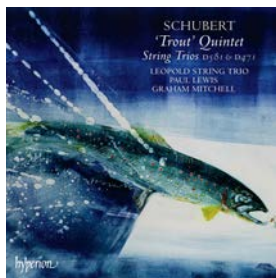
Octet in F major, D803

THE GAUDIER ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55460

'Consistently compelling ... the poetry, refinement and superb sense of the long singing line are as impressive as ever in The Gaudier Ensemble's new recording' (*BBC Music Magazine*) 'Glowing interpretations – a fine recording ... this is a superb performance' (*Gramophone*) 'This is an unusually thoughtful performance, tinged with a melancholy that certainly lies in the music but is also filled with delight' (*International Record Review*) 'This is music that pulls us in myriad of emotional directions and includes some mightily challenging writing. All of this is welcome meat and drink to the excellent Gaudier Ensemble, who play the work with an obviously deep affection' (*The Evening Standard*) 'L'Ensemble Gaudier façonne une version mémorable' (*Classica, France*) 'Son interprétation de l'Octuor est certainement parmi les plus belles de la discographie actuelle, donc chaudement recommandée!' (*Créscendo, France*)

GRAMOPHONE EDITOR'S CHOICE / RECOMMANDÉ PAR CLASSICA



FRANZ SCHUBERT (1797-1828)

'Trout' Quintet

Piano Quintet in A major 'Trout', D667

String Trio in B flat major, D471

String Trio in B flat major, D581

LEOPOLD STRING TRIO

with PAUL LEWIS piano, GRAHAM MITCHELL double bass

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67527

'One of the finest modern Trouts available. As with their Mozart, their Schubert benefits from scrupulous attention to detail, a keen sense of the music's drama and a deeply rewarding expressive response to this imperishable masterpiece ... exquisitely played' (*The Sunday Times*) 'Their interpretation is compelling for its spontaneity and compelling detail. It shows them to be completely within the Schubertian sensibility and encompasses the piece's mood changes with subtlety, capturing its lyricism with true Schubertian bonhomie' (*The Strad*)



FRANZ SCHUBERT (1797-1828)

'Trout' Quintet

Piano Quintet in A major 'Trout', D667

HUMMEL Piano Quintet in E flat major, Op 87

THE SCHUBERT ENSEMBLE OF LONDON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55427

'Firmly recommended' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



FRANZ SCHUBERT (1797-1828)

String Quintet & String Trio

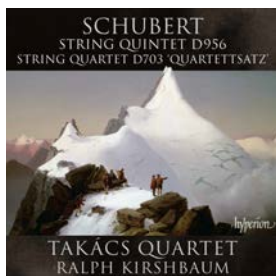
String Quintet in C major, D956

String Trio in B flat major, D471

THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55305

'Superlatives become ephemeral and critical criteria moulder into hollow pedantry when applied to an issue of this stature. The Raphael Ensemble's account of Schubert's String Quintet joins a small but illustrious pantheon of truly exceptional recordings of this masterpiece ... a triumph for Hyperion and the Raphaels' (*BBC Music Magazine Top 1000 CDs Guide*)



FRANZ SCHUBERT (1797-1828)

String Quintet & String Quartet

String Quintet in C major, D956

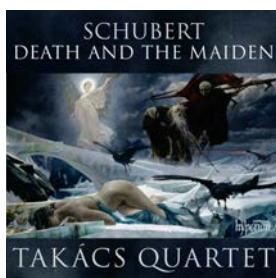
String Quartet in C minor 'Quartettsatz', D703

TAKÁCS QUARTET

RALPH KIRSHBAUM cello

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67864

'The Takács pace the argument superbly, so that everything in this huge, complex structure seems to happen at exactly the right time' (*BBC Music Magazine*) 'The Takács reading ... is superbly sensitive to the subtle, almost imperceptible shifts of mood within its unfolding serenity' (*The Daily Telegraph*) 'The Takács' return to Schubert, with a performance of what is arguably the greatest of all his chamber works, has been well worth the wait ... a formidably satisfying performance' (*The Guardian*) 'A Schubert quintet from arguably the greatest string quartet before the public today will have been long awaited ... the recording - wonderfully vivid and 'present' - is all that one expects from the producer, Andrew Keener, and the quality of the playing and musical insights is superlative' (*The Sunday Times*)



FRANZ SCHUBERT (1797-1828)

Death and the Maiden

String Quartet No 14 in D minor 'Der Tod und das Mädchen', D810

String Quartet No 13 in A minor 'Rosamunde', D804

TAKÁCS QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67585

'It is a considerable coup for Hyperion to sign up the Takács Quartet. They are currently the greatest string quartet in the world ... the first product of the group's new partnership is outstanding ... the recording quality is ideal - natural, never aggressive. This disc is a model for what chamber music should be' (*The Guardian*) 'The Takács have the ability to make you believe that there's no other possible way the music should go, and the strength to overturn preconceptions that comes only with the greatest performers' (*Gramophone*) 'This is intense music-making of very high quality indeed' (*International Record Review*) 'Schubert's two most accessible quartets receive interpretations on this disc which are as near ideal as one is ever likely to hear' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



FRANZ SCHUBERT (1797-1828)

Piano Trio in B flat

Piano Trio No 1 in B flat major, D898

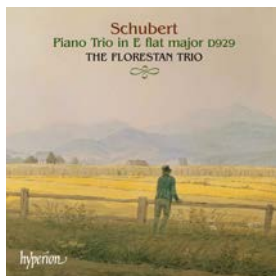
Nocturne in E flat major, D897

Piano Trio movement in B flat major, D28

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67273

'This stands out among modern recordings of this fine work [and] the Movement in B flat makes a freshly endearing bonus. This will be hard to beat and one eagerly awaits the E flat major Trio' (*Gramophone*) 'Marvellously alive, the phrasing playful when required, delicate but never precious, [the trio] frolic through with palpable joy and an unerring sense of ensemble. Placed alongside this CD, even the Beaux Arts Trio, old favourites in this repertoire, start to look staid' (*The Times*) 'I urge you not to miss the Florestan disc which certainly becomes my version of choice for the B flat Trio and the early trio movement' (*Fanfare*, USA)



FRANZ SCHUBERT (1797-1828)

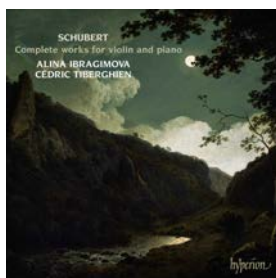
Piano Trio in E flat

Piano Trio No 2 in E flat major, D929

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67347

'Clear the decks for paradise ... the Florestans currently have the best all-round perspective on this singularly lovable work. A terrific recording is no hindrance either' (*The Times*) 'The Florestans make everything sound gloriously inevitable ... the attractions of this immaculately balanced recording become well-nigh irresistible' (*International Record Review*) 'They show such complete control of every aspect of Schubert's masterpiece that they sweep away all rivals' (*The Independent*)



FRANZ SCHUBERT (1797-1828)

Complete works for violin and piano

Violin Sonata in D major 'Sonatina', D384; Violin Sonata in A minor 'Sonatina', D385; Violin Sonata in G minor 'Sonatina', D408

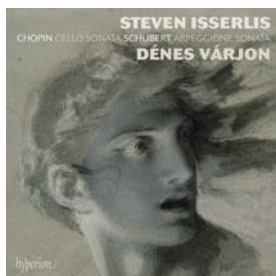
Violin Sonata in A major 'Duo', D574; Rondo in B minor, D895

Fantasy in C major, D934; Sei mir gegrüsst!, D741

ALINA IBRAGIMOVA violin, CEDRIC TIBERGHIEIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67911/2

'Performances which it is hard to imagine ever being bettered' (*BBC Music Magazine*) 'Beautiful and touching ... the performances of the virtuoso Rondo brilliant and Fantasie are exhilarating; the Rondo combining lively momentum with a sense of poise and the Fantasie beautifully characterised in all its varied aspects. Especially fine are the episodes in Hungarian style, full of energy and grace, and the barnstorming finale, rivaling the famous 1931 recording of Busch and Serkin' (*Gramophone*) 'Nothing sets the pulse racing as much as his B minor Rondo, the most assertively rhetorical work here, given a performance powerful enough to stand in for the National Grid. Much to enjoy here' (*The Times*)



FRANZ SCHUBERT (1797-1828)

Arpeggione Sonata

Arpeggione Sonata in A minor, D821

SCHUBERT/ISSERLIS Nacht und Träume, D827

CHOPIN Cello Sonata in G minor, Op 65

Introduction and Polonaise brillante in C major, Op 3

CHOPIN/ISSERLIS Nie ma czego trzeba, Op 74 No 13

AUGUSTE FRANCHOMME (1808-1884) Nocturne in C minor, Op 15 No 1

STEVEN ISSERLIS cello, DÉNES VÁRJON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68227

Available Friday 28 September 2018



FRANZ SCHUBERT (1797-1828)

Piano Duets

Allegro in A minor 'Lebensstürme', D947; Fantasie in F minor, D940

Andantino varié in B minor, D823 No 2; Fugue in E minor, D952

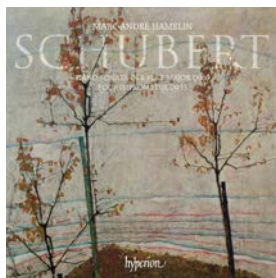
Rondo in A major, D951; Variations on an original theme in A flat major, D813

PAUL LEWIS, STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67665

'In this repertoire Lewis and Osborne are as one, touch and tone indistinguishable from one another ... playing with a delicious fluency and obvious affection that is a joy to hear ... this is a Schubert disc to return to and live with' (*Gramophone*) 'Engaged and often exquisite music-making' (*BBC Music Magazine*) 'A pure delight ... outstanding, enlivening musicianship' (*The Daily Telegraph*) 'No one with a taste for superlative, passionately committed music-making, ensemble of the highest calibre or some of Schubert's most beautiful music can afford to miss this one' (*International Record Review*) 'This brilliantly planned programme is executed with poetry, drama and verve' (*The Sunday Times*)

GRAMOPHONE EDITOR'S CHOICE



FRANZ SCHUBERT (1797-1828)

Piano Sonata & Impromptus

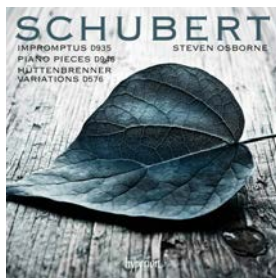
Piano Sonata in B flat major, D960

Four Impromptus, D935

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68213

'Two of the composer's greatest late piano works given enthralling accounts, beautifully recorded' (*BBC Music Magazine*) 'This is spacious Schubert, secure, august and unrushed ... Hamelin's thoughtful originality, supported by his fully realised execution and sincerity of purpose, makes his contribution a worthy complement ... very highly recommended' (*Gramophone*) 'The way Hamelin weights the repeated notes and spins the phrases; the subtle rubato; the rounded timbre he coaxes from the piano; the carefully graded dynamics and slightly ominous soft trills that interrupt the calm – if you warm to this as I have then you'll want to hear the rest of the performance ... the second set of Impromptus is a major bonus' (*BBC Record Review*) 'There's an eloquence and sensitivity in Hamelin's approach to this music which is satisfying and committed' (*The Cross-Eyed Pianist*)



FRANZ SCHUBERT (1797-1828)

Impromptus, Piano pieces & Variations

Four Impromptus, D935

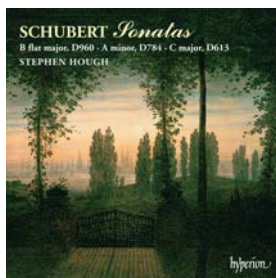
Three piano pieces, D946

Variations on a theme by Anselm Hüttenbrenner, D576

STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68107

'Steven Osborne is perhaps the outstanding British pianist of his generation, certainly one of the most versatile and adventurous ... these performances rank with the finest' (*BBC Music Magazine*) 'Osborne immediately presents himself as a Schubertian of the utmost seriousness and integrity, and throughout the disc – beautifully recorded at the Wyastone Estate's Concert Hall – offers finely gauged and beautifully regulated playing' (*Gramophone*) 'Osborne takes a wonderfully clear-sighted, analytical approach which gives the seven late works, as well as the early, often playful variations, great radiance and lyricism' (*The Guardian*)



FRANZ SCHUBERT (1797-1828)

Piano Sonatas

Piano Sonata in A minor, D784

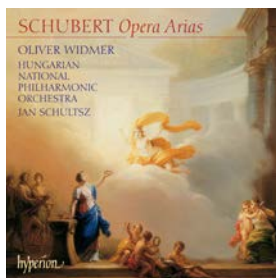
Piano Sonata in B flat major, D960

Piano Sonata in C major, D613 (unfinished)

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67027

'This is, quite simply, some of the most beautiful Schubert I have heard in years, or (why not come out and say it?) ever. Irresistible. That is, indeed, the word for everything about this superb release ... a musician capable of the greatest things ... a performance that ranks with the most celebrated classic and modern versions in or out of the catalogs' (*Fanfare*, USA) 'Poetic, imaginative, deeply felt and keenly thought ... a deeply loving treatment of the piano in performances of exceptional refinement' (*The Piano*) 'Any pianist who records Schubert must be sure of his ground. Stephen Hough here proves himself a worthy rival' (*The Sunday Times*)



FRANZ SCHUBERT (1797-1828)

Opera Arias

DIE ZWILLINGSBRÜDER (1819) D647: Mag es stürmen, donnern, blitzen; Liebe teure Muttererde; DES TEUFELS LUSTSCHLOSS (1813/14) D84: Was kümmert mich ein sumpfig Land; ALFONSO UND ESTRELLA (1821) D732: Sei mir gegrüßt, o Sonne ... Doch soll mein kühner Sohn; Der Jäger ruhte hingenossen; DIE FREUNDE VON SALAMANKA (1815) D326: Man ist so glücklich und so frei; DER GRAF VON GLEICHEN (1827) D918: O Himmel! Kannst du mir so freundlich lächeln? ... Mein Weib, o Gott, mein süßster Knabe; Burg meiner Väter ... O Väter der Güte ich stamme; ADRAST (1817/19?) D137: War einer je der sterblichen beglückt ... O Zeus! Hab ich recht geherrscht; DIE BÜRGERSCHAFT (1816) D435: Muss ich fühlen; Diese Gnade dank ich dir; Ob er wohl wiederkehrt? ... Nein, nein, der Träumer träumt; O Götter! O, Dank euch!; O göttliche Ruhe! ... Doch, wie brennt mich die glut

OLIVER WIDMER baritone

HUNGARIAN NATIONAL PHILHARMONIC ORCHESTRA / JAN SCHULTZ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67229

'A collector's item' (*International Record Review*)



FRANZ SCHUBERT (1797-1828)

Winterreise

Winterreise, D911

GERALD FINLEY baritone, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68034

'A *Winterreise* of vision and searching intensity ... Finley's rich and beautifully modulated baritone voice is also one that nurtures words and can encapsulate the musical images with which Schubert clothes them ... but it is not a lyrical talent alone: more to the point, it is the spectrum of tonal colouring, inflection and instinctive phrasing which lend this performance of *Winterreise* such an absorbing sense of inner communion with the soul. Nothing is exaggerated; but on an intimate scale Finley and Drake find the nub of the dramatic psychological substance of these songs' (*Gramophone*) 'Faultless ... this, to my mind the greatest of all bleak works of art, here receives its perfect rendering' (*BBC Music Magazine*) 'A distinguished addition to the *Winterreise* discography ... the recording is technically impeccable with superb balance between voice and piano' (*The Sunday Telegraph*) 'This new performance from Gerald Finley and Julius Drake is one of the finest I have ever heard ... a quite marvellous reading' (*International Record Review*)



FRANZ SCHUBERT (1797-1828)

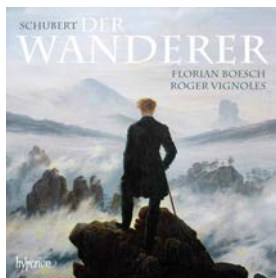
Winterreise

Winterreise, D911

FLORIAN BOESCH baritone, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68197

'There's no question that this is Lieder performance, from both Boesch and Vignoles, at the very highest level of sophistication and accomplishment, and a fascinating, thought-provoking listen' (*Gramophone*)
'His storytelling and emotional response to what Schubert called his 'terrifying songs' are masterly and compelling' (*The Sunday Times*)



FRANZ SCHUBERT (1797-1828)

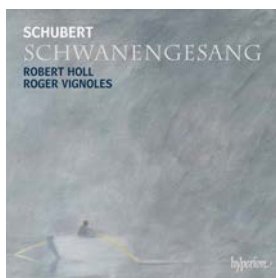
Der Wanderer

Der Wanderer, D489; Der Wanderer, D649; Der Wanderer an den Mond, D870; Aus 'Heliopolis' I, D753; Aus 'Heliopolis' II, D754; Auf der Donau, D553; Auf der Bruck, D853; Der Schiffer, D536; Das Heimweh, D456; Der Kreuzzug, D932; Abschied, D475; Wandrers Nachtlied I, D224; Wandrers Nachtlied II, D788; Herbst, D945; Meeres Stille, D216; Der Pilgrim, D794; Lied 'Die Mutter Erde', D788; Die Götter Griechenlands, D677; Im Walde 'Waldesnacht', D708

FLORIAN BOESCH baritone, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68010

'Boesch's singing is faultless; he's in fine voice and marvellously alert to every verbal nuance, without ever fracturing the line for the sake of the text. Vignoles, playing some of Schubert's most taxing accompaniments, tirelessly matches his every emotional shift. Very fine' (*The Guardian*)



FRANZ SCHUBERT (1797-1828)

Schwanengesang

Schwanengesang, D957

Herbst, D945; Der Winterabend, D938

ROBERT HOLL bass-baritone, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67657

'Holl feels and communicates superbly and can be awesomely delicate. In this recital of songs from Schubert's last year, the stark Heine settings emerge with heart-wrenching power' (*The Times*) 'Robert Holl has established a top career ... he has a penetrating, powerful voice and a direct, unsentimental approach ... there's some lively accompanying from Vignoles' (*Classic FM Magazine*) 'Holl has his ample voice under superb control ... his enunciation is exemplary. The piano parts – they are far more than just 'accompaniments' – are beautifully judged by Vignoles, who has the measure of each of the songs in turn. He is the master of delicate dynamic shadings and full-blooded climaxes, skilfully creating atmosphere ... singer and pianist are as one ... as usual with Hyperion, one can count on fine, well-balanced and spacious recorded sound. Likewise the booklet and its contents are excellent' (*International Record Review*)



FRANZ SCHUBERT (1797-1828)

The Complete Songs

Discs 1-37 The complete Schubert songs presented, for the first time in recorded history, in chronological sequence of composition

Discs 38-40 Three 'bonus discs' containing eighty-one songs by forty of 'Schubert's friends and contemporaries' (also available as CDJ33051/3)

Book 448 pages (210x142mm), 258,096 words; Complete song texts; English translations by Richard Wigmore; Introduction to the recordings by Graham Johnson (English, Français, Deutsch); Chronologies of Schubert's life by Graham Johnson; Comprehensive indexes

SIXTY SOLOISTS, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44201/40

'A magnificent project ... one of the great achievements of recording history' (*BBC Music Magazine*) 'One of the great enterprises of recording history. Thank you, Graham Johnson, thank you, Hyperion and thank you, Schubert' (*International Record Review*) 'One of the monuments of recording history' (*Wall Street Journal*)



FRANZ SCHUBERT (1797-1828)

Goethe & Schiller Settings

Der Jüngling am Bache, D30; Thekla 'Eine Geisterstimme', D73; Schäfers Klagelied, D121 First version; Nähe des Geliebten, D162; Meeres Stille, D216; Amalia, D195; Die Erwartung, D159; Wandrers Nachtlied I, D224; Der Fischer, D225; Erster Verlust, D226; Wonne der Wehmuth, D260; An den Mond, D296; Das Geheimnis, D250; Lied, D284; Der Flüchtling, D402; An den Frühling, D587; Der Alpenjäger, D588; Der Pilgrim, D794; Sehnsucht, D636

DAME JANET BAKER mezzo-soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33001

'Dame Janet is in glorious voice' (*The Penguin Guide to Compact Discs*) 'One of the loveliest records even Dame Janet has made' (*The Guardian*) 'A generous and revelatory recital ... Janet Baker breaks the champagne bottle over one of the most important recording projects of the half century' (*The Times*)

GRAMOPHONE AWARD WINNER



FRANZ SCHUBERT (1797-1828)

Schubert's Water Songs

Fischerlied, D351; Fischerlied, D562; Fischerweise, D881; Widerschein, D639; Fahrt zum Hades, D526; Selige Welt, D743; Am Bach im Frühling, D361; Am Flusse, D766; Der Strom, D565; Auf der Donau, D553; Der Schiffer, D536; Wie Ulfru fischt, D525; Der Taucher, D111

STEPHEN VARCOE baritone, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33002

'A delightful collection of songs inspired by water' (*The Guardian*) 'Listen and marvel' (*Fantare*, USA) 'How can a lover of Schubert songs do without this release?' (*Stereophile*)



FRANZ SCHUBERT (1797-1828)

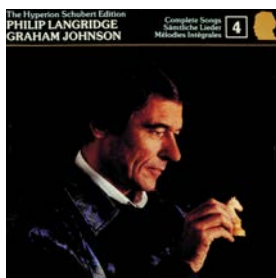
Schubert & his Friends I

Der Jüngling und der Tod, D545; An die Freunde, D654; Augenlied, D297; Rückweg, D476; Iphigenia, D573; Liedesend, D473; Namenstagslied, D695; Lieb Minna, D222; Pax vobiscum, D551; Viola, D786; Trost im Liede, D546; Der Zwerg, D771; Nacht und Träume, D827; Abschied, D475

ANN MURRAY mezzo-soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33003

'This persuasive disc is faultlessly recorded' (*Gramophone*) 'We await more with enthusiasm and admiration' (*American Record Guide*) 'For me this represents some of the finest Lieder singing on record' (*CDReview*) 'Ann Murray's singing is flawless' (*Music and Musicians*) 'Simply superb' (*San Francisco Chronicle*) 'In Ann Murray you have a worthy successor in the Ferrier/Baker line, a lovely voice used with great sensitivity' (*Which CD*)



FRANZ SCHUBERT (1797-1828)

Schubert & his Friends II

Der Liedler, D209; Sängers Morgenlied, D163; Sängers Morgenlied, D165; Das war ich, D174; Liebeständelei, D206; Liebesrausch, D179; Sehnsucht der Liebe, D180; Das gestörte Glück, D309; Auf der Riesenkoppe, D611; Am See, D124; Alte Liebe rostet nie, D477; Am Strome, D539; Nachtstück, D672; Liebeslauschen 'Des Fräuleins Liebeslauschen', D698; Epistel 'An Herrn Josef von Spaun, Assessor in Linz', D749

PHILIP LANGRIDGE tenor, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33004

'Performed with wonderful artistry by Langridge and Johnson' (*Gramophone*) 'A constant joy' (*Hi-Fi News*) 'A highly enjoyable disc and an ideal next step for those touched by the magic of *Mullerin* or *Winterreise*' (*Opera Now*) 'A wonderful recording' (*The Audio Critic*, USA) 'An absorbing hour-and-a-half or more of rich musical experience. This is a wholly exceptional Lieder record' (*Music and Musicians*)

GRAMOPHONE CRITICS' CHOICE



FRANZ SCHUBERT (1797-1828)

Schubert and the Countryside

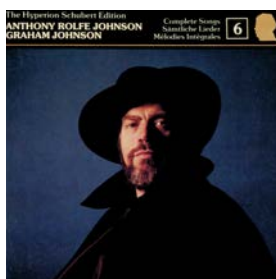
Lied 'Ferne von der grossen Stadt', D483; Das Lied im Grünen, D917; An die Natur, D372; Wehmüt, D772; Lied 'Die Mutter Erde', D788; Die Erde, D579b; Ganymed, D544; Täglich zu singen, D533; Die Allmacht, D852; Erinnerung 'Totenopfer', D101; Klage der Ceres, D323; Die Sternenwelten, D307; Morgenlied, D381; Dem Unendlichen, D291 First version

ELIZABETH CONNELL soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33005

'Once more Graham Johnson puts us in his debt by his considered juxtaposition of apposite songs and by bringing to notice pieces, not to say masterpieces, that have been unduly neglected. Elizabeth Connell is at her very best here' (*Gramophone*) 'A must for all Schubertians' (*American Record Guide*) 'I have never heard Elizabeth Connell's voice more beautifully caught on disc' (*The Guardian*) '14 of Schubert's most verdant Lieder, presented with a purity of voice which matches their purity of heart' (*The Times*)

GRAMOPHONE CRITICS' CHOICE



FRANZ SCHUBERT (1797-1828)

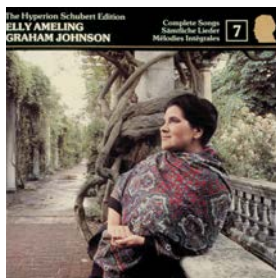
Schubert & the Nocturne I

Die Nacht, D534; Jagdlied, D521; Abendstern, D806; Abends unter der Linde, D235; Abends unter der Linde, D237; Der Knabe in der Wiege 'Wiegenlied', D579; Abendlied für die Entfernte, D856; Willkommen und Abschied, D767 First version; Vor meiner Wiege, D927; Der Vater mit dem Kind, D906; Des Fischers Liebesglück, D933; Die Sterne, D939; Alinde, D904; An die Laute, D905; Zur guten Nacht, D903

ANTHONY ROLFE JOHNSON tenor, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33006

'As exemplary as ... other discs in this series, which is proving a many-splendoured thing ... this new offering seems packed with even more attractive things than its predecessors' (*Gramophone*) 'Rolfe Johnson's voice has never sounded more beautiful on disc' (*The Penguin Guide to Compact Discs*) 'An irresistible disc' (*Classic CD*) 'Volume 6 of the Hyperion Schubert Edition is assured of a grateful reception from all lovers of this inexhaustible treasury of song' (*Hi-Fi News*)



FRANZ SCHUBERT (1797-1828)

Schubert in 1815 I

Minona oder die Kunde der Dogge, D152; Der Jüngling am Bache, D192; Stimme der Liebe, D187; Naturgenuss, D188; Des Mädchens Klage, D191; Die Sterbende, D186; An den Mond, D193; An die Nachtigall, D196; Die Liebe 'Clärchens Lied', D210; Meeres Stille, D215a; Idens Nachtgesang, D227; Von Ida, D228; Das Sehnen, D231; Die Spinnerin, D247; Wer kauft Liebesgötter?, D261; An den Frühling, D283; Das Rosenband, D280; Liane, D298; Idens Schwanenlied, D317; Luisens Antwort, D319; Mein Gruss an den Mai, D305; Mignons Gesang 'Kennst du das Land?', D321; Nur wer die Sehnsucht kennt 'Sehnsucht', D310 & D310a

ELLY AMELING soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33007

'An extraordinary rewarding sequence' (*The Penguin Guide to Compact Discs*) 'An exciting voyage of discovery' (*The Guardian*) 'Delightful interpretive insight ... a memorable recording' (*CDReview*)



FRANZ SCHUBERT (1797-1828)

Schubert & the Nocturne II

An den Mond, D259; Romanze, D114; Stimme der Liebe, D418; Die Sommernacht, D289; Die frühen Gräber, D290; Die Mondnacht, D238; An den Mond in einer Herbstnacht, D614; Die Nonne, D208; An Chloen, D462; Hochzeitslied, D463; In der Mitternacht, D464; Trauer der Liebe, D465; Die Perle, D466; Abendlied der Fürstin, D495; Wiegenlied, D498; Ständchen, D920; Bertas Lied in der Nacht, D653; Erlkönig, D328

SARAH WALKER mezzo-soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33008

'Walker, in probing, glowing form throughout, closes this long and profoundly satisfying recital with a hair-raising account of *Erlkönig*' (*The Daily Telegraph*) 'This is distinguished singing indeed ... Graham Johnson's unimpeachable choice of mood and the impeccable musicality and technique of his creative role at the piano is the linchpin of this great project' (*CDReview*)



FRANZ SCHUBERT (1797-1828)

Schubert & the Theatre

Misero parghetto, D42/2; Didone abbandonata, D510; Gott, höre meine Stimme, D190/5; Hin und wieder fliegen die Pfeile, D239/3; Liebe schwärmt auf allen Wegen, D239/6; Ich schleiche bang und still herum, D787/2; Romanze 'Der Vollmond strahlt', D797/3; Blanka, D631; Daphne am Bach, D411; Lambertine, D301; Thekla 'Eine Geisterstimme', D595; Delphine, D857; Vier Canzonen, D688; La pastorella al prato, D528; Der Sänger am Felsen, D482; Der gute Hirt, D449; Lilla an die Morgenröte, D273; Der Hirt auf dem Felsen, D965

ARLEEN AUGER soprano, GRAHAM JOHNSON piano with DAME THEA KING clarinet

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33009

'If you've been collecting the discs in the Hyperion series you'll know what to expect here; a really classy production and treasures waiting to be discovered' (*American Record Guide*) 'The most delicious thus far in the series' (*Fanfare, USA*)



FRANZ SCHUBERT (1797-1828)

Schubert in 1815 II

Der Sänger, D149; Auf einen Kirchhof, D151; Am Flusse, D160; An Mignon, D161 Second version; Vergebliche Liebe, D177; An die Apfelbäume, wo ich Julien erblickte, D197; Seutzer, D198; Auf den Tod einer Nachtigall, D201; Der Liebende, D207; Adewold und Emma, D211; Der Traum, D213; Die Laube, D214; Der Weiberfreund, D271; Labetrunk der Liebe, D302; An die Geliebte, D303; Harfenspieler 'Wer sich der Einsamkeit ergibt', D325

MARTYN HILL tenor, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33010

'Hill's work here is inspired enough to place him in a line of tenor-interpreters of Schubert that leads from Erb and Patzak through Schreier to Rolf Johnson. In legato, tone and above all understanding his readings are little short of ideal, from start to finish ... this is a disc no Schubertian can possibly be without and a further jewel in this series's crown' (*Gramophone*) 'This is quite the equal of its predecessors in this marvellous series' (*Hi-Fi News*)



FRANZ SCHUBERT (1797-1828)

Schubert & Death

Der Tod und das Mädchen, D531; Schwanengesang, D744; Nachtstück, D672; Auf dem Wasser zu singen, D774; An den Tod, D518; Der König in Thule, D367; So lasst mich scheinen 'Mignon II', D727; Der Geisteranz, D116; Thekla 'Eine Geisterstimme', D595; Das Zügelglocklein, D871; Auflösung, D807; Lied des Orpheus, als er in die Hölle ging, D474; Verklärung, D59; Aus 'Heliopolis' I, D753; Aus 'Heliopolis' II, D754; Vollendung, D579a; Elysium, D584; Dithyrambe, D801; Seligkeit, D433

BRIGITTE FASSBAENDER soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33011

'Magnificent. Collectors of this series need not hesitate, and newcomers who try this volume are in serious danger of addiction' (*American Record Guide*) '19 tracks devoted to some of the greatest songs ever written' (*Classic CD*) 'Superb ... a disc to return to time and again' (*CDReview*)

CLASSIC CD TOP 100 CDS OF ALL TIME



FRANZ SCHUBERT (1797-1828)

The Young Schubert I

Der Vatermörder, D10; Der Geistertanz, D15 & D15a; Die Advokaten, D37; Die Schatten, D50; Ein jugendlicher Maienschwung, D61; Verschwunden sind die Schmerzen, D88; Don Gayseros, D93; Adelaide, D95; Trost 'An Elisa', D97; Andenken, D99; Lied der Liebe, D109; Lied aus der Ferne, D107; Die Betende, D102; An Laura, als sie Klopstocks Auferstehungslied sang, D115; Sehnsucht, D123; Trost in Tränen, D120; Nachtgesang, D119; Ballade, D134

ADRIAN THOMPSON tenor, GRAHAM JOHNSON piano
with NANCY ARGENTA soprano, JOHN MARK AINSLEY tenor
RICHARD JACKSON baritone

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33012

'An established and thoughtful interpreter of Schubert' (*Gramophone*) 'Keen insight and regard for the words illuminate these fascinating songs. Hard as it now is to find fresh words of praise for Johnson's perceptive guidance, what will the reviewer have to resort to by the time this series reaches its conclusion?' (*Hi-Fi News*)



FRANZ SCHUBERT (1797-1828)

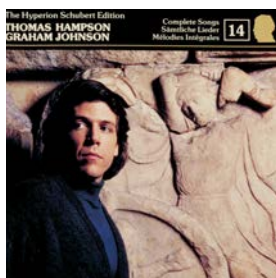
Lieder Sacred & Profane

Das Marienbild, D623; Die Unterscheidung, D866 No 1; Die Männer sind méchant, D866 No 3; Gretchen am Spinnrade, D118; Szene aus Faust, D126; Gretchen's Bitte 'Gretchen im Zwingler', D564; Shilrik und Vinvela, D293; Eine schottische Ballade, D923; Lied der Anne Lyle, D830; Gesang der Norna, D831; Normans Gesang, D846; Ellens Gesang I, D837; Ellens Gesang II, D838; Ellens Gesang III, D839; Marie, D658

MARIE McLAUGHLIN soprano, GRAHAM JOHNSON piano
with THOMAS HAMPSON baritone, THE NEW COMPANY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33013

'Word painting and nuances are stunning and the singing mischievously delicious. The personality of the singer simply leaps from the disc' (*CDReview*) 'Yet another splendid instalment ... she sings these varied poems with rapt intensity, beauty of tone and deep insight into the predicament of Scott's heroines' (*Hi-Fi News*)



FRANZ SCHUBERT (1797-1828)

Schubert & the Classics

Die Götter Griechenlands, D677; Amphiarao, D166; Gruppe aus dem Tartarus, D396 & D583; Hippolits Lied, D890; Hektors Abschied, D312; Memnon, D541; Fragment aus dem Aeschylus, D450b; Philoktet, D540; Urianens Flucht, D554; Antigone und Oedip, D542; Lied eines Schiffers an die Dioskuren, D360; Orest auf Tauris, D548; Der entsühnte Orest, D699; Der zürnenden Diana, D707; Freiwiliges Versinken, D700; An die Leier, D737

THOMAS HAMPSON baritone, GRAHAM JOHNSON piano
with MARIE McLAUGHLIN soprano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33014

'The readings, with Johnson's piano at its probing best, are constantly enlightening and carry the absorbed listener into a rarefied world of word and music. The disc lasts an incredible 80 minutes, but the time flies in by such perceptive company' (*Gramophone*) 'Many of the songs here, as on all the discs, are masterpieces, and wonder and gratitude are unabated' (*CDReview*)



FRANZ SCHUBERT (1797-1828)

Schubert & the Nocturne III

An die untergehende Sonne, D457; Der Mondabend, D141; Klage an den Mond, D436; Die Mainacht, D194; Der Unglückliche, D713; An die Sonne, D270; Der Morgenkuss, D264; Kolmas Klage, D217; Lied 'Ins stille Land', D403a/b; Gondelfahrer, D808; Der Winterabend, D938; Der Wanderer an den Mond, D870; Im Freien, D880; Am Fenster, D878; Sehnsucht, D879; Der blinde Knabe, D833; Die junge Nonne, D828

MARGARET PRICE soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33015

'Margaret Price has one of the most distinctive and attractive voices of any soprano before the public today and her contribution to the Hyperion Schubert Edition easily maintains the extraordinarily high level set by the singers elsewhere in the series' (*BBC Music Magazine Top 1000 CDs Guide*) 'Exquisite' (*Daily Mail*) 'Pleasure after pleasure ... the equal of anything yet heard in this wonderful undertaking' (*Hi-Fi News*)

PENGUIN GUIDE ROSETTE



FRANZ SCHUBERT (1797-1828)

Schiller Settings

Leichenfantasie, D7; Laura am Klavier, D388; Die Entzückung an Laura, D390; Die Entzückung an Laura, D577; An die Freude, D189; An Emma, D113; Das Mädchen aus der Fremde, D117; Das Geheimnis, D793; Die Bürgschaft, D246; Der Jüngling am Bache, D638; Die vier Weltalter, D391; Sehnsucht, D52; Der Pilgrim, D794

SIR THOMAS ALLEN baritone, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33016

'This series is a long process of discovery, and there is plenty to discover here' (*BBC Music Magazine*) 'Thomas Allen is in commanding form, singing with unforced beauty of tone and intelligent, unobtrusive attention to the words' (*Classic CD*)



FRANZ SCHUBERT (1797-1828)

Schubert in 1816

Lied 'Mutter geht durch ihre Kammern', D373; Lodas Gespenst, D150; Klage, D371; Lorma, D376; Der Herbstabend, D405; Die Einsiedelei, D393; Die Herbstnacht, D404; Lied in der Abwesenheit, D416; Frühlingslied, D398; Winterlied, D401; Minnelied, D429; Aus 'Diego Manzanares': Ilmerine, D458; Pflicht und Liebe, D467; An den Mond, D468; Litanei auf das Fest Aller Seelen 'Am Tage Aller Seelen', D343; Geheimnis 'An Franz Schubert', D491; Am Grabe Anselmos, D504; An die Nachtigall, D497; Klage um Ali Bey, D496a; Phidlie, D500; Herbstlied, D502; Lebenslied, D508; Leiden der Trennung, D509; An mein Klavier, D342

LUCIA POPP soprano, GRAHAM JOHNSON piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33017

'One of the loveliest and most beloved singers' (*The Sunday Times*) 'Piano-playing, notes and recording all enhance the virtues of this rewarding disc ... a thing of joy' (*Gramophone*) 'Another triumph' (*Hi-Fi News*)



FRANZ SCHUBERT (1797-1828)

Schubert & the Strophic Song

Das Finden, D219; Die Nacht, D358; An den Schlaf, D447; Blumenlied, D431; Auf den Tod einer Nachtigall, D399; Erntelied, D434; An die Harmonie, D394; Das Heimweh, D456; Abendlied, D499; An die Entfernte, D765; Drang in die Ferne, D770; Das Heimweh, D851; Auf der Bruck, D853; Um Mitternacht, D862; O Quell, was strömt du rasch und wild, D874; Der liebele Stern, D861; Im Jänner 1817 'Tiefes Leid', D876; Im Walde, D834; Im Frühling, D882; Lebensmut, D883; Über Wildemann, D884; An mein Herz, D860

PETER SCHREIER tenor, GRAHAM JOHNSON piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33018

'Superlative' (*Gramophone*) 'An outstanding disc in a distinguished series' (*BBC Music Magazine*) 'The record brings joy; I've been playing it again and again' (*The Observer*) 'One of the glories of the series' (*Fanfare*, USA)



FRANZ SCHUBERT (1797-1828)

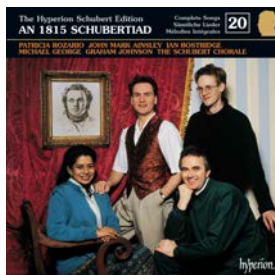
Songs about flowers & nature

Nachtviolen, D752; Gott im Frühling, D448; Im Haine, D738; Der Blumen Schmerz, D731; Die Blumensprache, D519; Die Rose, D745 Vergissmännchen, D792; Der liebele Stern, D861; Am See, D746; Die Sterne, D176; Die Sternennächte, D670; Nach einem Gewitter, D561; Beim Winde, D669; Auf dem Wasser zu singen, D774; Abendlied, D276; Auf dem See, D543; Suleika I, D720; Suleika II, D717

DAME FELICITY LOTT soprano, GRAHAM JOHNSON piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33019

'Rarely can one find a recording where every single aspect – repertoire, performance and production – is perfect. This is. Highest imaginable recommendation' (*In Tune*, Japan) 'On ne peut que s'incliner devant l'art vocal propre, parfait de Felicity Lott, une prononciation impeccable, une grande finesse dans l'interprétation' (*Répertoire*, France)



FRANZ SCHUBERT (1797-1828)

An 1815 Schubertiad I

Winterlied, D242a; Ossians Lied nach dem Falle Nathos, D278; Das Mädchen von Inirstore, D281; Als ich sie erörten sah, D153; Schwangesang, D318; Totenkranz für ein Kind, D275; Die Fröhlichkeit, D262; Der Zufriedene, D320; Alles um Liebe, D241; Geist der Liebe, D233; Die erste Liebe, D182; Die Täuschung, D230; Liebesrausch, D164; Huldigung, D240; Heidenröslein, D257; Nachtgesang, D314; Der Morgenstern, D172; Bergknappenlied, D268; Trinklied vor der Schlacht, D169; Schwertlied, D170; Nun lasst uns den Leib begraben, D168; Grablied, D181; Grablied, D168a; Hoffnung, D251; Punschlied, D253; Klage um Ali Bey, D140; Abendständchen, An Lina, D265; Tischlerlied, D274; Wiegenlied, D304; Die Macht der Liebe, D308; Trinklied, D183; Trinklied, D267

PATRICIA ROZARIO soprano, JOHN MARK AINSLEY, IAN BOSTRIDGE tenor

MICHAEL GEORGE bass, GRAHAM JOHNSON piano, with CATHERINE DENLEY contralto,

JAMIE MacDOUGALL tenor, SIMON KEENLYSIDE baritone

THE LONDON SCHUBERT CHORALE / STEPHEN LAYTON

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33020



FRANZ SCHUBERT (1797-1828)

Schubert in 1817 & 1818

Schlaflied 'Schlummerlied', D527; Sehnsucht, D516; Die Liebe, D522; Die Forelle, D550; Nur wer die Liebe kennt 'Impromptu', D513a; Der Flug der Zeit, D515; Trost, D522; Die abgeblühte Linde, D514; Das Lied vom Reifen, D532; An eine Quelle, D530; An die Musik, D547; Der Schäfer und der Reiter, D517; Händlings Liebeswerbung, D552; Schweizerlied, D559; Liebhaber in allen Gestalten, D558; Abschied von einem Freunde, D578; Erlafsee, D586; Lied eines Kindes, D596; Evangelium Johannes, D607; Lob der Tränen, D711; Grablied für die Mutter, D616; Der Blumenbrief, D622; Blondel zu Marien, D626; Vom mitleiden Mariä, D632

EDITH MATHIS soprano, GRAHAM JOHNSON piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33021

'What riches are to be found here in a recital that is, by any yardstick, a profoundly satisfying one ... the musical marriage of the performers seems one made in heaven' (*Gramophone*) 'Endless delight' (*Classic CD*)



FRANZ SCHUBERT (1797-1828)

An 1815 Schubertiad II

Trinklied, D148; Morgenlied, D266; An Sie, D288; Das Mädchen aus der Fremde, D252; Der Abend, D221; Punschlied 'Vier Elemente', D277; An die Sonne, D272; Das Leben ist ein Traum, D269; Die drei Sängler, D329; Die Erscheinung 'Erinnerung', D229; Das Abendrot, D236; Genügsamkeit, D143; An Rosa I, D315; An Rosa II D316; Das Bild, D155; Furcht der Geliebten 'An Cidli', D285; Skolie, D306; Cora an die Sonne, D263; Die Sterne, D313; Lob des Tokayers, D248; Vaterlandslied, D287; Gebet während der Schlacht, D171; Hermann und Thusnelda, D322; Selma und Selmar, D286b; Lorna, D327; Cronnan, D282; Hymne an den Unendlichen, D232; Das Grab, D330

LORNA ANDERSON, PATRICIA ROZARIO soprano, CATHERINE WYN-ROGERS mezzo-soprano, JAMIE MACDOUGALL, JOHN MARK AINSLEY tenor, SIMON KEENLYSIDE baritone, MICHAEL GEORGE bass, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33022

'Le niveau vocal et l'accompagnement de Graham Johnson sont toujours excellents' (*Répertoire, France*)



FRANZ SCHUBERT (1797-1828)

Songs of 1816

Der Tod Oscars, D375; Das Grab, D377; Der Entfernten, D350; Pflügerlied, D392; Abschied von der Harfe, D406; Der Jüngling an der Quelle, D300; Abendlied, D382; Stimme der Liebe, D412; Romanze, D144; Geist der Liebe, D414; Klage, D415; Julius an Theone, D419; Der Leidende 'Klage', D432 & D432b; Die frühe Liebe, D430; Die Knabenzeit, D400; Edone, D445; Die Liebesgötter, D446; An Chloen, D363; Freude der Kinderjahre, D455; Gesänge des Harnfers, D478; Der Hirt, D490; Am ersten Maimorgen, D344; Bei dem Grabe meines Vater, D496; Mailed, D503; Zufriedenheit, D362; Skolie, D507

CHRISTOPH PRÉGARDIEN tenor, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33023

'When the Hyperion Schubert Edition is finally completed I am certain that this wondrous offering will rank among its most precious jewels ... Prégardien is a prince among tenors' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



FRANZ SCHUBERT (1797-1828)

A Goethe Schubertiad

Schäfers Klage, D121 Second version; An Mignon, D161 First version; Geistes-Gruss, D142 Third & sixth versions; Rastlose Liebe, D138; Der Gott und die Bajadere, D254; Tischlied, D234; Der Schatzgräber, D256; Der Rattenfänger, D255; Bundeslied, D258; Erkönig, D328; Jägers Abendlied, D215 & D368; Wer nie sein Brot mit Tränen ass, D478 Nos 2 & 2b; Nur wer die Sehnsucht kennt, D359, D481 & D656; So lasst mich scheinen, D469; An Schwager Kronos, D369; Hoffnung, D295; Mahomets Gesang, D549; Ganymed, D544; Der Goldschmiedsgesell, D560; Gesang der Geister über den Wassern, D484 & D705

CHRISTINE SCHÄFER soprano, JOHN MARK AINSLEY tenor

SIMON KEENLYSIDE baritone, MICHAEL GEORGE bass, GRAHAM JOHNSON piano

with THE LONDON SCHUBERT CHORALE / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33024

'The whole record is priceless ... renewed praise ... an engrossing and invaluable addition to this series' (*Gramophone*)



FRANZ SCHUBERT (1797-1828)

Die schöne Müllerin

Die schöne Müllerin, D795

IAN BOSTRIDGE tenor, GRAHAM JOHNSON piano

DIETRICH FISCHER-DIESKAU reader

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33025

'Bostridge's peculiarly beseeching voice enshrines the vulnerability, tender feeling and obsessive love of the youthful miller ... a soul-searching interpretation' (*Gramophone*) 'Ian Bostridge produces youthfully golden tone and gives an eagerly detailed account to match even the finest rivals' (*The Guardian*) 'The performance by the young Bostridge is a miracle ... vocally he is immaculate, singing with a shining lyricism that recalls Wunderlich, but he is infinitely more characterful than the great German tenor: he brings the naive, impetuous, jealous, ultimately despairing and suicidal boy vividly to life as no other tenor on record and his youthful vulnerability is heart-rending. This wonderful disc makes you listen to Schubert's mastery cycle with refreshed ears' (*The Sunday Times*)

GRAMOPHONE AWARD WINNER / PENGUIN GUIDE ROSETTE



FRANZ SCHUBERT (1797-1828)

An 1826 Schubertiad

Der Einsame, D800; Des Sängers Habe, D832; Zwei Szenen aus dem Schauspiel Lacrimas, D857; Mondenschein, D875; Gesänge aus Wilhelm Meister, D877; Totengräberweise, D869; Das Echo, D900c; An Silvia, D891; Ständchen 'Horch, horch! die Lerch', D889; Trinklied, D888; Wiegenlied, D867; Widerspruch, D865; Der Wanderer an den Mond, D870; Grab und Mond, D893; Nachtheile, D892; Abschied von der Erde, D829

CHRISTINE SCHÄFER soprano, JOHN MARK AINSLEY tenor

RICHARD JACKSON baritone, GRAHAM JOHNSON piano

THE LONDON SCHUBERT CHORALE / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33026

'A wondrous addition to this unique venture, it is hard to know where to begin in its praise' (*Gramophone*) 'Superb. Schubert at his finest. An indispensable disc' (*Classic CD*)

GRAMOPHONE EDITOR'S CHOICE



FRANZ SCHUBERT (1797-1828)

Schubert & the Schlegels

Lob der Tränen, D711; Lebensmelodien, D395; Sprache der Liebe, D410; Wiedersehen, D855; Sonett I, D628; Sonett II, D629; Sonett III, D630; Abendröte, D690; Die Berge, D634; Die Vögel, D691; Der Fluss, D693; Der Knabe, D692; Die Rose, D745 First version; Der Schmetterling, D633; Der Wanderer, D649; Das Mädchen, D652; Die Sterne, D684; Die Gebüsche, D646; Blanka, D631; Der Schiffer, D694; Fülle der Liebe, D854; Im Walde 'Waldesnacht', D708

MATTHIAS GOERNE baritone, GRAHAM JOHNSON piano
with CHRISTINE SCHÄFER soprano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33027

'Another jewel' (*BBC Music Magazine*) 'A most valuable addition to the series, one of the most important achievements in the history of recording' (*Classic CD*) 'Wonderfully sung' (*Hi-Fi News*)



FRANZ SCHUBERT (1797-1828)

An 1822 Schubertiad

Versunken, D715; Im gegenwärtigen Vergangenes, D710; Mahomets Gesang, D721; Geheimes, D719; Johanna Sebus, D728; Heiss mich nicht reden, D726; Die Nachtigall, D724; Sei mir gegrüsst, D741; Frühlingesgesang, D740; Der Wachtelschlag, D742; Geist der Liebe, D747; Die Liebe hat gelogen, D751; Du liebst mich nicht, D756; Todesmusik, D758; Selige Welt, D743; Ihr Grab, D736; Schatzgräbers Begehr, D761; Der Musensohn, D764; Am Flusse, D766; An die Entfernte, D765; Willkommen und Abschied, D767 Second version; Des Tages Weihe, D763

JOHN MARK AINSLEY tenor, MAARTEN KONINGSBERGER baritone, GRAHAM JOHNSON piano, with CHRISTINE SCHÄFER, PATRICIA ROZARIO soprano, CATHERINE DENLEY contralto, IAN BOSTRIDGE, PAUL AGNEW, JAMIE MACDOUGALL tenor, SIMON KEENLYSIDE baritone, MICHAEL GEORGE bass, THE LONDON SCHUBERT CHORALE / STEPHEN LAYTON

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33028

'There are unknown treasures here. Anyone who hasn't invested in this vast enterprise might well begin with this volume' (*Classic CD*) 'Irresistible listening' (*Financial Times*)



FRANZ SCHUBERT (1797-1828)

Schubert in 1819 & 1820

Abendbilder, D650; Himmelsfunken, D651; Hoffnung, D637; Hymne I, D659; Hymne II, D660; Hymne III, D661; Hymne IV, D662; Nachthymne, D687; Einsamkeit, D620; Blondel zu Marien, D626; Trost, D671; Die Liebende schreibt, D673; Morgenlied, D685; Frühlingsglaube, D686; Der Jüngling auf dem Hügel, D702; Im Walde 'Waldesnacht', D708

MARJANA LIPOVŠEK mezzo-soprano, GRAHAM JOHNSON piano
with NATHAN BERG baritone

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33029

'One of the most rewarding CDs to date in this whole, comprehensive Lieder Edition. Utterly absorbing' (*Gramophone*) 'Lipovšek provides a feast of marvellous singing. She has one of the most beautiful mezzo voices around at the moment. A great addition to the series' (*Classic CD*) 'Endlessly satisfying music and performances of poise and distinction' (*Hi-Fi News*)



FRANZ SCHUBERT (1797-1828)

Winterreise

Winterreise, D911

MATTHIAS GOERNE baritone, GRAHAM JOHNSON piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33030

'Devoted Schubertians should not deprive themselves of the magnificent Goerne/Johnson performance, one of the truly great instalments of the epic Hyperion edition ... Goerne's *Winterreise* is one of the records of the year' (*The Sunday Times*) 'Vocal technique and interpretive insights of the highest musical artistry. However many *Winterreisen* you may possess, you must have this one' (*The Sunday Telegraph*) 'Goerne sings with a rapt dedication that forces you to rethink each poem in the cycle' (*The Guardian*) 'Johnson and Goerne plumb the emotional depths of one of the most heart-wrenchingly sublime masterpieces in the genre' (*BBC Music Magazine*) 'Without doubt a historic account of Schubert's emotionally draining masterpiece' (*Classic CD*) 'A partnership of the highest order. I was gripped from beginning to end' (*Hi-Fi News*) 'The one to knock Fischer-Dieskau and Gerald Moore from the pedestal' (*BBC Music Magazine*)



FRANZ SCHUBERT (1797-1828)

Schubert & Religion

Die Allmacht, D875a; Hagars Klage, D5; Dem Unendlichen, D291 Second version; Himmelsfunken, D651; Des Mädchens Klage, D6; Im Abendrot, D799; Die Gestirne, D444; Der 13. Psalm, D663; Der 23. Psalm, D706; Der 92. Psalm, D953; Mirjams Siegesgesang, D942

CHRISTINE BREWER soprano, GRAHAM JOHNSON piano

with PATRICIA ROZARIO, LORNA ANDERSON soprano

CATHERINE DENLEY contralto, CATHERINE WYN-ROGERS mezzo-soprano

PAUL ROBINSON baritone, HOLST SINGERS / STEPHEN LAYTON

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33031

'Some fascinating discoveries' (*Classic CD*) 'An amazing disc in this matchless series – Unmissable' (*Classical Express*)



FRANZ SCHUBERT (1797-1828)

An 1816 Schubertiad

Der Geisteranz, D494; Des Mädchens Klage, D389; Licht und Liebe, D352; Beitrag zur fünfzigjährigen Jubelfeier des Herrn von Salieri, ersten k.k. Hofkapellmeister in Wien, D407; Zum Punsch, D492; Ritter Toggenburg, D397; Didone abbandonata, D510a; Naturgenuss, D422; An die Sonne, D439; Entzückung, D413; Das grosse Halleluja, D442; Grablied auf einen Soldaten, D454; Schlachtengesang, D443; Das war ich, D174a D450a; Die verfehlte Stunde, D409; Zufriedenheit, D501; Der Entfernten, D331; Der Wanderer, D489 D493; Gott im Ungewitter, D985; Gott der Welterschöpfer, D986

PATRICIA ROZARIO, CHRISTINE SCHÄFER, LYNNE DAWSON soprano, CATHERINE WYN-ROGERS, ANN MURRAY mezzo-soprano, JOHN MARK AINSLEY, PAUL AGNEW, JAMIE MacDOUGALL, CHRISTOPH PRÉGARDIEN, TOBY SPENCE, MICHAEL SCHADE, DANIEL NORMAN, PHILIP LANGRIDGE tenor, STEPHEN VARCOE, MAARTEN KONINGSBERGER, CHRISTOPHER MALTMAN, SIMON KEENLYSIDE, STEPHAN LOGES baritone, MICHAEL GEORGE, NEAL DAVIES bass, THE LONDON SCHUBERT CHORALE, GRAHAM JOHNSON

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33032



FRANZ SCHUBERT (1797-1828)

The Young Schubert

Lebenstraum, D1a; Rien de la nature, D Anhang IIa; Ô combats, ô désordre extrême!, D Anhang IIb; Lebenstraum 'Ich sass an einer Tempelhalle', D39; Quell' innocente figlio, D17; Klaglied, D23; Entra l'uomo allor che nasce, D33; Serbate, o Dei custodi, D35/3; Misero pargoletto D42/1b; Totengräberlied, D44; Dithyrambe, D47; Ombre amene, amiche piante, D90f; Pensa, che questo istante, D76; Son fra l'onde, D78; Trinklied, D75; Lincanto degli occhi, D990e; Geistesnähe, D100; Die Befreier Europas in Paris, D104; Der Abend, D108; Die Nacht; Erinnerungen, D98; Ammenlied, D122; Viel tausend Sterne prangen, D642

MARIE McLAUGHLIN soprano, CATHERINE WYN-ROGERS, ANN MURRAY mezzo-soprano, PHILIP LANGRIDGE, ADRIAN THOMPSON, JAMES GILCHRIST, JOHN MARK AINSLEY, JAMIE MacDOUGALL, DANIEL NORMAN tenor, MAARTEN KONINGSBERGER, SIMON KEENLYSIDE, BRANDON VELARDE, STEPHEN VARCOE baritone, MICHAEL GEORGE bass, THE LONDON SCHUBERT CHORALE / STEPHEN LAYTON, GRAHAM JOHNSON piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33033



FRANZ SCHUBERT (1797-1828)

Schubert 1817-1821

Der Alpenjäger, D524; La pastorella al prato, D513; Frohsinn, D520; Das Grab, D569; Die Einsiedelei, D563; Atys, D585; Das Dörflchen, D598; Der Kampf, D594; Die Geselligkeit 'Lebenslust', D609; Sing-übungen, D619; Das Abendrot, D627; Abend, D645; Das Mädchen, D652; Kantate zum Geburtstag des Sängers Michael Vogl, D666; Prometheus, D674; Über allen Zaubern Liebe, D682; Die gefangenen Sänger, D712; Grenzen der Menschheit, D716; Wanders Nachtlied II, D768

PATRICIA ROZARIO, LYNNE DAWSON, LORNA ANDERSON soprano, MARJANA LIPOVŠEK mezzo-soprano, CATHERINE DENLEY contralto, IAN BOSTRIDGE, JOHN MARK AINSLEY, PHILIP LANGRIDGE, MARTYN HILL, JAMIE MacDOUGALL, DANIEL NORMAN, MICHAEL SCHADE tenor, GERALD FINLEY, MATTHIAS GOERNE, SIMON KEENLYSIDE, STEPHAN LOGES, CHRISTOPHER MALTMAN, THOMAS HAMPSON baritone, NEAL DAVIES, MICHAEL GEORGE bass, THE LONDON SCHUBERT CHORALE, GRAHAM JOHNSON piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33034

'A feast of finely wrought, intelligent interpretations' (*Gramophone*) 'A delightful recital' (BBC CD Review)



FRANZ SCHUBERT (1797-1828)

Schubert 1822-1825

Gott in der Natur, D757; Schwestergruss, D762; Der zürnende Barde, D785; Pilgerweise, D789; Dass sie hier gewesen!, D775; Lachen und Weinen, D777; Greisengesang, D778; Du bist die Ruh, D776; Die Wallfahrt, D778a; Gondelfahrer, D809; Der Sieg, D805; Gebet, D815; Lied eines Kriegers, D822; Totengräbers Heimweh, D842; Bootgesang, D835; Coronach 'Totengesang der Frauen und Mädchen', D836; Lied des gefangenen Jägers, D843; Der Tanz, D826

LYNNE DAWSON, GERALDINE MCGREEVY soprano, PHILIP LANGRIDGE tenor, THOMAS HAMPSON, MAARTEN KONINGSBERGER, CHRISTOPHER MALTMAN baritone, NEAL DAVIES bass, GRAHAM JOHNSON piano, with PATRICIA ROZARIO, LORNA ANDERSON soprano, CATHERINE DENLEY contralto, CATHERINE WYN-ROGERS mezzo-soprano, JOHN MARK AINSLEY, IAN BOSTRIDGE, JAMIE MacDOUGALL tenor, SIMON KEENLYSIDE baritone, MICHAEL GEORGE bass, THE LONDON SCHUBERT CHORALE / STEPHEN LAYTON

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33035

'Revelatory' (*The Guardian*) 'No lover of Schubert's genius should miss this' (*International Record Review*)



FRANZ SCHUBERT (1797-1828)

An 1827 Schubertiad

Romanze des Richard Löwenherz, D907; Jägers Liebeslied, D909; Schiffers Scheidelied, D910; Frühlingsslied, D919; Drei Gesänge, D902; Wolke und Quelle, D896b; Fröhliches Scheiden, D896; Sie in jedem Liede, D896a; Das Weinen, D926; Heimliches Lieben, D922; Die Sterne, D939; Der Wallenstein Lanzknecht beim Trunk, D931; Der Kreuzzug, D932; Der Hochzeitsbraten, D930; Cantate zur Feier der Genesung der Irene Kiewswetter, D936

JULIANE BANSE soprano, MICHAEL SCHADE tenor, GERALD FINLEY baritone, GRAHAM JOHNSON piano with LYNNE DAWSON soprano, THOMAS RASKIN, ASHLEY CATLING tenor, PAUL ROBINSON baritone, CHARLES GIBBS bass

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33036

'Superb ... a delight' (*Gramophone*) 'Elegant performances' (*BBC Music Magazine*)



FRANZ SCHUBERT (1797-1828)

Schwanengesang

Schwanengesang, D957; Auf dem Strom, D943; Herbst, D945
Bei dir allein!, D866 No 2; Irdisches Glück, D866 No 4; Lebensmüt, D937
Glaube, Hoffnung und Liebe, D955; Die Taubenpost, D965a

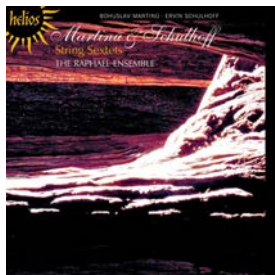
ANTHONY ROLFE JOHNSON, MICHAEL SCHADE, JOHN MARK ANSLEY
tenors, GRAHAM JOHNSON piano, with DAVID PYATT horn

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33037

'This is an exquisite envoi to one of the great enterprises of recording history. Thank you, Graham Johnson, thank you, Hyperion and thank you, Franz Schubert' (*International Record Review*) 'Riches galore – subtle, simple, dramatic, profound, and often all at once' (*Classic FM Magazine*) 'Ansley interprets his songs with the tonal beauty, fine-grained phrasing and care for words that are the hallmarks of his appreciable art ... faultless throughout' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK



ERWIN SCHULHOFF (1894-1942)

String Sextet

Sextet

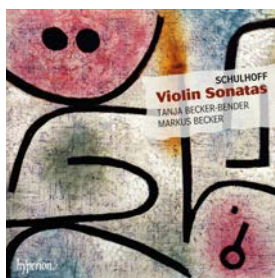
MARTINÜ Sextet; Three Madrigals

THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55321

'Although the music may be little known, this is a most attractive CD ... Martini at his best. The *Three Madrigals* ... are given stunning performances' (*Gramophone*) 'Superb, refined and polished. The sonics are excellent. Schulhoff's music deserves to be better known' (*American Record Guide*) 'Superlatively played and beautifully recorded' (*The Good CD Guide*)

GRAMOPHONE CRITICS' CHOICE



ERWIN SCHULHOFF (1894-1942)

Violin Sonatas

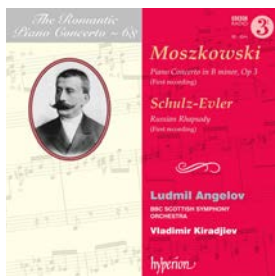
Suite for violin and piano, WV18; Sonata No 1 for violin and piano, WV24
Sonata for solo violin, WV83; Sonata No 2 for violin and piano, WV91

TANJA BECKER-BENDER violin

MARKUS BECKER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67833

'The young German violinist Tanja Becker-Bender offers absolutely stunning playing throughout this warmly recorded disc ... altogether this is an outstanding release that can be confidently recommended' (*BBC Music Magazine*) 'Tanja Becker-Bender can muster both impressively full tone and a not inappropriate asstringent edge. No mean virtuoso, her previous release for Hyperion was an acclaimed set of Paganini Caprices' (*Gramophone*) 'There is some challenging music here for both players and it receives performances of the highest quality' (*International Record Review*) 'The performances are first rate. Tanja Becker-Bender is the assertive, often spectacular violinist. Pianist Markus Becker does fine things with accompaniments that can sometimes seem ungrateful and predominantly supportive' (*The Guardian*)



ADOLF SCHULZ-EVLER (1852-1905)

Russian Rhapsody

Russian Rhapsody, Op 14

MORITZ MOSZKOWSKI (1854-1925) Piano Concerto in B minor, Op 3

LUDMIL ANGELOV piano

BBC SCOTTISH SYMPHONY ORCHESTRA / VLADIMIR KIRADJIEV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68109

'The Russian Rhapsody by Adolf Schulz-Evler, two years Moszkowski's senior, is also making its recording debut. Based on a sequence of Russian-style melodies (the first a sombre one, faintly reminiscent of something a Russian male-voice choir might sing), it fairly swiftly becomes a blatant showpiece for piano, which at one point is surely imitating a balalaika. Subtle it ain't, but again the performance from all concerned is compelling' (*Gramophone*) 'Angelov dispatches the hugely taxing piano part with consummate virtuosity and the orchestra played with alert and strongly characterised playing ... a very welcome addition to Hyperion's invaluable series' (*BBC Music Magazine*) 'Angelov [plays] with enviable fluency and affection ... finely recorded, Hyperion's enterprise remains beyond praise' (*International Piano*)



CLARA SCHUMANN (1819-1896)

Piano Trio

Piano Trio in G minor, Op 17

FANNY MENDELSSOHN Piano Trio in D minor, Op 11

THE DARTINGTON PIANO TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55078

'I'm sure no-one would have been happier to find two such engaging performances side by side than the two ladies themselves' (*Gramophone*) 'A valuable, mind-broadening record' (*The Tablet*)



CLARA SCHUMANN (1819-1896)

The songs of Clara Schumann

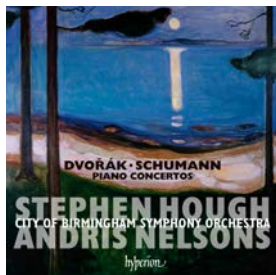
Er ist gekommen in Sturm und Regen; Liebst du um Schönheit; Warum willst du and're fragen; Sechs Lieder, Op 13; Sechs Lieder aus 'Jucunde', Op 23; Walzer; Der Abendstern; Am Strande; Sie liebten sich beide; Volkslied; Ihr Bildnis; Mein Stern; Oh weh des Scheidens, das er tat; Die gute Nacht, die ich dir sage; Lorelei; Das Veilchen; Der Wanderer; Der Wanderer in der Sägemühle; Beim Abschied

SUSAN GRITTON soprano, STEPHAN LOGES baritone, EUGENE ASTI piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55275

'Thoroughly recommendable ... fluid, attractive, fully committed performances' (*Fanfare*, USA)

'Lieder singing of the highest calibre ... delightful ... it is good to have all these songs, long hidden in libraries, available on CD' (*Gramophone*)



ROBERT SCHUMANN (1810-1856)

Piano Concerto

Piano Concerto in A minor, Op 54

DVOŘÁK Piano Concerto in G minor, Op 33

STEPHEN HOUGH piano

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA / ANDRIS NELSONS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68099

'Hough joins forces with the City of Birmingham Symphony Orchestra and Andris Nelsons for a robust, grand reading that nonetheless leaves room for lyricism and introspection' (*BBC Music Magazine*) 'Not only is this CD a further tribute to Stephen Hough's skills as one of the world's finest pianists, but also to the standards achieved by the CBSO under Nelsons' (*Classic FM*) 'Wholeheartedly played by Hough and the City of Birmingham Symphony Orchestra' (*Financial Times*)



ROBERT SCHUMANN (1810-1856)

Piano Concerto

Piano Concerto in A minor, Op 54; Introduction and Concert-Allegro, Op 134

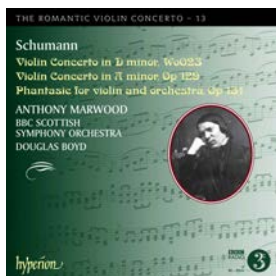
Introduction and Allegro appassionato, Op 92

ANGELA HEWITT piano

DEUTSCHES SYMPHONIE-ORCHESTER BERLIN / HANNU LINTU

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67885

'There's so much beauty, subtlety and originality in Hewitt's first movement ... the two rarer works for piano and orchestra are a treat – especially the Introduction and Concert-Allegro Op 134 ... Hewitt and Lintu give its recurrent falling sixth a wonderful, sensual crunchiness ... this recording should be applauded for its passion, detail, courage and commitment' (*BBC Music Magazine*) 'The sense of joy that infallibly emanates from Angela Hewitt's piano playing is fully evident here ... Hewitt is Clara Schumann's natural heir' (*The Daily Telegraph*) 'Hewitt [is] on sparkling form. She is matched at every turn by Lintu, who draws the finest playing from the Deutsches Symphonie-Orchester Berlin ... Hewitt's playing is so lively and joyful' (*International Record Review*)



ROBERT SCHUMANN (1810-1856)

Violin Concertos

Violin Concerto in D minor, WoO23

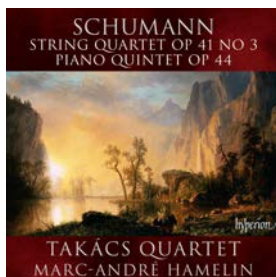
Violin Concerto in A minor, Op 129; Phantasie in C major, Op 131

ANTHONY MARWOOD violin

BBC SCOTTISH SYMPHONY ORCHESTRA / DOUGLAS BOYD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67847

'In a performance as strong and imaginative as this one by Anthony Marwood its impact is considerable' (*The Daily Telegraph*) 'Marwood and the BBC Scottish Symphony under Douglas Boyd go at it with a great deal of enthusiasm, with the solo line very prominent in the sound picture' (*The Guardian*) 'Anthony Marwood, with the BBC Scottish Symphony Orchestra and Douglas Boyd in alert support, makes absolutely the best case for the Schumann Violin Concerto, bringing fire where necessary to the first movement and a nice relaxation to the seraphic slow movement ... the C major Phantasie for violin and orchestra ... is the real McCoy ... the poise of the soloist, the responsiveness of the Scottish orchestra and the fine recording make the best possible case for yet another neglected work' (*International Record Review*)



ROBERT SCHUMANN (1810-1856)

String Quartet & Piano Quintet

String Quartet in A major, Op 41 No 3; Piano Quintet in E flat major, Op 44

TAKÁCS QUARTET, MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67631

'Outstanding musicianship and virtuosity abound on this stunning disc ... the sense is of true chamber interplay between five equals ... once again the Takács revel in the classical logic of Schumann's vision ... that this disc simply gets better and better on repeated listening is ample recommendation' (*Gramophone*) 'Such an outstanding textural clarity, revealing just how imaginatively resourceful Schumann's writing is, and a special feeling for the troubled, nervous strands in his musical personality' (*BBC Music Magazine*) 'The Takács and Hamelin have just the right combination of tensile strength and lyrical ardour ... the poise and quality of the playing is exceptional ... the Takács possess a poetry and fluency that make for very absorbing listening: this is compelling, concentrated quartet playing of very high quality ... there are excellent notes by Misha Donat and both works benefit from wonderfully natural recorded sound. The result is a Schumann disc of great distinction' (*International Record Review*)



ROBERT SCHUMANN (1810-1856)

Chamber Music

Adagio and Allegro, Op 70 for horn and piano; Märchenbilder, Op 113 for viola and piano; Fantasiestücke, Op 73 for clarinet and piano; Märchenerzählungen, Op 132 for clarinet, viola and piano; Drei Romanzen, Op 94 for oboe and piano Violin Sonata No 1 in A minor, Op 105

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67923

'This is an admirable compilation of consistently fine performances of almost all of Schumann's shorter chamber music for one or two instruments and piano, and as such is most valuable as a collection ... the performances throughout are each beyond criticism' (*International Record Review*) 'Violin Sonata] Marianne Thorsen and pianist Ian Brown steal the show. It makes a superb finale to a disc that works equally well whether you sample individual pieces or savour it as a whole. Everything is well recorded ... the balance is always exemplary' (*BBC Music Magazine*) 'Chamber-music royalty ... never more persuasive-sounding than here ... a gorgeous, unmissable disc of great, too infrequently heard chamber music' (*The Sunday Times*)



ROBERT SCHUMANN (1810-1856)

Piano Trios

Piano Trio No 1 in D minor, Op 63

Piano Trio No 2 in F major, Op 80

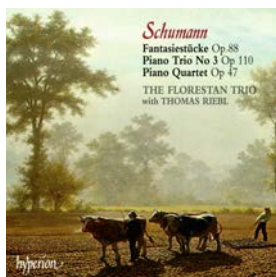
THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67063

'Revelatory performances. Technically flawless, yet they also convey a wonderful feeling of spontaneity and utter commitment to Schumann's art' (*Classic CD*) 'Do try to make The Florestan Trio your first port of call ... music-making just doesn't come much more sympathetic or stylish than this. Marvellously poised and evincing an impeccable sense of teamwork' (*Gramophone*) 'No one who loves Schumann should miss this outstandingly fine new disc' (*BBC Music Magazine*) 'Some utterly magical playing here. An exemplary release' (*Hi-Fi News*) 'Incredibly tender playing of three musicians who are completely at one with each other' (*The Scotsman*)

GRAMOPHONE AWARD WINNER

CLASSIC CD 100 GREATEST DISCS OF THE DECADE



ROBERT SCHUMANN (1810-1856)

Fantasiestücke, Op 88

Piano Trio No 3 in G minor, Op 110

Fantasiestücke, Op 88

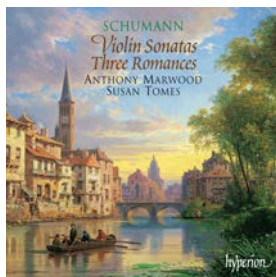
Piano Quartet in E flat major, Op 47

THE FLORESTAN TRIO

with THOMAS RIEBEL viola

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67175

'The Florestans – named after the more extrovert of Schumann's two artistic alter egos – have, in only five years, established themselves as the piano trio par excellence of our day. Their previous Schumann disc, comprising the D minor and F major trios, won deserved acclaim and a clutch of awards. Now they turn their attention to the late G minor trio, a comparative rarity in the concert hall these days. Listening to such exhilarating, spontaneous accounts of this wonderful music, it is hard to understand its neglect. Another superlative issue from Hyperion and the Florestans' (*The Sunday Times*)



ROBERT SCHUMANN (1810-1856)

Violin Sonatas and Three Romances

Violin Sonata No 1 in A minor, Op 105

Drei Romanzen, Op 94

Violin Sonata No 2 in D minor, Op 121

ANTHONY MARWOOD violin, SUSAN TOMES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67180

'The best performances of these pieces on disc' (*Gramophone*) 'Recommended, without reservation' (*Fanfare*, USA) 'The performances have all the virtues – clarity, focus, warmth of feeling, superb technique – that have distinguished The Florestan Trio's discs' (*International Record Review*) 'Anthony Marwood's high range of colours serves the music's passions perfectly, and the pianist Susan Tomes is very much an equal partner. Marwood is allowed to sing with rapture' (*The Sunday Times*) 'Stylish, full-blooded artistry ... matched with impeccable performing' (BBC CD Review)



ROBERT SCHUMANN (1810-1856)

Music for cello and piano

Soiréestücke (Fantasiestücke), Op 73; Adagio and Allegro, Op 70

Fünf Stücke im Volkston, Op 102; Drei Romanzen, Op 94

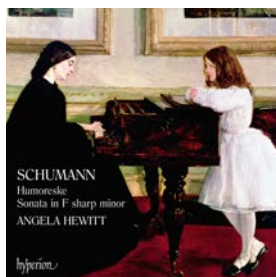
Violin Sonata No 3 in A minor (arr Isserlis); Abendlied, Op 85/12 (arr Joachim)

STEVEN ISSERLIS cello, DÉNES VÁRJON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67661

'Could this be his best recording yet? ... the music has a wonderfully considered and luxuriant aspect; the results never sound contrived. That's partly to do with Isserlis's sound, which has a very focused centre to it, but also his utterly intimate relationship with pianist Dénes Várjon ... for all that Isserlis has made many wonderful recordings, not least his seminal Bach suites, I think this might just be his finest yet' (*Gramophone*) 'Enhanced by glowingly intimate sound from Andrew Keener and Simon Eadon, Isserlis constantly draws us in with playing of gentle radiance and exquisite nuancing ... one of Isserlis's finest discs' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE



ROBERT SCHUMANN (1810-1856)

Piano Sonata No 1 & Humoreske

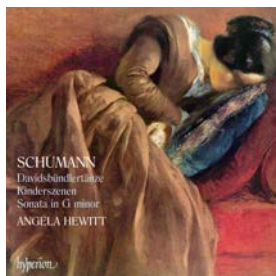
Piano Sonata No 1 in F sharp minor, Op 11

Humoreske in B flat major, Op 20

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67618

'The clarity of line is a Hewitt hallmark. It is present through the buzzing Allegro vivace, passing from right hand to left and back with seamless fluency, and it soars with the most delicate lightness through the Aria ... Hewitt's Scherzo explodes with rhythm ... the crushed notes are flashing sparks that might ignite. The Finale almost tumbles over itself with key-changes, expression and dynamics, but Hewitt might all in a lover's embrace ... it is as if genius has stepped out of its trance. This is joyful and exuberant play ... a compelling Schumann player' (*Classic FM Magazine*) 'Her poise and amplitude lend it an unearthly beauty ... she holds our attention as no other pianist has, in my experience, quite managed in the giant rondo of a finale ... handsome in fortissimo and mesmerising in sotto voce, the piano range is well served by Hyperion's Italian-based recording' (*BBC Music Magazine*)



ROBERT SCHUMANN (1810-1856)

Davidsbündlertänze & Sonata No 2

Davidsbündlertänze, Op 6

Kinderszenen, Op 15

Piano Sonata No 2 in G minor, Op 22

ANGELA HEWITT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67780

'Here from Angela Hewitt comes a disc to make us marvel anew at Schumann's Romanticism; at his troubled and ecstatic poetry. Everything is played as in the heat of first inspiration, a reflection, perhaps, of a recreative richness mirroring Hewitt's encompassing and versatile repertoire. Few pianists are so brilliantly alive to every passing fancy and whimsicality. And again, few performances could be less studio-bound, more fleet, hallucinatory and above all more deeply imaginative ... this is revelatory Schumann-playing - something to cherish' (*Gramophone*) 'Hewitt's awareness of counterpoint and her skill at putting it across suits Schumann's colourfully woven textures to perfection' (*BBC Music Magazine*) 'An exceptional recital' (*The Daily Telegraph*) 'Immensely polished performances of three jewels from the mid-1830s' (*The Times*)



ROBERT SCHUMANN (1810-1856)

Davidsbündlertänze, Humoreske & Blumenstück

Humoreske in B flat major, Op 20

Blumenstück in D flat major Op, 19

Davidsbündlertänze, Op 6

LUCA BURATTO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68186

'Buratto's cohesive solidity deserves admiration and respect' (*Gramophone*) 'A serious, highly refined pianist ... the sense of adventure and curiosity that is an essential ingredient of any Schumann interpretation comes to the fore' (*The Guardian*) 'This is a reasoned assessment, at times a serious analysis, of a work of music that dances on the very cliff-edge of sanity. Buratto, wise beyond his years, is definitely a talent to watch' (*Musical Toronto, Canada*) 'Buratto plays with such conviction that you immediately know he is certain he has revealed Robert Schumann's true voice. It's a deep connection that he sustains effortlessly through the entire recording. Hear him live if you can' (*The Whole Note, Canada*)



ROBERT SCHUMANN (1810-1856)

Piano Sonatas 1 & 3

Piano Sonata No 1 in F sharp minor, Op 11

Piano Sonata No 3 in F minor, Op 14

NIKOLAI DEMIDENKO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55300

'A pair of performances which can justly be described in terms of superlatives. Outstanding readings of remarkable works' (*Classic CD*) 'Ce diable de Nikolai Demidenko saisit l'occasion pour nous offrir une lecture de ses pages où le lyrisme le plus tendre le dispute à la violence la plus aiguë' (*Diapason, France*)



ROBERT SCHUMANN (1810-1856)

Novelletten & Nachtstücke

Novelletten, Op 21

Nachtstücke, Op 23

Romanze in F sharp major, Op 28 No 2

DANNY DRIVER piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67983

'Danny Driver ... turns in a powerhouse performance on his new Schumann album, playing with great technical prowess, and admirably alert to the fluctuations of mood and feeling within the prevailing intensity of the whole ... exquisitely done. Recommended' (*The Guardian*) 'Danny Driver is commanding and personable. He never fails to establish character and to provide the understanding and flair of a virtuoso in leading us on' (*Gramophone*) 'These are vintage Schumann, radiating as they do that typical mix of beguiling poetic inspiration, vital virtuosity and lyrical allure ... this is playing of a most perceptive order' (*The Daily Telegraph*)



ROBERT SCHUMANN (1810-1856)

Kinderszenen & Waldszenen

Waldszenen, Op 82

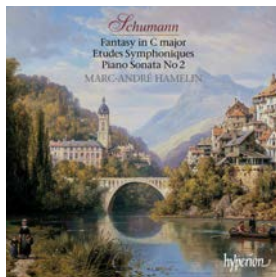
Kinderszenen, Op 85

JANÁČEK Po zarostlém chodníčku 'On the overgrown path', JW VIII/17 Book 1

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68030

'In Hamelin's latest disc of music by Janáček and Schumann, he shows himself a virtuoso in a deeper sense, a virtuoso in sound, colour and poetic empathy, one who, to quote Liszt, 'breathes the breath of life' (*Gramophone*) The two Schumann cycles here are absolutely magical' (*BBC Music Magazine*)



ROBERT SCHUMANN (1810-1856)

Piano Music

Études Symphoniques, Op 13; Piano Sonata No 2 in G minor, Op 22

Fantasy in C major, Op 17

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67166

'Supreme artistry' (*Pianist Magazine*) 'For me the outstanding performance is the great C major *Fantasie* ... so beautifully voiced and phrased I can only say that it moved me more deeply than any I have heard for a long time ... a dazzling technician fuses technical dexterity and poetry to compelling effect' (*Gramophone*) 'Genuinely outstanding disc' (*The Guardian*) 'While there's no shortage of either visceral excitement or poetic exploration, this remains supremely balanced playing ... if you're already a Hamelin aficionado, of course, you won't need my urging to buy this disc; but if you've been wary because of his usually offbeat repertoire, here's a chance to see what he can contribute to the mainstream. Top recommendation' (*Fanfare*, USA)



ROBERT SCHUMANN (1810-1856)

Papillons, Carnaval, Fantasiestücke

Fantasiestücke, Op 12; Papillons, Op 2; Carnaval, Op 9

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67120

'Not since Sviatoslav Richter's classic 1962 live account of *Papillons* have these fluttering miniatures been so stunningly brought to life as by that genius of the piano, Marc-André Hamelin ... add an entrancing Op 12 *Fantasiestücke* to surpass even Argerich's, a stunning production from Andrew Keener and exemplary notes from Misha Donat, and you have a Schumann disc made in heaven' (*Classic FM Magazine*) 'Hamelin's combination of fleet-fingered delicacy and compelling drive suit Schumann's aesthetic ideally; but best of all is his gleeful sense of story-telling ... the excellent sound-quality has all the warmth and detail that Hyperion habitually bring to Hamelin's CDs' (*BBC Music Magazine*) 'This is Hamelin's second Schumann recital for Hyperion. Once again, for the most part, there is a reassuring sense of a pianist expanding his poetic horizons as well as his legendary mastery' (*Gramophone*)

BBC 'BUILDING A LIBRARY' FIRST CHOICE



ROBERT SCHUMANN (1810-1856)

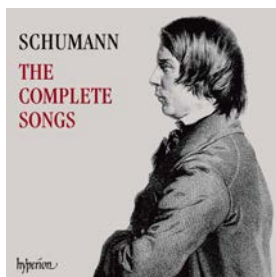
Album for the Young

Album für die Jugend, Op 68

ANGELA BROWNRIDGE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55039

'Delectable ... lucidly recorded' (*CDReview*)



ROBERT SCHUMANN (1810-1856)

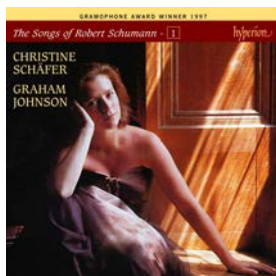
The Complete Songs

All of Robert Schumann's solo songs presented in chronological sequence of composition

JULIANNE BANSE, KATHERINE BRODERICK, STELLA DOUFEXIS, FELICITY LOTT, GERALDINE MCGREEVY, ANN MURRAY, DOROTHEA RÖSCHMANN, KATE ROYAL, CHRISTINE SCHÄFER soprano, IAN BOSTRIDGE, MARK PADMORE, ADRIAN THOMPSON tenor, SIMON KEENLYSIDE, JONATHAN LEMALU, STEPHAN LOGES, CHRISTOPHER MALTMAN, HANNO MÜLLER-BRACHMANN, OLIVER WIDMER baritone, CHRISTOPH BANTZER reciter, STEPHEN HOUGH piano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44441/50

'This is a landmark issue no serious collector should be without' (*The Mail on Sunday*)



ROBERT SCHUMANN (1810-1856)

The Songs of Robert Schumann – 1

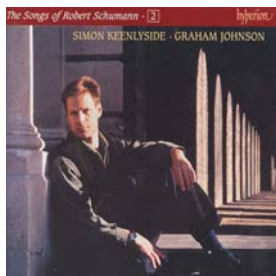
Sechs Gesänge, Op 107; Sechs Gedichte und Requiem, Op 90; Röslein, Röslein!, Op 89/6; Mädchen-Schwermut, Op 142/3; Die Blume der Ergebung, Op 83/2; Melancholie, Op 74/6; Zigeunerliedchen I, Op 79/7a; Zigeunerliedchen II, Op 79/7b; Die Meerfee, Op 125/1; Ihre Stimme, Op 96/3; Nachtlied, Op 96/1; Singet nicht in Trauertönen, Op 98a/7; Nur wer die Sehnsucht kennt, Op 98a/3; Heiss' mich nicht reden, Op 98a/5; So lasst mich scheinen, Op 98a/9; Mignon (Kennst du das Land?), Op 98a/1; Das verlassene Mägdlein, Op 64/2; Er ist's!, Op 79/23; Warnung, Op 119/2; Sängers Trost, Op 127/1; Aufträge, Op 77/5

CHRISTINE SCHÄFER soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33101

'A delectable, often revelatory recital' (*Gramophone*)

GRAMOPHONE AWARD WINNER



ROBERT SCHUMANN (1810-1856)

The Songs of Robert Schumann – 2

Ballade des Hartners, Op 98a No 2; Wer nie sein Brot mit Tränen ass, Op 98a No 4; Wer sich der Einsamkeit ergibt, Op 98a No 6; An die Türen will ich schleichen, Op 98a No 8; Vier Husarenlieder von Nikolaus Lenau, Op 117; Drei Gedichte von Emanuel Geibel, Op 30; Die Löwenbraut, Op 31 No 1; Zwölf Gedichte von Justinus Kerner, Op 35

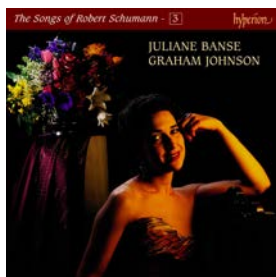
SIMON KEENLYSIDE baritone, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33102

'The young English baritone's gorgeous timbre now sounds in prime condition and his understanding of the German Lied is second to none. His programme, too, is characteristically adventurous. Johnson, too, is deeply immersed in this music and his 82-page booklet is a collector's item' (*The Sunday Times*) 'The collaboration of Keenlyside and Johnson is so potent that after an hour one is still ready for more' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE

BBC MUSIC MAGAZINE RECORD OF THE YEAR



ROBERT SCHUMANN (1810-1856)

The Songs of Robert Schumann – 3

Loreley, Op 53/2; Jasminenstrauch, Op 27/4; Sag' an, o lieber Vogel mein, Op 27/1; Die Kartenlegerin, Op 31/2; Blondes Lied, Op 53/1; Frauenliebe und Leben, Op 42; Seit ich ihn gesehen; Er, der Herrlichste von allen; Ich kann's nicht fassen, nicht glauben; Du Ring an meinem Finger; Helf mir, ihr Schwestern; Süßer Freund, du bleibest; An meinem Herzen, an meiner Brust; Nun hast du mir den ersten Schmerz getan; Nachschrift; Geisternähe, Op 77/3; Die Soldatenbraut, Op 64/1; Schneeglockchen, Op 96/2; Stiller Vorwurf, Op 77/4; Gesungen!, Op 96/4; Himmel und Erde, Op 96/5; Sieben Lieder, Op 104; Mond, meiner Seele Liebving; Viel Glück zur Reise, Schwalben!; Du nennst mich armes Mädchen; Der Zeisig; Reich mir die Hand, o Wolke; Die letzten Blumen starben; Gekämpft hat meine Barke; Nachschrift; Gedichte der Königin Maria Stuart, Op 135; Abschied von Frankreich; Nach der Geburt ihres Sohnes; An die Königin Elisabeth; Abschied von der Welt; Gebet

JULIANE BANSE soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33103

'[Juliane Banse] is a born lieder interpreter. A must-buy for lieder lovers' (*The Sunday Times*)

GRAMOPHONE CRITICS' CHOICE



ROBERT SCHUMANN (1810-1856)

The Songs of Robert Schumann – 4

Lieder und Gesänge, Op 51; Romanzen und Balladen, Op 45; Sommerlied, Op 146/4 (Chorus); Zwölf Gedichte aus 'Liebesfrühling', Op 37 (with Nos. 2, 4, 11 by CLARA SCHUMANN); An die Sterne, Op 141/1 (Chorus); Die Hütte, Op 119/1; Der Brautigam und die Birke, Op 119/3; Husarenabzug, Op 125/2; Frühlingstrost (Aus dem Jungbrunnen), Op 125/5; Frühlingslied, Op 125/4; Jung Volkers Lied, Op 125/3; Gute Nacht, Op 59/4 (Chorus); CLARA SCHUMANN O weh des Scheidens, das er tat; Die gute Nacht, die ich dir sage

STELLA DOUFEXIS mezzo-soprano, OLIVER WIDMER baritone

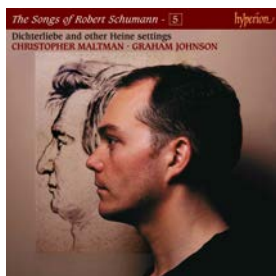
THE LONDON SCHUBERT CHORALE / STEPHEN LAYTON

GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33104

'Schumann lovers are in debt than ever to Hyperion' (*Classic FM Magazine*)

GRAMOPHONE EDITOR'S CHOICE



ROBERT SCHUMANN (1810-1856)

The Songs of Robert Schumann – 5

Dichterliebe, Op 48; Belsatzar, Op 57; Die Minnesänger, Op 33/2; Die feindlichen Brüder, Op 49/2; Die Lotosblume, Op 25/7; Die Lotosblume, Op 33/3; Lehn' deine Wang' an meine Wang', Op 142/2; Dein Angesicht so lieb und schön, Op 127/2; Es leuchtet meine Liebe, Op 127/3; Mein Wagen rollet langsam, Op 142/4; Die beiden Grenadiere, Op 49/1; Tragödie I, II & III, Op 64/3; Der arme Peter I, II & III, Op 53/3; CLARA SCHUMANN Sie liebten sich beide, Op 13/2; Ihr Bildnis, Op 13/1; Lorelei; Volkslied

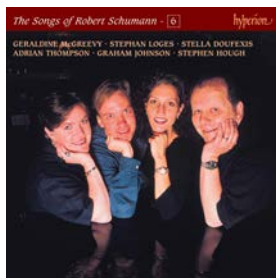
CHRISTOPHER MALTMAN baritone, GRAHAM JOHNSON piano

with LEIGH WOLF mezzo-soprano, POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33105

'Hyperion's Schumann series continues to strike gold' (*Gramophone*) 'This is a treasurable issue ... in a word: magnificent!' (*International Record Review*)

GRAMOPHONE CRITICS' CHOICE



ROBERT SCHUMANN (1810-1856)

The Songs of Robert Schumann – 6

Spanisches Liederspiel, Op 74; Fünf Lieder, Op 40

Spanische Liebeslieder, Op 138;

CLARA SCHUMANN Sechs Lieder aus 'Jucunde', Op 23

GERALDINE MCGREEVY soprano, STELLA DOUFEXIS alto / mezzo-soprano,

ADRIAN THOMPSON tenor, STEPHAN LOGES baritone

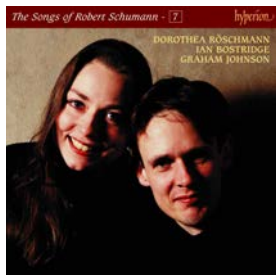
GRAHAM JOHNSON piano, with STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33106

'A delight from start to finish ... a treasure indeed, a disc anybody interested in Lieder ought to have' (*Gramophone*) 'An irresistible palette of voices ... unmitigated pleasure, from start to finish' (*BBC Music Magazine*) 'A distinguished issue, one of the best in a distinguished series of recordings' (*Fanfare, USA*)

'The recording is intimate and precise ... the new Hyperion set should prove unbeatable' (*International Record Review*) 'Some real gems ... inspiring' (*Classic FM Magazine*)

GRAMOPHONE EDITOR'S CHOICE



ROBERT SCHUMANN (1810-1856)

The Songs of Robert Schumann – 7

Four Duets, Op 34; Myrten, Op 25; Four Duets, Op 78

John Anderson, Op 145 No 4

DOROTHEA RÖSCHMANN soprano, IAN BOSTRIDGE tenor

GRAHAM JOHNSON piano, with POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33107

'Hyperion's Schumann Edition has reached new heights ... with one of Hyperion's very best recordings to complement the performances, voices nicely forward, this disc is definitely one to have ... ideally sung, intelligently interpreted and marvellously accompanied' (*Gramophone*) 'An exquisite performance of Schumann's wedding gift to Clara' (*Classic FM Magazine*) 'It would be hard to imagine a more fulfilling or thoroughly enjoyable 77 minutes of music in any genre. Don't even think of missing this one' (*Classics Today*)

GRAMOPHONE CRITICS' CHOICE



ROBERT SCHUMANN (1810-1856)

The Songs of Robert Schumann – 8

Liederkreis, Op 24; Sehnsucht; Die Weinende; Der Fischer; Im Herbste; Kurzes

Erwachen; An Anna I; Gesanges Erwachen; An Anna II; Der Wanderer; Der

Wanderer in der Sägemühle; Erinnerung; Hirtenknabe; Schlusslied des Narren;

Dem roten Röslein gleicht mein Lieb; Der frohe Wandersmann; Die rote Hanne;

Die nächtliche Heerschau; Nur ein lächelnder Blick; Ein Gedanke; Der Reiter

und der Bodensee; Trost im Gesang; Der deutscher Rhein

MARK PADMORE tenor, JONATHAN LEMALU baritone, CHRISTOPHER

MALTMAN baritone, EX CATHEDRA, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33108

'This probing, absorbing account of Schumann's Op 24 *Liederkreis* is as good as any you're ever likely to hear' (*Fanfare, USA*) 'Recorded sound is impeccable and Johnson's notes are, as always, a joy in and of themselves. Necessary for collectors of this edition, and for the Schumann completist in general' (*American Record Guide*)



ROBERT SCHUMANN (1810-1856)

The Songs of Robert Schumann – 9

Liederalbum für die Jugend, Op 79

Liedchen von Marie und Papa, WoO26 No 3; Soldatenlied, WoO6

piano pieces from Klavieralbum für die Jugend, Op 68: ***; Kleine Studie;

Ländliches Lied; Reiterstück; Mai, lieber Mai; Volksliedchen; Erster Verlust;

Fremder Mann; Armes Waisenkind; Knecht Ruprecht; Figurierte Choral;

Jägerliedchen; Winterzeit I; Mignon; Lied Italienischer Marinari

FELICITY LOTT soprano, ANN MURRAY soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33109

'The simplest songs, often unpromising on the page, are done with touching ingenuousness and candour. Both singers are natural storytellers with a twinkling sense of fun' (*BBC Music Magazine*) 'Lott, Murray and Johnson put straight into that tender warmth and intimacy – and there's the perpetual sense that these performers are close friends who love making music together' (*Classic FM Magazine*) 'This disc could not be more highly recommended' (*Fanfare, USA*)



ROBERT SCHUMANN (1810-1856)

The Songs of Robert Schumann – 10

Liederkreis, Op 39; Drei Duette, Op 43; Mädchenlieder, Op 103

Schön Hedwig, Op 106; Zwei Balladen für Deklamation, Op 122

Drei Gedichte nach Emanuel Geibel, Op 29; Die Nonne, Op 43 No 3

Was soll ich sagen?, Op 27 No 3; Frühlingsgrüsse; Mein Garten, Op 77 No 2

Bei Schenkung eines Flügels, WoO26 No 4; Sommerruh, WoO7

KATE ROYAL soprano, CHRISTOPH BANZTER speaker, FELICITY LOTT, LYDIA

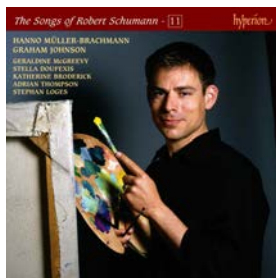
TEUSCHER soprano, ANN MURRAY, DANIELA LEHNER mezzo-soprano,

STEPHAN LOGES baritone, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33110

'This wonderful disc feels like an intimate salon performance by a group of close friends ... *Liederkreis* is sung with devotion ... by rising wonder-woman Kate Royal' (*Classic FM Magazine*)

GRAMOPHONE EDITOR'S CHOICE



ROBERT SCHUMANN (1810-1856)

The Songs of Robert Schumann – 11

Sechs Gedichte aus dem Liederbuch eines Malers, Op 36; Minnespiel, Op 101; Drei Gesänge, Op 95; Es stürmet am Abendhimmel, Op 89/1; Heimliches Verschwinden, Op 89/2; Herbstlied, Op 89/3; Abschied vom Walde, Op 89/4; Ins Freie, Op 89/5; Resignation, Op 83/1; Der Einsiedler, Op 83/3; Mein altes Roß, Op 127/4; Provenzalisches Lied, Op 139/4; Ballade, Op 139/7; Der Handschuh, Op 87

HANNO MÜLLER-BRACHMANN baritone; GERALDINE MCGREEVY soprano
KATHERINE BRODERICK soprano; STELLA DOUFEXIS mezzo-soprano
ADRIAN THOMPSON tenor, STEPHAN LOGES baritone
GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDJ33111

'A real disc of discovery: this is Schumann as he is seldom heard. In this final volume of his revelatory Schumann Songs series, Graham Johnson perceptively writes about, accompanies and presents still more rarities, in the voices of both loyal colleagues and of younger singers whom he keenly champions ... altogether touching and persuasive performances' (*BBC Music Magazine*)



ROBERT SCHUMANN (1810-1856)

Dichterliebe & other Heine settings

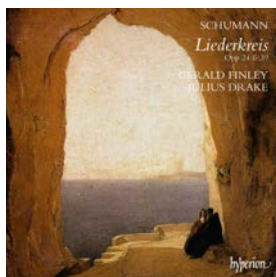
Dichterliebe, Op 48; Abends am Strand, Op 45 No 3; Du bist wie eine Blume, Op 25 No 24; Was will die einsame Träne?, Op 25 No 21; Die feindlichen Brüder, Op 49 No 2; Die Lotosblume, Op 25 No 7; Lehn' deine Wang' an meine Wang', Op 142 No 2; Dein Angesicht so lieb und schön, Op 127 No 2; Es leuchtet meine Liebe, Op 127 No 3; Mein Wagen rollet langsam, Op 142 No 4; Die beiden Grenadiere, Op 49 No 1; Tragödie, Op 64 No 3; Der arme Peter, Op 53 No 3; Belsatzar, Op 57

GERALD FINLEY baritone, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67676

'Gerald Finley is both intelligent and gripping, and sings with a tone that has never sounded more luxurious. With in-the-moment honesty, he brings passion, longing, terror, love and bitterness to his interpretations, without ever losing sight of his overall emotional journey' (*Classic FM Magazine*) 'Drake's accompaniment, so important in the long, often ironic or restorative postures to many of these songs, scarcely falters, and always sustains with sensitivity Finley's bold and unaffected singing' (*International Record Review*)

GRAMOPHONE AWARD WINNER



ROBERT SCHUMANN (1810-1856)

Liederkreis

Liederkreis, Op 24

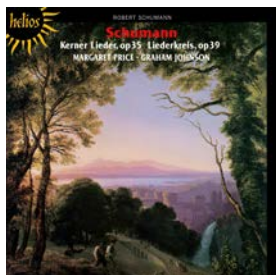
Liederkreis, Op 39

Sechs Gedichte aus dem Liederbuch eines Malers, Op 36

GERALD FINLEY baritone, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67944

'This disc presents a very fine performance of both the Liederkreise. Gerald Finley ... sings Schumann with perceptive musical intelligence and a keen sense of the subtlety with which the composer places the vocal line over and through his piano writing. Finley is admirably accompanied throughout by Julius Drake ... this is a disc to be admired and praised ... astonishing music, exceptionally well performed' (*International Record Review*) 'Julius Drake is perfectly attuned to the palette of shifting colours in Finley's dark baritone – here on top form' (*BBC Music Magazine*) 'Lovers of Schumann's Lieder and of great singing will not hesitate to plump for this stellar release; enthusiastically recommended' (*Fanfare, USA*)



ROBERT SCHUMANN (1810-1856)

Kerner Lieder & Liederkreis

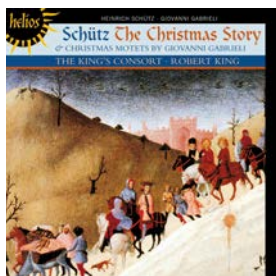
Zwölf Gedichte (Kerner Lieder), Op 35

Liederkreis, Op 39

MARGARET PRICE soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55011

'A superb Schumann disc' (*The Penguin Guide to Compact Discs*) 'Margaret Price sings consistently like an angel here, though it probably needs a human to inject such variety and ardour as we find throughout this recital ... Price and Johnson are in wonderful accord, and in a year already notable for Lieder recitals this will take a high place' (*Classic CD*) 'An outstanding Helios CD ... singing and playing of the highest order' (*Gramophone*)



HEINRICH SCHÜTZ (1585-1672)

The Christmas Story

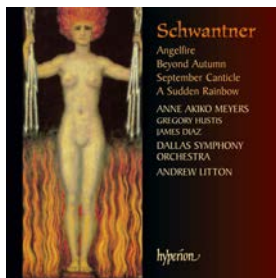
Die Weihnachtshistorien, SWV435

GIOVANNI GABRIELI Quem vidistis pastores?; Audite principes
Salvator noster; O magnum mysterium

RUTH HOLTON Angel, JOHN MARK AINSLEY Evangelist
MICHAEL GEORGE HEROD, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55310

'Ravishing ... the sheer beauty of the sound, immeasurably enhanced by a warm, sonorous recording, sweeps us into the narration of the familiar story' (*BBC Music Magazine*)



JOSEPH SCHWANTNER (b1943)

Angelfire and other orchestral works

Angelfire ('Fantasy' for amplified violin and orchestra)

A Sudden Rainbow

Beyond Autumn ('Poem' for horn and orchestra)

September Canticle ('Fantasy' for organ, brass, percussion, amplified piano and strings)

ANNE AKIKO MEYERS violin, GREGORY HUSTIS horn, JAMES DIAZ organ
DALLAS SYMPHONY ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67493

'Andrew Litton's excellent Dallas Symphony Orchestra does full justice to all the works ... and the three soloists for whom the later pieces were written could hardly be bettered' (*BBC Music Magazine*) 'Andrew Litton draws a meticulously prepared response from his admirable Texas band and all three soloists are on irreproachably secure form throughout. The sound has both impressive body and detail in its favour' (*Gramophone*)



ALEXANDER SCRIBIN (1872-1915)

Piano Concerto

Piano Concerto in F sharp minor, Op 20

TCHAIKOVSKY Piano Concerto No 1 in B flat minor, Op 23

NIKOLAI DEMIDENKO piano

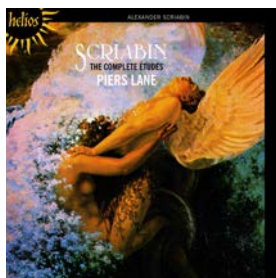
BBC SYMPHONY ORCHESTRA / ALEXANDER LAZAREV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55304

'A major achievement ... Demidenko's inspirational account of the [Scriabin] Concerto is in a class of its own' (*Classic CD*) 'It is something of an achievement when one manages to hear afresh such an over-familiar work' (*BBC Music Magazine*) 'Altogether, this is a splendid, most impressive disc' (*In Tune*, Japan)

BEST OF THE YEAR, BBC MUSIC MAGAZINE

BEST CONCERTO RECORDING OF THE YEAR, CLASSIC CD



ALEXANDER SCRIBIN (1872-1915)

The Complete Études

Étude in C sharp minor, Op 2 No 1

Douze études, Op 8

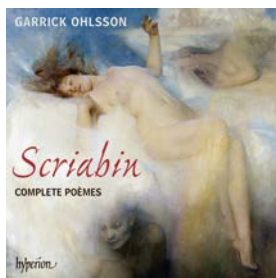
Huit études, Op 42

Étude in E flat major, Op 49 No 1; Étude, Op 56 No 4; Trois études, Op 65

PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55242

'All the fiendish technical demands are well in his grasp, and his keen musical intelligence and finely discriminating ear do the rest' (*BBC Record Review*) 'Such virtuosity ... deserves engineering of a high calibre and here we get it. Quite extraordinary clarity and wide-ranging tonal fidelity in a spacious recording which places the listener at an ideal distance in a warmly welcoming acoustic setting' (*Gramophone*) 'Piers Lane is easily up to tackling the volatile figures that abound in Scriabin's piano music. Indeed, his technical bravura is often breathtaking ... thankfully Lane never lets us forget that the virtuosic and poetic exist in equal measure' (*BBC Music Magazine Top 1000 CDs Guide*)



ALEXANDER SCRIBIN (1872-1915)

Complete Poèmes

Deux poèmes, Op 32; Poème tragique, Op 34; Poème satanique, Op 36

Poème, Op 41; Deux poèmes, Op 44; Feuillet d'album, Op 45 No 1

Poème fantasque, Op 45 No 2; Scherzo, Op 46; Quasi valse, Op 47

Réverie, Op 49 No 3; Fragilité, Op 51 No 1; Poème ailé, Op 51 No 3

Dance languide, Op 51 No 4; Trois morceaux, Op 52; Ironies, Op 56 No 2

Nuances, Op 56 No 3; Deux morceaux, Op 57; Feuillet d'album, Op 58

Poème, Op 59 No 1; Poème-nocturne, Op 61; Deux poèmes, Op 63

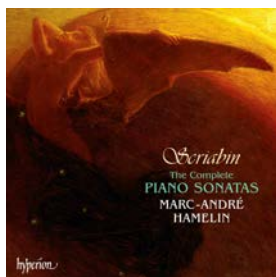
Deux poèmes, Op 69; Deux poèmes, Op 71; Vers la flamme 'Poème', Op 72

Deux danses, Op 73

GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67988

'Effortless virtuosity and total musical command' (*The Guardian*) 'His empathy with so many fragmented dreamscapes is lucid and sensitive' (*Gramophone*)



ALEXANDER SCRIBIN (1872-1915)

The Complete Piano Sonatas

Sonata No 1, Op 6; Sonata No 2 (Sonata-Fantasy), Op 19; Sonata No 3,

Op 23; Sonata No 4, Op 30; Sonata No 5, Op 53; Sonata No 6, Op 62; Sonata

No 7 ('White Mass'), Op 64; Sonata No 8, Op 66; Sonata No 9 ('Black Mass'),

Op 68; Sonata No 10, Op 70; Sonate-Fantaisie in G sharp minor, Op posth;

Fantaisie, Op 28

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67131/2

'Hamelin's playing has superb authority and presence, and when required the greatest delicacy too. His amazing technical skill is completely at the service of the music. This is a major release' (*Classic CD*) 'Hamelin's playing entralls the ear with its rounded, never-ugly tone, flickering fingerwork, and thunderous power. A sensational issue in every sense. Record of the Month' (*Classic FM Magazine*)

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK / JUNO AWARD (CANADA)
CLASSIC CD 100 GREATEST DISCS OF THE DECADE



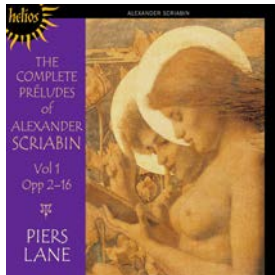
ALEXANDER Scriabin (1872-1915)

Sonatas & Poems

Piano Sonata No 5, Op 53; Piano Sonata No 4 in F sharp major, Op 30
Poème in F sharp major, Op 32 No 1; Vers la flamme 'Poème', Op 72
LEOŠ JANÁČEK (1854-1928) Po zarostlém chodníčku 'On the overgrown path', JW VIII/17 Book 1; Piano Sonata '1.X.1905, From the street'
STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67895

'Simple, tender, pure magic' (*Financial Times*) 'Stephen Hough's juxtaposition of works by both figures in this recital proves to be inspired, not only emphasising the individual strengths of each master, but also reminding us that some of most remarkable music for piano dates from the first 14 years of the 20th century' (*BBC Music Magazine*) 'Hough brings orientation and direction without sacrificing sensuality or mystical aura. He accomplishes this through an almost uncanny variety of touch, tone production and judicious pedalling' (*Gramophone*)



ALEXANDER Scriabin (1872-1915)

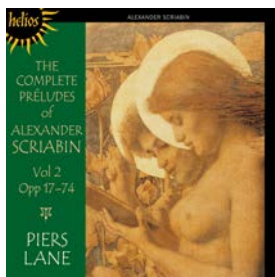
The Complete Preludes – 1

Prélude in B major, Op 2 No 2; Prélude pour la main gauche seule, Op 9 No 1
Vingt-quatre préludes, Op 11; Six préludes, Op 13
Cinq préludes, Op 15; Cinq préludes, Op 16

PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55450

'Few pianists could show more sympathy and affection for such volatile romanticism, or display greater stylistic consistency. This new set of the Preludes should be in any serious record collection' (*Gramophone*) 'Lane is the perfect guide to Scriabin's shimmering miniature masterpieces' (*The Independent*) 'Lane's technical brilliance and assurance captures the most elusive qualities of this music, as one dream-vision dissolves into another ... [his] control and balance of their veiled sonorities is wonder-filled' (*The Times*)



ALEXANDER Scriabin (1872-1915)

The Complete Preludes – 2

Sept préludes, Op 17; Quatre préludes, Op 22; Deux préludes, Op 27
Quatre préludes, Op 31; Quatre préludes, Op 33; Trois préludes, Op 35
Quatre préludes, Op 37; Quatre préludes, Op 39
Prélude in E flat major, Op 45 No 3; Quatre préludes, Op 48
Prélude in F major, Op 49 No 2; Prélude in A minor, Op 51 No 2
Prélude in E flat major, Op 56 No 1; Prélude, Op 59 No 2
Deux préludes, Op 67; Cinq préludes, Op 74

PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55451

'Lane certainly knows how to tease out the music's textural subtleties; his emotional commitment is undeniable, as is his grasp of the poetic/virtuosic dichotomy inherent in Scriabin's music' (*BBC Music Magazine*) 'One need look no further than Piers Lane's recent transversal' (*International Record Review*)



ALEXANDER Scriabin (1872-1915)

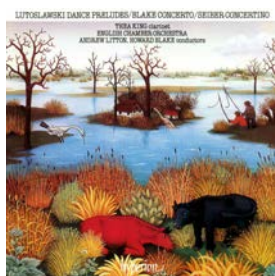
The Early Scriabin

Sonata in E flat minor; Valse in F minor, Op 1; Valse in G sharp minor
Valse in D flat major; Variations on a theme by Mlle Egorova
Nocturne in A flat major; Nocturne in F sharp minor, Op 5 No 1
Nocturne in A major, Op 5 No 2; Sonate-fantaisie; Fugue in E minor
Canon in D minor; Mazurka in B minor; Mazurka in F major
Étude in D sharp minor, Op 8 No 12; Prelude in C sharp minor, Op 9 No 1
Nocturne in D flat major, Op 9 No 2; Allegro appassionato, Op 4

STEPHEN COOMBS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55286

'A programme of fascinating rarities played with a touching sensitivity and affection ... this record is a most impressive achievement, as beautiful in sound as it is endlessly thought-provoking' (*Gramophone*) 'This is remarkably attractive music. Warmly recommended' (*Fanfare*, USA)



MÁTÝÁS SEIBER (1905-1960)

Concertino for clarinet and string orchestra

Concertino for clarinet and string orchestra

LUTOSŁAWSKI Dance preludes

BLAKE Clarinet Concerto

DAME THEA KING clarinet

ENGLISH CHAMBER ORCHESTRA / ANDREW LITTON, HOWARD BLAKE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66215

'Three fine performances, well captured by Hyperion' (*International Record Review*) 'Miss King delivers the goods, technically and musically, making an easy, open creamy sound' (*Fanfare*, USA)



ROGER SESSIONS (1896-1985)

Concerto for Orchestra

written for the 100th Anniversary of the Boston Symphony Orchestra

Concerto for Orchestra

PANUFNIK Sinfonia Votiva (Symphony No 8)

BOSTON SYMPHONY ORCHESTRA / SEIJI OZAWA

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55100

'Not to be missed' (*San Francisco Chronicle*) 'A superb piece of sound engineering' (*Classical Music*)

'Absolutely the finest orchestral recording ever heard in any format' (*Fanfare*, USA)



JOHN SHEPPARD (c1515-1558)

Media vita & other sacred music

Media vita; Gaude, gaude, gaude Maria; Missa Cantate

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68187

'Westminster pair *Media vita* with two other six-voice works by Sheppard: the Marian motet *Gaude, gaude, gaude Maria* and the *Missa Cantate*. In the generous acoustic of All Hallows, Gospel Oak, the contrapuntal intricacies of both emerge clearly, never lost in Sheppard's carefully spaced vocal textures. It's quite possible that 2017 marks Sheppard's 500th anniversary year. It's hard to think of a better birthday present than this outstanding recording of three of his finest works' (*Gramophone*) 'The Westminster Choir under Martin Baker give their all in gracefully phrased, controlled performances' (*The Sunday Times*) 'This treble sound is, well, nothing less than 'ethereal'; I can't come up with a more appropriate word. Nor can I for the rest of the music on this unforgettable program. The Mass, which the notes aptly describe as a 'masterpiece' whose plainchant model is unknown, deserves all the attention it can get – as does this recording, a masterpiece itself, the finest I've heard from this choir' (*Classics Today*)



JOHN SHEPPARD (c1515-1558)

'Cantate' Mass

and other sacred music

Verbum caro factum est; Laudem dicite Deo; Reges Tharsis et insulae

In manus tuas Domine I; Filiae Hierusalem; In pace, in idipsum; Paschal Kyrie

Haec dies quam fecit Dominus; Spiritus Sanctus procedens I

Iusti in perpetuum vivent; Libera nos, salva nos I; Ave maris stella

Deus tuorum militum I; Jesu salvator saeculi, redemptis

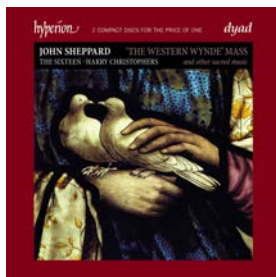
Jesu salvator saeculi, verbum; Salvator mundi, Domine; Missa Cantate

THE SIXTEEN / HARRY CHRISTOPHERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22021

'Superb' (*Classic CD*)

PENGUIN GUIDE ROSETTE



JOHN SHEPPARD (c1515-1558)

'The Western Wynde' Mass

'The Western Wynde' Mass; Gaude, gaude, gaude Maria; Dum transisset

Sabbatum I & II; Spiritus Sanctus procedens II; In manus tuas II & III; Audivi

vocem de coelo; Libera nos, salva nos II; Beata nobis gaudia; Impetum

fecerunt unanimes; Sancte Dei pretiose; Sacris solemnibus; Aeternae Rex

altissime; Hostes Herodes impie; Te Deum laudamus; The Second Service

THE SIXTEEN / HARRY CHRISTOPHERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22022

'The Sixteen's beautifully poised opposition of elegant plainsong and opulent counterpoint eloquently illuminates this repertoire's satisfying formal balance' (*BBC Music Magazine*) 'This is wonderful singing, with a sense of freedom and flow that is almost overpowering' (*Gramophone*) 'The preferred version of this Mass' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE



DMITRI SHOSTAKOVICH (1906-1975)

Piano Concertos

Piano Concerto No 1 in C minor, Op 35, for piano, trumpet and string orchestra

Piano Concerto No 2 in F major, Op 102

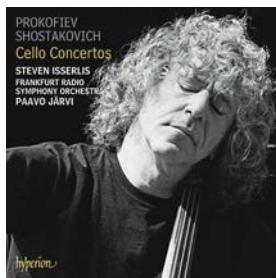
RODION SHCHEDRIN (b1932) Piano Concerto No 2

MARC-ANDRÉ HAMELIN piano, MARK O'KEEFFE trumpet

BBC SCOTTISH SYMPHONY ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67425

'Marc-André Hamelin is a superb advocate for all three pieces – the zip and zest of much of the writing presenting no difficulty to this extraordinary virtuoso' (*Gramophone*) 'It's on the basis of interpretation that Hamelin earns a top recommendation here, and he's sympathetically supported by Litton and the excellent Scottish ensemble ... those looking for their first recordings of the Shostakovich concertos won't go wrong with Hamelin' (*Fanfare*, USA)



DMITRI SHOSTAKOVICH (1906-1975)

Cello Concerto No 1

Cello Concerto No 1 in E flat major, Op 107
PROKOFIEV Cello Concerto in E minor, Op 58
PROKOFIEV/PIATIGORSKY March, Op 65 No 10

STEVEN ISSERLIS cello
FRANKFURT RADIO SYMPHONY ORCHESTRA / PAAVO JÄRVI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68037

'A fascinating, I'd say unmissable project' (*Gramophone*) 'Both Isserlis and Järvi leave their competition standing when it comes to expressive eloquence' (*BBC Music Magazine*) 'Isserlis seems in his element in this hard-hitting, virtuosic music and he and the orchestra play with great fire, rhythmic energy and passion' (*MusicWeb International*)



DMITRI SHOSTAKOVICH (1906-1975)

Piano Quintet & String Quartet No 2

Piano Quintet in G minor, Op 57
String Quartet No 2 in A major, Op 68

TAKÁCS QUARTET
MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67987

'Throughout [the Takács Quartet] bring great clarity and a subtle range of colour ... the balance is unfailingly finely considered, and they're beautifully recorded' (*Gramophone*) 'The performance of the Piano Quintet is no less enthralling, Marc-André Hamelin's supremely intelligent chamber music playing providing an admirable foil to the subtle textures conjured by the string players' (*BBC Music Magazine*) 'The natural sheen of the playing and a true feeling of ensemble are qualities that have long been hallmarks of the Takács's performances ... the Quintet has long been one of Shostakovich's most popular works, but here it is refreshed with sensitivity and expressive insight' (*The Telegraph*)



DMITRI SHOSTAKOVICH (1906-1975)

Music for viola and piano

Sonata for viola and piano, Op 147
Seven Preludes from 24 Preludes, Op 34 (arr. Yevgeny Strakhov)
Five Pieces from The Gadfly, Op 97 (arr. Vadim Borisovsky)

LAWRENCE POWER viola, SIMON CRAWFORD-PHILLIPS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67865

'Ever since Lawrence Power emerged several years ago as one of the world's finest exponents of the viola I have wanted him to record Shostakovich's masterly viola sonata, his last completed work. This new recording fulfills all of my expectations ... such is the extraordinary nature of this sonata that it does not respond to any kind of superficial treatment, and Power's performance is, on balance, the most penetrating I have ever heard' (*International Record Review*) 'Lawrence Power and Simon Crawford-Phillips embark on a musical narrative of epic proportions' (*BBC Music Magazine*) 'Power and Crawford-Phillips leave us in no doubt of the stature of this final masterpiece ... one of Power's most compelling recordings yet' (*The Sunday Times*) 'A finely played programme that can be recommended with confidence' (*Gramophone*)



DMITRI SHOSTAKOVICH (1906-1975)

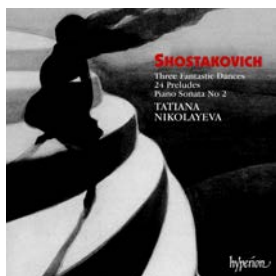
Cello Sonatas

Cello Sonata in D minor, Op 40; Moderato
SERGE PROKOFIEV Ballade in C major, Op 15
Adagio 'Cinderella and the Prince', Op 97bis
DMITRI KABALEVSKY Cello Sonata in B flat major, Op 71
Rondo in memory of Prokofiev, Op 79

STEVEN ISSERLIS cello
OLLI MUSTONEN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68239

Available Friday 1 February 2019



DMITRI SHOSTAKOVICH (1906-1975)

Piano Music

Three Fantastic Dances, Op 5
24 Preludes, Op 34
Piano Sonata No 2, Op 61

TATIANA NIKOLAYEVA piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66620

'The affectionate warmth, humour and vitality of her playing, the stunning virtuosity ... make this CD a winner' (*CDReview*) 'L'intériorité et la richesse de la lumière blafarde sont magnifiquement rendues' (*Répertoire*, France) 'Never less than magnificent' (*San Francisco Examiner*)



DMITRI SHOSTAKOVICH (1906-1975)

Preludes and Fugues

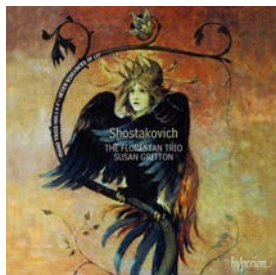
24 Preludes and Fugues, Op 87

TATIANA NIKOLAYEVA piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD66441/3

'The record that has given me greater pleasure than any other this year' (*The Sunday Times*) 'A performing document of inestimable importance ... Hyperion should be congratulated for masterminding this important issue' (*CDReview*) 'The recording is clear and atmospheric, and the playing has power, grandeur, character, intellectual clarity and unforced intensity' (*Gramophone*) 'This magnificent set courageously undertaken by Hyperion, a timely document of an interpretation fashioned from Nikolayeva's collaboration with the composer at the time of composition' (*BBC Music Magazine Top 1000 CDs Guide*) 'Performances which are at once gripping through their pianistic brilliance and illuminating through their unflinching perception. Amazing' (*Classic CD*)

**GRAMOPHONE AWARD WINNER / PRIX MAURICE FLEURET, FRANCE
CLASSIC CD TOP 100 CDS OF ALL TIME**



DMITRI SHOSTAKOVICH (1906-1975)

Piano Trios & Songs

Piano Trio No 1 in C minor 'Poème', Op 8

Piano Trio No 2 in E minor, Op 67

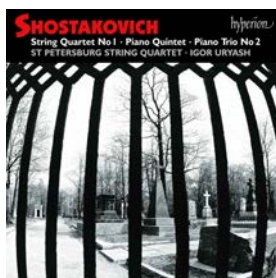
Seven Romances on Poems of Alexander Blok, Op 127

THE FLORESTAN TRIO

with SUSAN GRITTON soprano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667834

'The Florestans fully capture the youthful adour and impetuosity of the First Trio. They are in equally inspired form in the Seven Blok Romances providing mesmerising and powerfully etched accompaniments to Susan Gritton's achingly beautiful singing' (*BBC Music Magazine*) 'The Florestan Trio performs with terrific presence, precision, immediacy and palpable atmosphere. They delve beneath the surface to find and project the nuances of expression that lend these works their special flavour of soul searching' (*The Daily Telegraph*) 'The Florestans dig deep to reveal the secrets of this bleak and deeply moving music' (*The Sunday Times*)



DMITRI SHOSTAKOVICH (1906-1975)

String Quartet 1, Piano Quintet & Piano Trio

String Quartet No 1 in C major, Op 49

Piano Trio No 2 in E minor, Op 67

Piano Quintet in G minor, Op 57

ST PETERSBURG STRING QUARTET

with IGOR URYASH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667158

'Russian players have an unanswerable trump card when interpreting Russian music: self-evidently, they know what it's all about. Besides that, the exceptional quality of these musicians makes this a recording to treasure' (*Classic FM Magazine*) 'Igor Uryash is exemplary, striking the right balance between the demands of soloist and chamber player ... Hyperion's recording is beautifully balanced and crystal clear. A very fine achievement all round' (*Gramophone*) 'With a superb recording to boot, this release provides an extremely fitting conclusion to the St Petersburg's excellent Shostakovich cycle' (*BBC Music Magazine*) 'I'm able to recommend them to the ever-expanding legion of Shostakovich devotees' (*Fanfare, USA*)



DMITRI SHOSTAKOVICH (1906-1975)

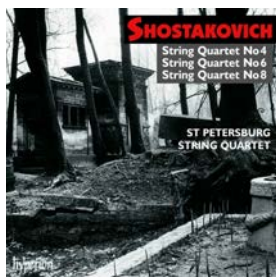
String Quartets 2 & 3

String Quartet No 2 in A major, Op 68; String Quartet No 3 in F major, Op 73

ST PETERSBURG STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667153

'One of the finest chamber recordings of any genre I've heard all year and one that catches the idiom of the music in near-definitive terms. Superbly played and engineered, it's a magnificent beginning to what promises to be a must-hear series' (*The Independent on Sunday*) 'It is high time that a younger generation of Russian string players should tackle this key œuvre of 20th-century chamber music, and in the St Petersburg Quartet we surely have the natural successors to the Borodin's crown. These virtuosic and sometimes-lonely accounts of the A and F major quartets easily rival the quasi-orchestral sonority the older quartet brought to this music and they are no less adept at mining the profound melancholy that pervades Shostakovich's great, lamenting slow movements and the mordant, sardonic wit of his parodistic waltzes and scherzos. A dazzling debut' (*The Sunday Times*) 'Deserves an emphatic recommendation and makes one impatient for the ensemble's next Shostakovich disc' (*BBC Music Magazine*)



DMITRI SHOSTAKOVICH (1906-1975)

String Quartets 4, 6 & 8

String Quartet No 4 in D major, Op 83

String Quartet No 6 in G major, Op 101

String Quartet No 8 in C minor, Op 110

ST PETERSBURG STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667154

'These are among the great interpretations that have been placed on disc' (*Fanfare, USA*) 'The virtues in the St Petersburg Quartet's Shostakovich are as evident here as in the first volume of their complete cycle. Once again it's not so much the technical excellence of their full-blooded playing that really strikes home as their ability to project the subtext that lies beneath the notes. Its performance is full of revelatory nuances' (*BBC Music Magazine*) 'The players respond with performances of total concentration, thoughtful refinement and rapt intensity, making their readings very special indeed' (*The Scotsman*) 'The St Petersburg turns in a performance of winning directness full of colour and contrast' (*Gramophone*)



DMITRI SHOSTAKOVICH (1906-1975)

String Quartets 5, 7 & 9

String Quartet No 5 in B flat major, Op 92; String Quartet No 7 in F sharp minor, Op 108; String Quartet No 9 in E flat major, Op 117

ST PETERSBURG STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67155

'These are among the great interpretations that have been placed on disc ... I do believe that this cycle could grow to some of the most impressive Shostakovich performances ever placed on disc' (*Fanfare*, USA) 'Playing of a technical command that invites comparison with the best available' (*Gramophone*) 'An emotional intensity which leaves little doubt that it meant a great deal to the composer – and to these prize-winning Russian players' (*Liverpool Evening News*) 'An extremely well-balanced and -matched ensemble, giving highly energised and committed performances. This recording seems to have found the ideal balance between youthful vigour and adult refinement. The tone is warm and the recording sumptuous. The disc is very highly recommended' (*Music Teacher*)

CHAMBER MUSIC AMERICA-WQXR AWARD FOR BEST CHAMBER CD OF 2001



DMITRI SHOSTAKOVICH (1906-1975)

String Quartets 11, 13 & 15

String Quartet No 11 in F minor, Op 122

String Quartet No 13 in B flat minor, Op 138

String Quartet No 15 in E flat minor, Op 144

ST PETERSBURG STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67157

'These are estimable performances, full of meaningful details and engaging atmosphere ... a safe and rewarding continuation of the cycle' (*Fanfare*, USA) 'This is a superb disc' (*American Record Guide*) 'Stunningly characterised' (*The Strad*) 'The St Petersburg Quartet employs the widest possible range of colour and articulation in its performances' (*BBC Music Magazine*) 'These are thoughtful and articulate performances ... they will substantially increase your appreciation of Shostakovich's craftsmanship' (*International Record Review*)



DMITRI SHOSTAKOVICH (1906-1975)

Cello Sonata

Sonata in D minor for cello and piano, Op 40; Eight pieces for cello and piano

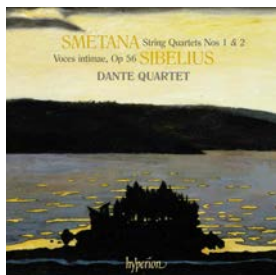
ALFRED SCHNITTKE Sonata No 1 for cello and piano

Madrigal In Memoriam Oleg Kagan; Klingende Buchstaben

ALBAN GERHARDT cello, STEVEN OSBORNE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67534

'Beautifully recorded and played, this is a disc that enchants simply through the sound it makes. Both Gerhardt and Osborne are noted especially for their poetic insights and whenever the music turns introspective here they cast a magic spell so as to have one hanging on to their every note' (*Classic FM Magazine*)



JEAN SIBELIUS (1865-1957)

Voces intimae

String Quartet in D minor 'Voces intimae', Op 56

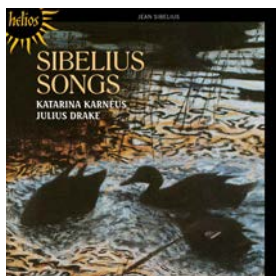
SMETANA String Quartet No 1 in E minor 'From my life'

String Quartet No 2 in D minor

DANTE QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67845

'The Dante Quartet can scarcely be faulted ... each performance is eloquent, intense and emotionally gripping ... the D minor Quartet has an entirely appropriate earthiness and the urgency of all the fast movements is compelling' (*Gramophone*) 'A splendid issue' (*BBC Music Magazine*) 'These performances are superb – the Dante Quartet players really have the ability to bring music alive and sustain the listener through these examples of the quartet repertoire that may still be finding homes. Blessed with first-class sound and excellent annotation, this generous release is a winner' (*International Record Review*) 'The Dante Quartet has developed into a force to be reckoned with ... each player contributes bag-loads of personality, drawing out the chill winds of Sibelius' (*Classic FM Magazine*)



JEAN SIBELIUS (1865-1957)

Songs of Sibelius

Six songs, Op 36; Five songs, Op 37; Six songs, Op 50; Illale, Op 17/6; Under strandens granar, Op 13/1; Våren flyktar hastigt, Op 13/4; Norden, Op 90/1; Vem styrde hit din väg?, Op 90/6; Den judiska flickans sång; Jag är ett träd, Op 57/5; Näcken, Op 57/8

KATARINA KARNÉUS mezzo-soprano, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5471

'A superb recital ... I wouldn't hesitate to make this new issue a prime choice if looking for a single disc to represent Sibelius's output of roughly 100 songs' (*Gramophone*) 'Inspired performances ... it is a magic partnership, giving fresh insights in every song' (*The Guardian*) 'Highly recommended to lovers of Sibelius's music who, like me, were unaware of this treasure' (*The Sunday Times*)

PICK OF THE MONTH, BBC MUSIC MAGAZINE
BEST OF THE YEAR, THE DAILY TELEGRAPH
BEST OF THE YEAR, THE SUNDAY TIMES



ROBERT SIMPSON (1921-1997)

Symphonies 1 & 8

Symphony No 1 (1951)

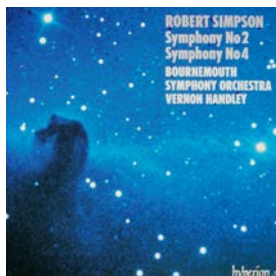
Symphony No 8 (1981)

ROYAL PHILHARMONIC ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66890

'An indispensable issue for anyone who cares about the post-war symphony in Britain. The sound is in the demonstration bracket ... this Hyperion series deserves to stand as a monument while other more superficially glamorous ventures rise and fall around it' (*Gramophone*) 'Great music indeed, and performed with enormous understanding and control by Handley and the Royal Philharmonic' (*BBC Music Magazine*) 'Exemplary performances, the sound is superb and the RPO rises magnificently to the challenge of Simpson's vivid symphonic imagination' (*The Sunday Times*) 'Hyperion's resplendent recording is a joy; the huge climaxes in both works are projected with molten intensity. Valiant performances; staggering music. Buy' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



ROBERT SIMPSON (1921-1997)

Symphonies 2 & 4

Symphony No 2 (1955/56)

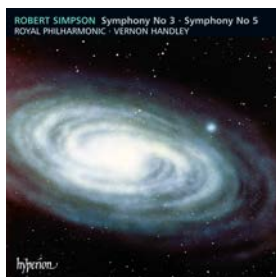
Symphony No 4 (1970/72)

BOURNEMOUTH SYMPHONY ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66805

'A stunning coupling ... I can't think of a better introduction to Simpson' (*The Independent*) 'I rejoice to hear them so finely played and beautifully recorded ... full of wonderful orchestral effects which this purist, beautifully laid back and believable recording seems merely to mirror without any signs of compression or clouding' (*Gramophone*) 'Exemplary performances in superb sound' (*BBC Music Magazine Top 1000 CDs Guide*)

GRAMOPHONE CRITICS' CHOICE



ROBERT SIMPSON (1921-1997)

Symphonies 3 & 5

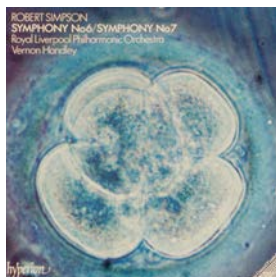
Symphony No 3 (1962)

Symphony No 5 (1972)

ROYAL PHILHARMONIC ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66728

'One of the great symphonies of the post-war era, magnificently realised by all concerned. This issue is surely destined to be a jewel in Hyperion's already starry Simpson crown' (*Gramophone*) 'Nothing but the highest recommendation will do' (*Classic CD*) 'Breathtaking ... blazing and epic' (*Fanfare, USA*) 'A marvellous addition to Hyperion's invaluable Simpson series and a 'must buy' if ever I heard one' (*Hi-Fi News*) 'No one who cares about 20th-century music in general should pass these performances by, for it is music of a vital and forceful eloquence. Exemplary recording' (*Penguin Guide to Compact Discs*)



ROBERT SIMPSON (1921-1997)

Symphonies 6 & 7

Symphony No 6 (1977)

Symphony No 7 (1977)

ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66820

'The Sixth is a work of immense power, and if the Seventh is a more cryptic statement this recording certainly brings it into clearer focus than before' (*Gramophone*) 'Surely about the most imposing symphonic cycle in progress by any living composer ... the involvement and sweep of the performances are thrilling' (*The Independent*)

GRAMOPHONE CRITICS' CHOICE



ROBERT SIMPSON (1921-1997)

Symphony 9

Symphony No 9 (1987)

This recording includes a talk by the composer on his Ninth Symphony

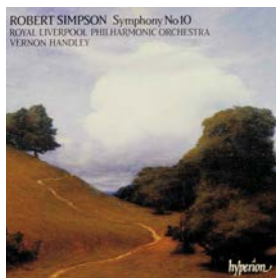
BOURNEMOUTH SYMPHONY ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66299

'So utterly absorbing is this symphony that I have hardly given a thought to the performance or the recording ... which is surely the best possible tribute to all concerned ... as hypnotic as the star-filled night sky' (*Gramophone*) 'A most powerful experience: concentrated, awesome, and as mysterious as some astronomical phenomenon. Played superbly, and no less superbly recorded' (*The Penguin Guide to Compact Discs*) 'Awesome' (*The Independent*)

GRAMOPHONE AWARD WINNER

PENGUIN GUIDE ROSETTE



ROBERT SIMPSON (1921-1997)

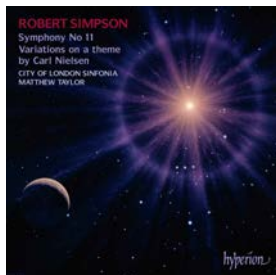
Symphony 10

Symphony No 10 (1988)

ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA / VERNON HANDLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66510

'The RLPO and Handley's achievement is ... admirable. This is an exceptionally demanding score ... [played] with much discipline and stamina. Hyperion's clean, well-balanced recording does nothing to obstruct the view' (*Gramophone*) 'Of inestimable value. A major release' (*CDReview*)



ROBERT SIMPSON (1921-1997)

Symphony 11 & Nielsen Variations

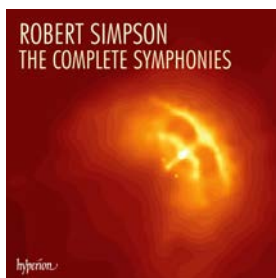
Symphony No 11 (1990)

Variations on a theme by Nielsen (1983)

CITY OF LONDON SINFONIA / MATTHEW TAYLOR

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66510

'Matthew Taylor secures magnificent playing from the City of London Sinfonia, especially in the symphony where his pacing is ideal, due to his knowledge of the work – it was written for him and the orchestra. The 'Nielsen' Variations purr along splendidly. An utterly marvellous disc, which I cannot recommend highly enough' (*Gramophone*) 'One of the most important symphonic cycles of recent years' (*The Guardian*) 'The recordings are entirely worthy of the playing, and of the music. It's hard to imagine a more fitting memorial tribute to Hyperion's Ted Perry, whose faith and tenacity of purpose made this whole project possible. Strongly recommended' (*BBC Music Magazine*)



ROBERT SIMPSON (1921-1997)

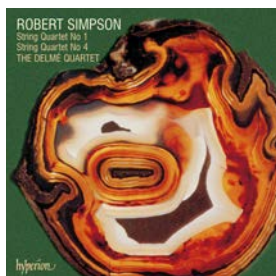
The Complete Symphonies

Symphony No 1 (1951); Symphony No 2 (1955/56); Symphony No 3 (1962)
Symphony No 4 (1970/72); Symphony No 5 (1972); Symphony No 6 (1977)
Symphony No 7 (1977); Symphony No 8 (1981); Symphony No 9 (1987)
Symphony No 10 (1988); Symphony No 11 (1990); Variations on a theme by Nielsen (1983); talk by the composer on Symphony No 9

ROYAL PHILHARMONIC ORCHESTRA / VERNON HANDLEY
BOURNEMOUTH SYMPHONY ORCHESTRA / VERNON HANDLEY
ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA / VERNON HANDLEY
CITY OF LONDON SINFONIA / MATTHEW TAYLOR

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44191/7

'One of the outstanding recording projects of our time ... this Hyperion series deserves to stand as a monument while other more superficially glamorous ventures rise and fall around it' (*Gramophone*)



ROBERT SIMPSON (1921-1997)

String Quartets 1 & 4

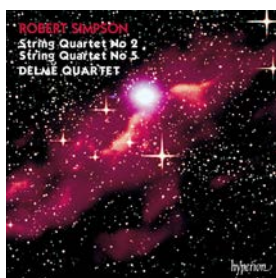
String Quartet No 1 (1951)

String Quartet No 4 (1973)

DELMÉ QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66419

'When it comes to recordings of British string quartets there've been few more impressive achievements than Hyperion's Robert Simpson cycle' (*BBC Record Review*) 'All of Robert Simpson's quartets are worth hearing. Don't ask for a recommendation of where to start! But do start, somewhere' (*Fanfare*, USA)



ROBERT SIMPSON (1921-1997)

String Quartets 2 & 5

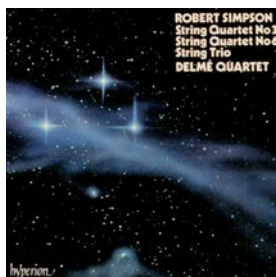
String Quartet No 2 (1953)

String Quartet No 5 (1974)

DELMÉ QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66386

'Fans of the composer, and all those who care about the continuance of the string quartet tradition, needn't hold back. These issues are self-recommending' (*CDReview*) 'Superbly done by the Delmé Quartet' (*The Guardian*)



ROBERT SIMPSON (1921-1997)

String Quartets 3 & 6 and String Trio

String Quartet No 3 (1954)

String Trio (1987)

String Quartet No 6 (1975)

DELMÉ QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66376

'The Delmé Quartet play with exemplary clarity and a consistent appreciation of the direction of musical thought' (*Gramophone*) 'This is music which makes a warm and instant appeal to any quartet-lover' (*The Guardian*)

GRAMOPHONE CRITICS' CHOICE



ROBERT SIMPSON (1921-1997)

String Quartets 7 & 8

String Quartet No 7 (1977)

String Quartet No 8 (1979)

DELMÉ QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66117

'Some of the finest music by a composer whose neglect has been almost criminal ... the two quartets here must surely number among his most profound works. The Delmé play like men committed to the validity of every note ... with such a profound sense of inwardness and inevitability that one can only marvel ... a very impressive, worthwhile issue' (*Hi-Fi News*) 'A valuable and rewarding issue' (BBC Record Review) 'Magnificent playing and fine recording' (*The Sunday Times*)



ROBERT SIMPSON (1921-1997)

String Quartet 9

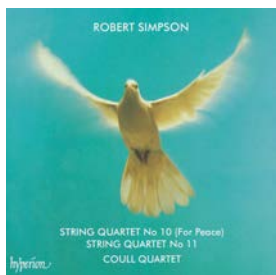
String Quartet No 9 (1982)

(32 Variations and Fugue on a theme of Haydn)

DELMÉ QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66127

'I cannot recommend this issue too highly' (*Gramophone*) 'One of the most extraordinary quartets ever written. No less superb is the playing of the Delmé Quartet whose remarkable dedication and musical skill is faultless' (*The Morning Star*) 'A marvellous work of our time' (*The Daily Telegraph*) 'A ceaseless torrent, or stream, of pure invention; and if you ask me how that can be – a torrent which 32 times reverses direction and then flows backwards – I can only reply that this is one of the many mysteries of our mysterious musical world, and that it is so ... this splendid issue establishes a first-rate modern contribution to the string quartet repertoire' (*The Sunday Times*) 'The Delmé Quartet ... have the utmost cause for self-congratulation on this virtually faultless commitment of their titanic progeny to disc' (*Tempo*) 'An amazing achievement' (*Fanfare*, USA)



ROBERT SIMPSON (1921-1997)

String Quartets 10 & 11

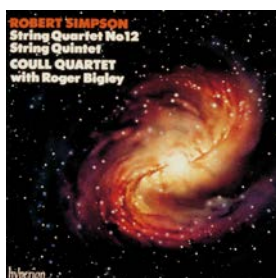
String Quartet No 10 'For Peace' (1983)

String Quartet No 11 (1984)

COULL QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66225

'Superbly focused readings, recorded with the utmost presence' (*The Independent*) 'Few composers today write for string quartet so naturally as Robert Simpson ... directly breathing the air of late Beethoven' (*The Guardian*) 'It is this writer's unshakeable conviction that Simpson is probably today's greatest living exponent of absolute music anywhere in the world ... if you haven't yet come to terms with Simpson, there's an enormous gap in your apprehension of 20th-century music' (*Fanfare*, USA) 'Music of conviction and integrity' (*Musical America*) 'Played grippingly by the Coull Quartet' (*The New York Times*)



ROBERT SIMPSON (1921-1997)

String Quartet 12 & String Quintet

String Quartet No 12 (1987)

String Quintet (1987)

COULL QUARTET

with ROGER BIGLEY viola

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66503

'Few first recordings of music by a living composer can have sounded as authoritative as these' (*Gramophone*) 'To anyone who has been following this exciting series of Simpson recordings the disc is self-recommending; for latecomers, it might be an excellent place to start' (*CDReview*)

GRAMOPHONE CRITICS' CHOICE



ROBERT SIMPSON (1921-1997)

String Quartet 13 & String Quintet 2

Quintet for clarinet and strings (1968)

String Quartet No 13 (1989)

String Quintet No 2 (1994)

DELMÉ QUARTET

with DAME THEA KING clarinet, CHRISTOPHER VAN KAMPEN cello

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66905

'Yet another invigorating and thought-provoking disc in Hyperion's invaluable Simpson cycle. Richly rewarding' (*Gramophone*) 'Stern but vigorous, with all the classic virtues of chamber music' (*Classic CD*)



ROBERT SIMPSON (1921-1997)

String Quartets 14 & 15 and Two-clarinet Quintet

String Quartet No 14 (1990)

String Quartet No 15 (1991)

Quintet for clarinet, bass clarinet and string trio (1983)

VANBRUGH QUARTET

with JOY FARRALL clarinet, FIONA CROSS bass clarinet

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66626

'Yet another deeply impressive Quartet from Robert Simpson. Uniquely invigorating music ... superbly recorded' (*Gramophone*) 'There is true greatness here' (*Hi-Fi News*)



ROBERT SIMPSON (1921-1997)

The Art of Fuge

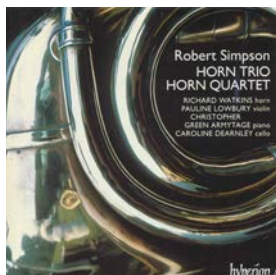
BACH Die Kunst der Fuge, BWV1080

arranged for string quartet by Robert Simpson (1921-1997)

DELMÉ QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67138

'An impressive recording ... music of extraordinary beauty and poise. Strongly recommended' (*Fantare*, USA) 'Terrific performances ... magnificent' (*Amazon.co.uk*)



ROBERT SIMPSON (1921-1997)

Horn Quartet & Horn Trio

Quartet for horn, violin, cello and piano (1975)

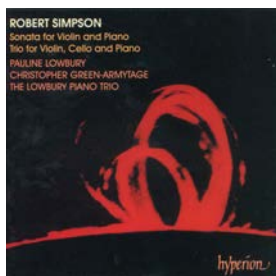
Horn Trio (1984)

RICHARD WATKINS horn, PAULINE LOWBURY violin

CHRISTOPHER GREEN-ARMYTAGE piano, CAROLINE DEARNLEY cello

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66695

'Another mandatory instalment in Hyperion's magnificent series of Simpson recordings' (*CDReview*) 'The performances are exceptionally fine. Top flight recordings too ... I shouldn't like to put [Hyperion's] Simpson CDs into a strict order of recommendation but, if pushed, I would have to place this one near the top' (*Gramophone*) 'Une interprétation délicate, sensible et chaleureuse' (*Répertoire*, France) 'These are most impressive pieces, and the performances are completely dedicated and highly imaginative. Excellent recording too' (*Penguin Guide to Compact Discs*)



ROBERT SIMPSON (1921-1997)

Violin Sonata & Piano Trio

Sonata for violin and piano (1984)

Trio for violin, cello and piano (1988/9)

PAULINE LOWBURY violin

CHRISTOPHER GREEN-ARMYTAGE piano

THE LOWBURY PIANO TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66737

'Simpson's Trio joins a very select band of 20th-century works in this medium that deserves a permanent place in the repertoire' (*Classic CD*) 'If you are responsive to Simpson's exhilarating command of musical movement and space you will find this disc as rewarding as any in Hyperion's wonderful recorded cycle' (*Gramophone*) 'I can hardly imagine better performances' (Robert Simpson)



ROBERT SIMPSON (1921-1997)

The Complete Solo Piano Music

Piano Sonata (1946)

Variations and Finale on a theme of Haydn (1948)

Michael Tippett, His Mystery (1984)

Variations and Finale on a theme by Beethoven (1990)

RAYMOND CLARKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66827

'Characteristically rugged and uncompromising, but with touches of fantasy, visionary inwardness and wit. This is music that nourishes the soul' (*Gramophone*) 'Gripping works ... Raymond Clarke is the ideal advocate' (*BBC Music Magazine*) 'Here is music of enormous power and inimitable character, performed with immense authority and understanding. Admirable sound. A very strong recommendation' (*Hi-Fi News*)

GRAMOPHONE CRITICS' CHOICE



ROBERT SIMPSON (1921-1997)

Complete Choral and Organ Music

Canzona for brass (1958)

In media morte vita sumus for chorus, brass and timpani (1975)

Tempi for chorus (1988)

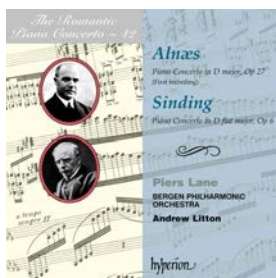
Eppur si muove for organ (1985)

CORYDON SINGERS

CORYDON BRASS ENSEMBLE / MATTHEW BEST, IAIN QUINN organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67016

'Music of a deep and searching mind. An important release. Dedicated performances and state-of-the-art sound' (*Classic CD*) 'Iain Quinn joins the long line of dedicated performers who have made Hyperion's Simpson series such a consistent triumph' (*Gramophone*) 'All the performers do the music proud. Simpson aficionados will need no persuasion to buy this marvellous disc, but enthusiasts for the organ and choral music of our century have every reason to make its acquaintance too' (*Hi-Fi News*)



CHRISTIAN SINDING (1856-1941)

Piano Concerto

Piano Concerto in D flat major, Op 6

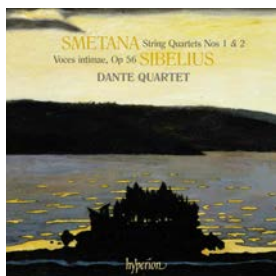
EYVIND ALNÆS (1872-1932) Piano Concerto in D major, Op 27

PIERS LANE piano

BERGEN PHILHARMONIC ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67555

'The performances, with Piers Lane as soloist and the Bergen Philharmonic conducted by Andrew Litton, are jaw-droppingly good' (*The Guardian*) 'For the 42nd issue in its 'Romantic Piano Concerto' series, Hyperion turns for inspiration to Norway, and, in a first recording of Eyvind Alnæs's Concerto, they light up the sky like an aurora borealis ... such music is heaven-sent, particularly when played by Piers Lane with such enviable poise, fluency and aplomb. Few pianists could have entered into the romantic spirit more infectiously ... Andrew Litton and the Bergen Philharmonic are a perfect foil for their scintillating and indefatigable soloist, and Hyperion's sound balance is impeccable' (*Gramophone*)



BEDŘICH SMETANA (1824-1884)

String Quartets

String Quartet No 1 in E minor 'From my life'

String Quartet No 2 in D minor

SIBELIUS String Quartet in D minor 'Voces intimae', Op 56

DANTE QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67845

'The Dante Quartet has developed into a force to be reckoned with ... each player contributes bag-loads of personality, drawing out the chill winds of Sibelius and the earthy rhythms of Smetana's Czech polkas' (*Classic FM Magazine*) 'The Dante Quartet can scarcely be faulted ... each performance is eloquent, intense and emotionally gripping ... the D minor Quartet has an entirely appropriate earthiness and the urgency of all the fast movements is compelling' (*Gramophone*) 'By the time of the Second Quartet, Smetana's final madness was almost upon him; the Dante's characterise its rapid mood changes with a cold intensity. This is a splendid issue' (*BBC Music Magazine*) 'Blessed with first-class sound and excellent annotation, this generous release is a winner' (*International Record Review*)



BEDŘICH SMETANA (1824-1884)

String Quartet No 1

String Quartet No 1 in E minor 'From my life'

JANÁČEK String Quartet No 1 'The Kreutzer Sonata', JW VII/8

String Quartet No 2 'Intimate letters', JW VII/13

TAKÁCS QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67997

'It's hard not to be impressed, emotionally as well as intellectually, especially when it's all so clearly and intimately recorded' (*BBC Music Magazine*) '[The Takács Quartet] expertly negotiate the music's paradoxical demands. On the one hand, there's the illusion of wild, rasping abandon, a willingness to embrace the rough-grained sound world without inhibition. On the other, not a note seems to be out of place. The musicians handle the harsh gear-shifts with flawless rhythmic control' (*Gramophone*) 'This disc stands up to all the competition ... it is the quality and character from each individual player, even when they are blended into a single entity, that once again sets the Takács apart' (*The Guardian*)

GRAMOPHONE CRITICS' CHOICE



BEDŘICH SMETANA (1824-1884)

Piano Trio

Piano Trio in G minor, Op 15

EBEN Piano Trio

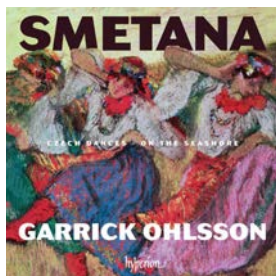
MARTINŮ Piano Trio No 1 'Cinq pièces brèves'

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67730

'An imaginatively planned programme. ... [Eben] the work of a man with a keen ear and a probing spirit ... This is the sort of score that the Florestans seem to relish, music full of subtle shades, many of them tucked carefully within subsidiary voices ... this is an excellent programme, beautifully recorded' (*Gramophone*) 'The Florestan Trio give exemplary accounts of the two classic Czech trios ... this is a stimulating programme with recorded sound in the high traditions of the house' (*International Record Review*) 'The Florestan are particularly successful in the two 20th-century trios ... if anything, the Eben is more impressive with the players completely in command of his distinctive and often introspective idiom' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



BEDŘICH SMETANA (1824-1884)

Czech Dances & On the seashore

Czech Dances I, JB 1:107

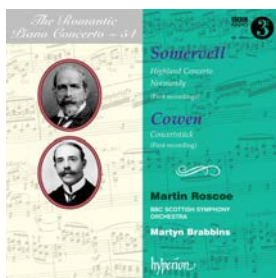
Czech Dances II, JB 1:114

On the seashore – A reminiscence, JB 1:80

GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68062

'What courage must have been required to tackle these most nationalistic of all Smetana's works, and what an accomplishment to present them not only lovingly but fairly bursting with character' (*Gramophone*) 'Ohlsson's performances are consistently attractive ... this beautifully recorded issue will certainly not disappoint' (*BBC Music Magazine*) 'No praise can be too high for Garrick Ohlsson's immaculate artistry, breadth of tone and subtly dappled colour palette, and Hyperion's sumptuously realistic sonics do it full justice' (*Classical Ear*)



SIR ARTHUR SOMERVELL (1863-1937)

Piano Concerto

Piano Concerto in A minor 'Highland'; Normandy 'Symphonic Variations'

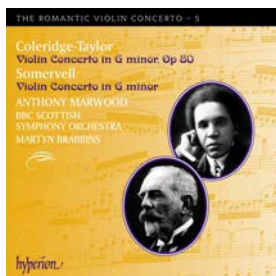
SIR FREDERIC HYMEN COWEN (1852-1935) Concertstück

MARTIN ROSCOE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67837

'Martin Roscoe gives splendidly virtuosic and intensely musical accounts of these scores, and he is more than ably partnered by the BBC Scottish Symphony under Martyn Brabbins ... here is yet another success in a remarkable series, an excellent CD which is warmly recommended' (*International Record Review*) 'Everything about this CD is exceptional ... I am convinced that they are definitive realisations of works that have been forgotten for far too long' (*MusicWeb International*) 'Beyond his customary grace and lucid phrasing, Martin Roscoe dispatches the often taxing writing with stylish élan, while the indefatigable Martyn Brabbins once again leads the wonderful (and underrated) BBC Scottish players in three world premiere recordings that sound as if they've been part of the repertoire for years' (*Gramophone*)



SIR ARTHUR SOMERVELL (1863-1937)

Violin Concerto

Violin Concerto in G minor

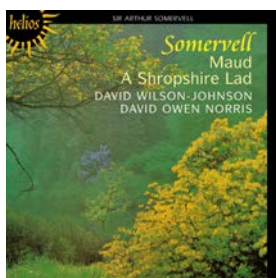
SAMUEL COLERIDGE-TAYLOR (1875-1912) Violin Concerto in G minor, Op 80

ANTHONY MARWOOD violin

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67420

'If Anthony Marwood, Martyn Brabbins and the Scottish players learnt the works especially for this recording, then they've utterly fooled me. Totally at one with the idiom, Marwood's unflashy, sweet-toned playing lends just the right note of enchantment and authenticity to these forgotten scores. In short, this is Hyperion at its best' (*Gramophone*) 'Anthony Marwood is absolutely reliable in rhythm as well as pitching, though he still loosens up at appropriate moments; and Marwood's faster tempo for the slow movement, and more relaxed speeds for the finale, bring out more of their charm ... Marwood is again the complete virtuoso in another assured and enjoyable performance' (*BBC Music Magazine*)



SIR ARTHUR SOMERVELL (1863-1937)

Maud & A Shropshire Lad

MAUD: I hate the dreadful hollow; A voice by the cedar tree; She came to the high hall garden; Maud has a garden; Go not, happy day; I have led her home; Come into the garden, Maud; The fault was mine; Dead, long dead; O that 'twere possible; My life has crept so long; A SHROPSHIRE LAD: Loveliest of trees; When I was one-and-twenty; There pass the careless people; In summertime on Bredon; The street sounds to the soldiers' tread; On the idle hill of summer; White in the moon the long road lies; Think no more, lad, laugh, be jolly; Into my heart an air that kills; The lads in their hundreds

DAVID WILSON-JOHNSON baritone, DAVID OWEN NORRIS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55089

'Very highly recommended' (*Classic CD*) 'A very fine recital indeed' (*CDReview*)



LOUIS SPOHR (1784-1859)

Symphonies 1 & 2

Symphony No 1 in E flat major, Op 20

Symphony No 2 in D minor, Op 49

Grand Concert Overture in F major, WoO1

ORCHESTRA DELLA SVIZZERA ITALIANA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67616

'Howard Shelley and his skilled orchestra are attentive to the music's lyrical charm and colourful wind scoring' (*Daily Telegraph*) 'The playing is generous in energy and rhythmic impetus, not to mention elegant, and the lines are beautifully wrought. The performances make as good a case for Spohr's music as do the annotations' (*Fanfare*, USA)



LOUIS SPOHR (1784-1859)

Symphonies 3 & 6

Symphony No 3 in C minor, Op 78

Symphony No 6 in G major 'Historical Symphony', Op 116

Overture 'Der Fall Babylons', WoO63

ORCHESTRA DELLA SVIZZERA ITALIANA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67788

'Howard Shelley has a strong feeling for the varieties and subtleties of Spohr's symphonic style ... the stormy Allegro bursts with energy and Shelley makes the most of a fine Larghetto and of a Scherzo with echoes of Mendelssohn as well as of Beethoven. Spohr's finale is given its full strength with thematic material that receives imaginative handling' (*Gramophone*) 'The C minor Symphony No 3 ... has an attractive slow movement, and a scherzo and trio that are woven together with considerable ingenuity. The slow introduction to the Overture from the oratorio *The Fall of Babylon* is impressive too' (*BBC Music Magazine*) 'Howard Shelley and his admirable Italian players have reached a curious landmark in their continuing exploration of Louis Spohr's symphonies for Hyperion' (*The Observer*)



LOUIS SPOHR (1784-1859)

Symphonies 4 & 5

Symphony No 4 in F major 'Die Weihe der Töne', Op 86

Symphony No 5 in C minor, Op 102

Overture 'Das befreite Deutschland', WoO64

ORCHESTRA DELLA SVIZZERA ITALIANA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67622

'The Fifth Symphony ... carries a weightier burden of grief in the wake of some personal losses ... especially in the Larghetto, a dark movement beautifully scored with low strings and sombre brass ... Howard Shelley and his orchestra give it a fresh and vivid performance' (*International Record Review*) 'Here is a follow-up to the recording of Louis Spohr's first two symphonies that I praised last October ... Shelley gets both delicacy and passion from the excellent orchestra' (*Classic FM Magazine*) '[Shelley] exhibits a keen understanding of Spohr's music and also has the ability to effectively communicate this to his orchestra ... playing is clean, clear and crisp - with tempos that allow the music to unfold comfortably' (*Fanfare*, USA)



LOUIS SPOHR (1784-1859)

Symphonies 7 & 9

Symphony No 7 in C major 'The earthly and divine in human life', Op 121

Symphony No 9 in B minor 'The Seasons', Op 143

Introduzione in D major, WoO5; Festmarsch in D major, WoO3

ORCHESTRA DELLA SVIZZERA ITALIANA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67939

'The performances are first rate, and the solo horn playing is glorious' (*The Guardian*) 'Performed with commitment and style by instrumentalists well versed in Spohr's musical particulars under Howard Shelley's glint-in-the-eye direction ... there is a charm and genuineness that is readily apparent and which is welcome. The recording is first class' (*International Record Review*)



LOUIS SPOHR (1784-1859)

Symphonies 8 & 10

Symphony No 8 in G major, Op 137

Symphony No 10 in E flat major, WoO8

Overture 'Der Zweikampf mit der Geliebten', WoO50

ORCHESTRA DELLA SVIZZERA ITALIANA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67802

'These performances - crisp, clear and affectionate - are well recorded and make for pleasing listening, not least Spohr's symphonic swan-song. With just Symphonies Nos 7 and 9 remaining to complete Hyperion's cycle, those converted will need no persuading. Any new to Spohr's symphonies would do well to start here' (*International Record Review*)



LOUIS SPOHR (1784-1859)

Clarinet Concertos 1 & 2

Clarinet Concerto No 1 in C minor, Op 26
Clarinet Concerto No 2 in E flat major, Op 57
Potpourri in F major, Op 80
Variations in B flat major, WoO15

MICHAEL COLLINS clarinet
SWEDISH CHAMBER ORCHESTRA / ROBIN O'NEILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67509

'An outstanding disc, excellently recorded' (*Gramophone*) 'Michael Collins ... has all the requisite showmanship and panache for Spohr's gymnastic extravaganzas, colours his tone imaginatively and phrases the lyrical melodies with real finesse' (*The Daily Telegraph*) 'This is excellent material for the aspiring clarinettist or the adventurous collector, and this release also serves as an ideal introduction to this long and unjustly neglected composer' (*Fanfare*, USA) 'The orchestra is excellent, with Mr O'Neill providing sympathetic support. Hyperion's sound is some of the best I've heard' (*American Record Guide*)



LOUIS SPOHR (1784-1859)

Clarinet Concertos 3 & 4

Clarinet Concerto No 3 in F minor, WoO19
Clarinet Concerto No 4 in E minor, WoO20

MICHAEL COLLINS clarinet
SWEDISH CHAMBER ORCHESTRA / ROBIN O'NEILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67561

'This outstanding disc is the counterpart of Michael Collins's coupling of Spohr's first two Clarinet Concertos with the same forces. It is thanks to Collins's artistry that relatively prosaic ideas are transformed, with magical echo effects, subtle pointing of rhythm to make the music sparkle in shaping of phrases that is magnetic ... an exceptionally attractive disc' (*Gramophone*) 'Michael Collins ... repeats the success of his disc of Nos 1 and 2 with elegantly phrased melodies, immaculate passagework and wondrously even trills. The Swedish Chamber Orchestra and Robin O'Neill again provide alert support, and the recording is outstanding, with a pleasant sense of intimacy embracing wind, strings and soloist' (*BBC Music Magazine*)



LOUIS SPOHR (1784-1859)

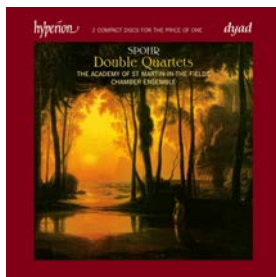
Octet & Nonet

Octet in E major, Op 32
Nonet in F major, Op 31

THE GAUDIER ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66699

'An excellent pairing of two enduringly attractive works' (*Gramophone*) 'It's doubtful that either has ever received a performance superior to this ... superb' (*Classic CD*) 'A highly recommendable disc on all counts' (*CDReview*)



LOUIS SPOHR (1784-1859)

The Four Double Quartets

Double Quartet No 1 in D minor, Op 65 (1823)
Double Quartet No 2 in E flat major, Op 77 (1827)
Double Quartet No 3 in E minor, Op 87 (1832/3)
Double Quartet No 4 in G minor, Op 136 (1847)

ACADEMY OF ST MARTIN-IN-THE-FIELDS CHAMBER ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD022014

'Ingeniously devised bravura works ... receive polished adroit playing. You'll find no finer performances than these' (*BBC Music Magazine*) 'Beautifully engineered' (*The Sunday Times*) 'Smooth, fleet and secure ... beautifully balanced' (*Fanfare*, USA)



LOUIS SPOHR (1784-1859)

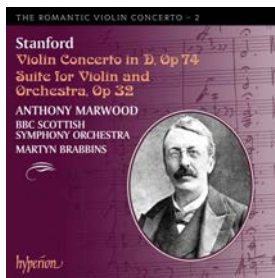
Piano Sonata

Piano Sonata in A flat major, Op 125; Rondoleto in G major, Op 149
GEORGE ONSLOW (1784-1853) Piano Sonata in C minor, Op 2
Six Pièces; Toccata in C major, Op 6

HOWARD SHELLEY piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67947

'Shelley plays this music with consummate artistry, making light of its technical difficulties and investing it with all the Romantic charm and ardour it needs. It's captured in excellent quality sound' (*BBC Music Magazine*) 'Spohr's piano sonata is rarely heard and there is much to commend in it ... a work that is lyrically and melodically dominated throughout, and with some ravishing modulations among its highlights ... once again, Shelley has done us a service in resurrecting long-forgotten works and performing them with such consummate skill and good taste. The notes and Hyperion's recording quality are of an exemplary standard' (*International Record Review*) 'Hyperion's recording is faultless. What's not to like?' (*Fanfare*, USA)



SIR CHARLES VILLIERS STANFORD (1852-1924)

Violin Concerto in D major

Suite for Violin and Orchestra, Op 32; Violin Concerto in D major, Op 74

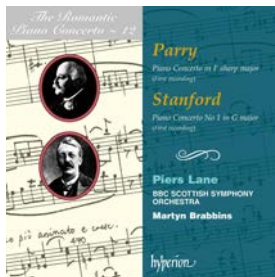
ANTHONY MARWOOD violin

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A67208

'Here's a real find: a major Romantic violin concerto by a British composer. Anthony Marwood is an inspired choice of soloist, with a silvery tone and immaculate intonation. Prepare to be enchanted, by both piece and performance' (*BBC Music Magazine*) 'This is in every respect a release to delight anyone interested in music that is at once off the beaten path, in the tradition, and irresistibly personal ... both works are irresistible, winsome and charming. It won me over instantly; my guess is that you'll surrender just as quickly' (*Fanfare, USA*) 'Anthony Marwood's performance is brim-full of intelligence and poetry ... [a] splendid concerto' (*The Daily Telegraph*)

RECORDING OF THE MONTH, GRAMOPHONE



SIR CHARLES VILLIERS STANFORD (1852-1924)

Piano Concerto No 1

Piano Concerto No 1 in G major, Op 59

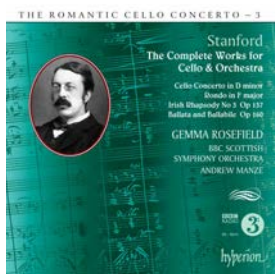
PARRY Piano Concerto in E sharp major

PIERS LANE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A6820

'The Stanford emerges as an absolute delight' (*Piano International*) 'Likeable works which are given performances of such conviction that one is thoroughly carried along' (*The Scotsman*) 'One is left dumbfounded that the [Parry] concerto could have lain neglected for so long' (*Classical CD*) 'Splendid, eloquent performances in clear, warm sound plus Jeremy Dibble's scholarly notes full of insights about the period of these compositions makes this an issue not to be missed' (*Classical CD*) 'I cannot conceive of a better performance of these two long-neglected concertos ... [I] urge you to take a first step in the rehabilitation of two highly attractive piano concertos by acquiring this wonderful disc' (*Fanfare, USA*)



SIR CHARLES VILLIERS STANFORD (1852-1924)

The Complete Works for Cello & Orchestra

Cello Concerto in D minor; Rondo in F major for cello and orchestra

Ballata and Ballabile, Op 160; Irish Rhapsody No 3, Op 137

GEMMA ROSEFIELD cello

BBC SCOTTISH SYMPHONY ORCHESTRA / ANDREW MANZE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7859

'Rosefield plays with disarming character and freshness; her technique, too, is enviably sure and tone beguilingly rounded ... admirable sound and truthful balance; another Hyperion winner!' (*Gramophone*) 'Stanford at his most elegant and melodious ... the performance is refined and strongly characterised by Rosefield and the orchestral accompaniment under Andrew Manze is well caught in the lucid and warm recording. Anyone with an interest in Stanford should hear this most attractive disc, presenting an aspect of his output that is all but unknown and given committed advocacy here' (*International Record Review*) 'Stanford's sturdy, Brahmsian Cello Concerto and the folksong-rich Third Irish Rhapsody are the highlights here, superbly played by Gemma Rosefield' (*BBC Music Magazine*)



SIR CHARLES VILLIERS STANFORD (1852-1924)

Clarinet Concerto

Clarinet Concerto in A minor, Op 80

FINZI Clarinet Concerto, Op 31

THEA KING clarinet

PHILHARMONIA ORCHESTRA / ALUN FRANCIS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH57101

'A new entry in this year's top 300 ... full of ravishing pastoral scenes played beautifully by Thea King. You surely couldn't get a truer representation of these concertos which both deserve better recognition. Best Buy' (*Classic FM Magazine*) 'An inspired coupling. One of the year's best releases' (*Classical Music*) 'A superb reading. Such easy virtuosity enhances the happy, carefree atmosphere' (*Gramophone*) 'Thea King's shaping and colouring of Finzi's almost improvisatory melodic lines is more deeply persuasive than any other recorded version I know - touching without being sentimental' (*BBC Music Magazine*) 'A definitive performance' (*The Penguin Guide to Compact Discs*)



SIR CHARLES VILLIERS STANFORD (1852-1924)

Piano Quintet & String Quintet No 1

Piano Quintet in D minor, Op 25

String Quintet No 1 in F major, Op 85

RTÉ VANBRUGH QUARTET

with PIERS LANE piano, GARTH KNOX viola

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55434

'A considerable discovery, in sum, which Piers Lane and the Vanbrugh Quartet do absolutely proud ... the booklet essay by Jeremy Dibble is, as ever, a model of scholarly research and enthusiasm. Flawless sound and balance, too, from the experienced Keener/Eadon production crew' (*Gramophone*) 'There's little doubt that Piers Lane and the RTÉ Vanbrugh Quartet, recorded here with superb immediacy, recognise its evident strengths, delivering a performance of white-hot intensity that will surely help to make the work far better known ... altogether an outstanding release' (*BBC Music Magazine*) 'The performances are deeply committed, and the sound quality is exemplary in both tonal fidelity and balance' (*Fanfare, USA*)

GRAMOPHONE EDITOR'S CHOICE



SIR CHARLES VILLIERS STANFORD (1852-1924)

Quartets 1 & 2 and Horn Fantasy

String Quartet No 1 in G major, Op 44

String Quartet No 2 in A minor, Op 45; Fantasy for Horn Quintet in A minor

RTÉ VANBRUGH QUARTET, STEPHEN STIRLING horn

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55459

'These exemplary first recordings make the best possible case for all this rare material; sound and balance are first-class, too. A strongly recommendable issue, in sum, extensively annotated by Jeremy Dibble. Can we expect further instalments?' (*Gramophone*) 'Jeremy Dibble's notes are excellent, as is the recording. On balance, this is a very worthwhile issue of first-rate British chamber music which does not deserve the neglect which has befallen it' (*International Record Review*) 'These beautifully crafted and attractive string quartets, clearly indebted to Brahms and Mendelssohn, receive highly committed performances' (*BBC Music Magazine*) 'These two quartets are alive with melodic invention and supremely crafted ... Stephen Stirling is a sweet-toned soloist alongside the consistently stylish playing of this fine Irish quartet' (*Classic FM Magazine*) 'This is very highly recommended' (*Fanfare*, USA)



SIR CHARLES VILLIERS STANFORD (1852-1924)

Fantasies for clarinet and string quartet

Two Fantasies for clarinet and string quartet

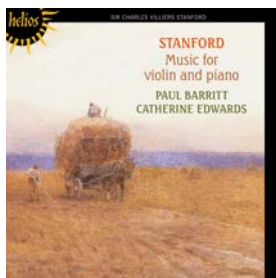
FUCHS Quintet in E flat major for clarinet and string quartet, Op 102

ROMBERG Quintet in E flat major for clarinet, two violas and cello, Op 57

DAME THEA KING clarinet, THE BRITTEN STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55362

'These are diversions – divertimenti – in the best sense of the word. There's plenty of lively, affectionate musicianship in these performances – all warmly and intimately recorded' (*BBC Music Magazine*)



SIR CHARLES VILLIERS STANFORD (1852-1924)

Music for violin and piano

Violin Sonata No 1 in D major, Op 11

Violin Sonata No 2 in A major, Op 70

Caoine 'A Lament', Op 54 No 1

Five Characteristic Pieces, Op 93

PAUL BARRITT violin, CATHERINE EDWARDS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55362

'Music of great charm. Fine advocates of Stanford's musical riches' (*BBC Music Magazine*) 'An exemplary alliance. Not only is their playing consummately refined and joyously articulate, they bring plenty of panache and dedication to this immensely attractive repertoire. The engineering is vividly truthful and Jeremy Dibble's booklet essay is a masterclass in itself. Recommended without reservation' (*Gramophone*)



SIR CHARLES VILLIERS STANFORD (1852-1924)

Preludes

38 Preludes from the two sets of

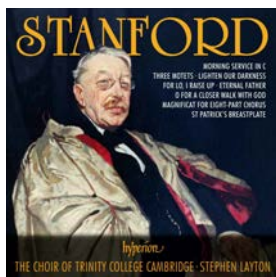
Twenty-four Preludes in all the keys for pianoforte

Set 1—Op 163 (1918) · Set 2—Op 179 (c1921)

SAM HAYWOOD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68183

'Sam Haywood ... does this repertoire absolutely proud; possessing a pleasingly rounded tone, sensitivity to dynamic nuance and flawless technical address, his is a decidedly superior brand of pianism' (*Gramophone*) 'Sam Haywood plays these intensely rewarding miniatures with just the right amount of swagger and flair. This is typical Stanford: much of it full-blooded, resolutely four-square, clear-eyed and wonderfully positive in its outlook' (*The Observer*) 'Light, dexterous, and skilful' (*Audiophile Audition*, USA)



SIR CHARLES VILLIERS STANFORD (1852-1924)

Choral Music

For lo, I raise up, Op 145; Te Deum, Benedictus & Jubilate in C major, Op 115

Justorum animae; Caelos ascendit hodie; Beati quorum via

Ligheten our darkness; O for a closer walk with God, Op 113 No 6b

Magnificat for eight-part chorus in B flat, Op 164; Eternal Father, Op 135 No 2

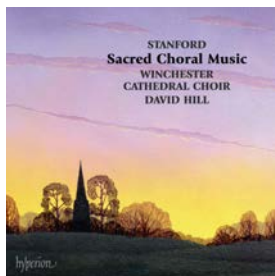
Fantasia and Toccata in D minor, Op 57; St Patrick's Breastplate

TRINITY COLLEGE CHOIR CAMBRIDGE / STEPHEN LAYTON

with OWAIN PARK, ALEXANDER HAMILTON organ, TRINITY BRASS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68174

'Recordings of Stanford's great choral anthems are not short on the ground, but if any choir has justification to return to them it's Trinity College ... by taking the music seriously, treating it with respect but not reverence, [Layton] gives it a freshness calculated to disarm even the staunchest of musical non-believers' (*Gramophone*) 'There is so much to cherish here, whether Stanford is punching the air or praying in quiet wonderment' (*BBC Music Magazine*) 'This CD is a fine tribute to Stanford' (*Choir & Organ*)



SIR CHARLES VILLIERS STANFORD (1852-1924)

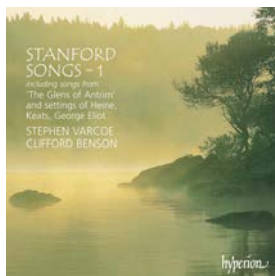
Sacred Choral Music

Jubilate, Te Deum, Magnificat and Nunc dimittis in B flat, Op 10; Te Deum, Benedictus, Jubilate, Magnificat and Nunc dimittis in C, Op 115; Magnificat and Nunc dimittis: in A, Op 12; in F, Op 36; in E flat; in G, Op 81; Magnificat for eight-part chorus, Op 164; The Lord is my shepherd; Justorum animae; Caelos ascendit; Beati quorum; If thou shalt confess, Op 37/2; And I saw another angel, Op 37/1; Pater noster; Bible Songs & Six Hymns, Op 113; Ye choirs of New Jerusalem, Op 123; Gloria in excelsis from Op 128; St Patrick's Breastplate; Glorious and powerful God, Op 135/3; Eternal Father, Op 135/2; For lo, I raise up, Op 145; Lighten our darkness; How beautiful are their feet

WINCHESTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44311/3

'My congratulations on a very fine achievement' (*Classic CD*) 'Hill and the Winchester Choir are superb. The choral tone is luscious, the discipline outstanding, the recording captures the sumptuous acoustics of the cathedral without blurring the musical details, and the performances are vivid and exciting yet carefully nuanced' (*American Record Guide*) 'Superb performances, supremely fine singing' (*Organists' Review*)



SIR CHARLES VILLIERS STANFORD (1852-1924)

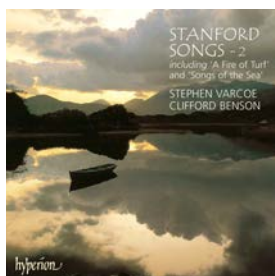
Songs - 1

La Belle Dame sans Merci; Blue Wings; Day is dying; Sweet Springtime; Spring comes hither; Came a pretty maid; The world is great; Bright, o bright Fedalma; The Radiant Dark; Sterne mit den gold'nen Füßchen; Dass du mich liebst; Frühling; Der Schmetterling ist in die Rose verliebt; Ich lieb' eine Blume; My Love des Mondes Abbild zittert; Ich halte ihr die Augen zu; Schlummerlied; My Love's an Arbutus; The Little Red Lark; Trottin' to the fair; The Tomb; Heracitus; Denny's Daughter; The Sailor Man; Lookin' Back; At Sea; I mind the day; The Boy from Ballytearim; A Soft Day; The Bold Unbiddable Child; Irish Skies

STEPHEN VARCOE baritone, CLIFFORD BENSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67123

'Sung with exceptional sensitivity and intelligence ... a pleasure to listen to' (*Gramophone*)



SIR CHARLES VILLIERS STANFORD (1852-1924)

Songs - 2

Tragödie, Op 14 No 5; The Clown's Songs from 'Twelfth Night', Op 65; The Pibroch, Op 157 No 1; Phoebe, Op 125 No 3; Songs of the Sea, Op 91; For ever mine; Windy Nights, Op 30 No 4; A Lullaby, Op 19 No 2; To the Rose, Op 19 No 3; Two Songs of Faith; The Fairy Lough, Op 77 No 2; Tom Lemmin; A Fire of Turf, Op 139

STEPHEN VARCOE baritone, CLIFFORD BENSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67124

'Beautifully performed with excellent notes, this recording will convince even the sceptical of the true worth of these songs ... a most sensitive performance' (*Gramophone*) This collection, along with its predecessor has changed my life. Without any question, it contains some magnificent songs, settings that would grace any company under the sun ... voice and piano are in true partnership. I can only salute with deepest admiration Stephen Varcoe's sterling baritone, so utterly sympathetic to Stanford's every note, so unobtrusively secure, so responsive to word and musical line' (*International Record Review*)



JOHN STANLEY (1712-1786)

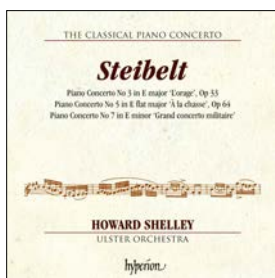
Six Concertos in seven parts

Six Concertos in seven parts, Op 2

THE PARLEY OF INSTRUMENTS / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55361

'An attractive record' (*Gramophone*) 'Great sound and warmly recommended' (*Fanfare*, USA) 'The players are technically superb, but also play with a grace and lightness which are wholly uplifting' (*BBC Music Magazine* Top 1000 CDs Guide)



DANIEL STEIBELT (1765-1823)

Piano Concertos Nos 3, 5 & 7

Piano Concerto No 3 in E major 'L'orage', Op 33

Piano Concerto No 5 in E flat major 'À la chasse', Op 64

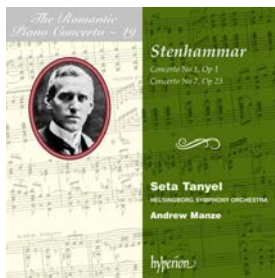
Piano Concerto No 7 in E minor 'Grand concerto militaire'

HOWARD SHELLEY piano

ULSTER ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68104

'Howard Shelley offers lucid performances to flesh out the achievement of a man who is now as neglected as he once was lionized' (*The Irish Times*) 'The disc as a whole is worth hearing for Shelley' (*Gramophone*) 'Aucun génie dans cette musique, mais du savoir-faire, des orchestrations inventives qui la font bien sonner et des parties de piano vives, virtuoses, joyeuses, et jouissives pour l'auditeur. Howard Shelley est une fois de plus l'homme de la situation: sérieux comme un pape, suffisamment virtuose pour ne pas transpirer, il porte cette musique avec la foi du charbonnier' (*Diapason*, France)



WILHELM STENHAMMAR (1871-1927)

Piano Concertos

Piano Concerto No 1 in B flat minor, Op 1 (original version)

Piano Concerto No 2 in D minor, Op 23

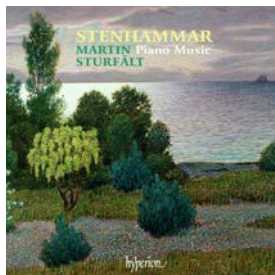
SETA TANYEL piano

HELSINGBORG SYMPHONY ORCHESTRA / ANDREW MANZE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67750

'Hyperion's 49th is a real humdinger ... few will be able to resist the tumultuous finale. Manze was a shrewd choice of conductor, as was Seta Tanyel as soloist, a pianist whose lyrical grace is matched by a no-holds-barred bravura and an innate sparkle that makes her the preferred choice over the excellent Mats Widlund in the First Concerto (Chandos). The recorded sound is of Hyperion's usual high standard' (*Gramophone*)

'Wilhelm Stenhammar's two piano concertos are astonishing works, and their neglect outside the composer's native Sweden is shameful ... the performances, bigger in scope and scale than any we've heard before, are exceptional' (*The Guardian*) 'Tanyel's fiery vigour is fabulous and the orchestra plays ample tribute to its fellow countryman under the impressive baton of Briton Andrew Manze' (*Classic FM Magazine*)



WILHELM STENHAMMAR (1871-1927)

Piano Music

Piano Sonata in G minor

Nights of Late Summer (Sensommarnätter), Op 33

Three Fantasies, Op 11

Piano Sonata in A flat major, Op 12

MARTIN STURFALT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67689

'Sturfalt plays all this music with powerful feeling and understanding, and great spontaneity -- as at a live recital -- and the recording is very real indeed. This is a disc well worth exploring' (*Gramophone*) 'Sturfalt is a most convincing ambassador for Stenhammar's music, the Beethovenian Molto vivace second movement to the A flat Sonata demonstrating a superlative command of the instrument and a capacity to extract all the Scandinavian vehemence from the music. Sturfalt's booklet notes are commendably clear' (*International Record Review*) 'Martin Sturfalt is clearly a brilliant pianist with plenty of power. These performances are very well recorded and immediately make a good impression' (*American Record Guide*, USA)



KARLHEINZ STOCKHAUSEN (1928-2007)

Stimmung

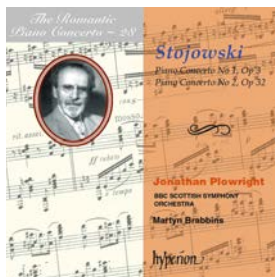
Stimmung (Singcircle version)

SINGCIRCLE / GREGORY ROSE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66115

'A virtuoso performance' (*Classical Music*) 'Outstanding in its sensitivity and evocative power. Not to be missed' (*Hi-Fi News*) 'Something of a revelation' (*The Times*) 'The performance is so good, conveying a genuine contemplative intimacy' (*The Sunday Times*)

DIAPASON D'OR



ZYGMUNT STOJOWSKI (1869-1946)

Piano Concertos 1 & 2

Piano Concerto No 1 in F sharp minor, Op 3

Piano Concerto No 2 in A flat major, Op 32 (Prologue, Scherzo and Variations)

JONATHAN PLOWRIGHT piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67314

'This is a simply tremendous release ... a truly great recording, an award-winner if ever I heard one' (*International Record Review*) 'Two gloriously worthwhile rarities in superb performances' (*Gramophone*) 'A composer with a strong personal identity that never falls back on the commonplace or routine. Jonathan Plowright is on breathtaking form' (*Piano International*)

DISC OF THE MONTH (MUZYKA21, POLAND)



ZYGMUNT STOJOWSKI (1869-1946)

Violin Concerto

Violin Concerto in G minor, Op 22

Romanze in E flat major, Op 20

WIENIAWSKI Fantaisie brillante sur des motifs de l'opéra Faust, Op 20

BARTŁOMIEJ NIZIOŁ violin

BBC SCOTTISH SYMPHONY ORCHESTRA / ŁUKASZ BOROWICZ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68102

'Bartłomiej Nizioł has a seductively silky smooth tone and a narrow vibrato, and plays with exactly the kind of lyrical, ecstatic intensity that Stojowski's demanding Violin Concerto requires' (*Gramophone*) 'Nizioł possesses an ideal silvery sound for this late-Romantic work, enhanced by gently cushioned bow-strokes, ear-ringingly true intonation and a fast and narrow vibrato that gives his cantabile playing a captivating eloquence' (*BBC Music Magazine*) 'This is a thoroughly enjoyable disc, not only because of its well-conceived programme of dramatic, impassioned music but also owing to the excellent advocacy of Bartłomiej Nizioł' (*The Strad*)



ZYGMUNT STOJOWSKI (1869-1946)

Stojowski Piano Music

Deux Pensées musicales, Op 1; Deux Orientales, Op 10
Chant d'amour, Op 26 No 3; Thème cracovien varié, Op 26 No 4
Fantasie, Op 38; Aspirations, Op 39 (Nos 1, 3, 4, 5)
Variations et Fugue sur un thème original, Op 42

JONATHAN PLOWRIGHT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67437

'He's fully up to all the demands of the music but also responds to the tenderness of the chromatic harmonies and yielding melodic lines with affectionate rubato and tonal shading ... a delight' (*BBC Music Magazine*) 'This is an enterprising release that takes us down an unusual and intriguing byway' (*International Record Review*) 'Those in search of music's Romantic by-ways played with rare authority need look no further, particularly when presented in Hyperion's immaculate sound' (*Gramophone*) 'The sound quality is rich and life-like, the timings are generous, and detailed liner-notes are provided by Joseph Herter ... this latest release of Stojowski comes highly recommended' (*Fanfare*, USA)



ALESSANDRO STRADELLA (1639-1682)

San Giovanni Battista

San Giovanni Battista (Oratorio à soli con stromenti, Rome, 1675)

Salome ANKE HERRMANN soprano

San Giovanni Battista MARTIN ORO countertenor

Herode ANTONIO ABETE bass, Consigliere FREDRIK AKSELBERG tenor

Herodiade ELENA CECCHI FEDI soprano

ACADEMIA MONTIS REGALIS / ALESSANDRO DE MARCHI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67167

'Stradella's score, characterized by constant variety, is ravishing throughout ... the whole band plays with tremendous panache and stylistic aplomb' (*International Record Review*) 'If you haven't heard this recording, you won't believe your ears ... this is as stunning a piece and performance as I've heard from this era since Noah Greenberg introduced Salomone Rossi to us a half-century ago – possibly better, because the music is far more modern for its time ... by the time the disc is ended, you are not only emotionally drained but also stunned. This is not just another 17th-century oratorio; this is a major masterpiece' (*Fanfare*, USA)



JOHANN STRAUSS I (1804-1849) & II (1825-1899)

Strauss Dances

JOHANN STRAUSS I Cachucha-Galopp, Op 97; Salon-Polka, Op 161;

Chineser-Galopp, Op 20; Tivoli-Rutsch-Walzer, Op 39; Jugendfeuer-Galopp,

Op 90; Eisele- und Beisele Sprünge-Polka, Op 202; Loreley-Rheinklänge,

Op 154; Annen-Polka Op, 137; Wiener Gemüths-Walzer, Op 116; Gitana-

Galopp, Op 108; Exeter-Polka, Op 249; Seufzer-Galopp, Op 9

JOHANN STRAUSS II Thermen-Walzer, Op 245; Liebeslieder-Walzer, Op 114;

Scherz-Polka, Op 72; Wo die Zitronen blühen, Op 364

THE GAUDIER ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67169

'Played with a controlled panache that adds extra fizz to the music's already infectious gaiety' (*Classic FM Magazine*) 'The Gaudier Ensemble regularly wins rave reviews here and elsewhere. This disc easily sustains their reputation as ideal in every way. Sad must be the soul who would not be enchanted by this release' (*Fanfare*, USA) 'A constant delight' (*Hi-Fi News*)



JOHANN STRAUSS II (1825-1899)

Virtuoso Strauss Transcriptions

IGNACY FRIEDMAN Frühlingsstimmen

LEOPOLD GODOWSKY Symphonic Metamorphosis on 'Die Fledermaus'

MORIZ ROSENTHAL Carnival de Vienne; Fantasy on Johann Strauss

SCHULZ-EVLER Arabesques on themes from 'The Beautiful Blue Danube'

CARL TAUSIG Nouvelles Soirées de Vienne

PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55238

'Once again Piers Lane demonstrates his supreme virtuosity and brilliant technique (at times it is quite unbelievable that only ten fingers are at work) ... hugely enjoyable ... ideal fun present for Christmas' (*Classic CD*) 'Spectacular ... pure confectionery of the highest possible quality. Excellent sound, first-rate notes. In sum, Want List material' (*Fanfare*, USA) 'Throughout this collection Mr Lane's playing shimmers with liquid warmth ... his performances hang together out of his evident affection for these scores and the sheer conviction of his playing' (*The New York Times*)



RICHARD STRAUSS (1864-1949)

Don Quixote & Till Eulenspiegel

Don Quixote, Op 35; Till Eulenspiegels lustige Streiche, Op 28

ALBAN GERHARDT cello, LAWRENCE POWER viola

GÜRZENICH-ORCHESTER KÖLN / MARKUS STENZ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67960

'Markus Stenz gets the proportions exactly right. He plunges us into the delirium of the melancholy hero's addled brain ... the recording is supremely natural ... adventurous Alban Gerhardt is vivid as Quixote takes several tumbles, piercing in the central night vigil and poignant on the deathbed, dying with the most eerie of downward slides. The peerless viola player Lawrence Power is luxury casting as an equally human Sancho Panza ... one of the best *Till Eulenspiegels* on record ... an irrepressible performance' (*BBC Music Magazine*) 'This performance of *Don Quixote*, in particular, is one of the finest on disc ... it's night-on-perfect' (*The Guardian*) 'The playing here is first rate, and Alban Gerhardt and Lawrence Power are vivid soloists' (*The Sunday Times*) 'Both Gerhardt and Power are such fine, sensitive and expressive musicians that they encapsulate the varied moods of their protagonists poignantly and purposefully' (*Gramophone*)



RICHARD STRAUSS (1864-1949)

Violin Concerto

Violin Concerto in D minor, Op 8

FERRUCCIO BUSONI Violin Concerto in D major, Op 35a

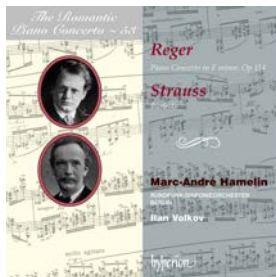
BEETHOVEN/BUSONI Benedictus (from Missa solennis, Op 123)

TANJA BECKER-BENDER violin

BBC SCOTTISH SYMPHONY ORCHESTRA / GARRY WALKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68044

'A splendidly rendered performance from Tanja Becker-Bender, superbly accompanied by the BBC Scottish Symphony Orchestra under the excellent Garry Walker' (*Gramophone*) 'No-one wanting these concertos is likely to be disappointed, not least when the playing from the BBC Scottish Symphony Orchestra and the direction of Garry Walker is as committed as one could wish for' (*International Record Review*) 'Le couplage des deux concertos est idéal' (*Classica*, France)



RICHARD STRAUSS (1864-1949)

Burleske

Burleske in D minor

REGER Piano Concerto in F minor, Op 114

MARC-ANDRÉ HAMELIN piano

RUNDFUNK-SINFONIEORCHESTER BERLIN / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67635

'Richard Strauss's youthful Burleske can easily sound meretriciously clever. But Hamelin gives one of the most stylish and elegant accounts of it I've heard, pointing up the warm lyricism of the waltz-episode and setting the sparkling wit of Strauss in scintillating contrast to the earthly humour of his fellow-Bavarian, Reger' (*BBC Music Magazine*) 'Both performances are formidable. Marc-André Hamelin does powerhouse things with the Reger, and is notably harrowing in the great central largo. The skittish charm with which he plays the Burleske, meanwhile, belies its often atrocious difficulty. Ilan Volkov and the Berlin Radio Symphony Orchestra are first rate' (*The Guardian*) 'He delivers Richard Strauss's early, Brahmsian Burleske with easy brilliance' (*The Irish Times*)



RICHARD STRAUSS (1864-1949)

Duet-Concertino

Duet-Concertino, TrV293

MIKHAIL GLINKA (1804-1857) Trio pathétique in D minor

LUDWIG VAN BEETHOVEN (1770-1827) Trio in E flat major, Op 38

LAURENCE PERKINS bassoon

SARAH WATTS clarinet, MARTIN ROSCOE piano

ROYAL SCOTTISH NATIONAL ORCHESTRA / SIÂN EDWARDS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68263

Available Friday 27 July 2018



RICHARD STRAUSS (1864-1949)

Complete Music for Winds

Suite in B flat major for thirteen wind instruments, Op 4

Serenade in E flat major for thirteen wind instruments, Op 7

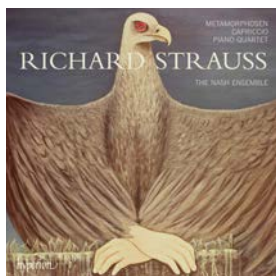
Sonatina No 1 in F major (Aus der Werkstatt eines Invaliden, 'From an invalid's workshop') for sixteen wind instruments

Sonatina No 2 (Symphony) in E flat major (Fröhlicher Werkstatt, 'Happy workshop') for sixteen wind instruments

LONDON WINDS / MICHAEL COLLINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22015

'London Winds are second to none in terms of technical accomplishment, expressive commitment and warmth of timbre' (*BBC Music Magazine*) 'Every bar of the music springs vividly out of the speakers' (*Gramophone*)



RICHARD STRAUSS (1864-1949)

Metamorphosen & Capriccio

Metamorphosen (version for string septet, realized by Rudolf Leopold)

Prelude to Capriccio, Op 85

Piano Quartet in C minor, Op 13

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67574

'Truthful recording does full justice to the warmth, poise and integration of these marvellous performances' (*BBC Music Magazine*) 'The music's autumnal soulfulness suits The Nash Ensemble's house style to near-perfection ... the same classy artistry shines through their performances of the string sextet prelude to Strauss's last opera *Capriccio*, and of the much earlier Piano Quartet – Brahms and Schumann-influenced and very attractive' (*Classic FM Magazine*) 'Expansively dramatic and genuinely expressive with that touch of spontaneity which signals Strauss at his best' (*Gramophone*) 'I am lost in admiration at The Nash Ensemble's achievement here ... highly recommended' (*International Record Review*)



RICHARD STRAUSS (1864-1949)

Capriccio

Prelude to Capriccio, Op 85

BRUCKNER String Quintet in F major; Intermezzo in D minor

THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55372

'This is quite glorious ... it's obvious from the first bars of the achingly beautiful Prelude ... that this is going to be an exceptional performance' (*CDReview*) 'Strongly recommended' (*Hi-Fi News*) 'Easily takes first place within the exiguous competition' (*Fanfare*, USA) 'Un registro soberbio' (*CD Compact*, Spain)



RICHARD STRAUSS (1864-1949)

String Quartet

String Quartet in A major, Op 2

VERDI String Quartet in E minor

THE DELMÉ QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55012

'The work couldn't ask for better advocacy' (*Gramophone*)

'An eminently recommendable issue' (*The Penguin Guide to Compact Discs*)



RICHARD STRAUSS (1864-1949)

The Complete Songs - 1

Zueignung, Op 10 No 1; Die Georgine, Op 10 No 4; Breit' über mein Haupt, Op 19 No 2; Wie sollten wir geheim sie halten, Op 19 No 4; Glückes genug, Op 37 No 1; Ich liebe dich, Op 37 No 2; Hochzeitlich Lied, Op 37 No 6; Leises Lied, Op 39 No 1; Befreit, Op 39 No 4; Wiegenlied, Op 41 No 1; In der Campagna, Op 41 No 2; Frühlingsfeier, Op 56 No 5; Die heiligen drei Könige, Op 56 No 6; Gesänge des Orients, Op 77; Allerseelen, Op 10 No 8

CHRISTINE BREWER soprano, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67488

'Could there be a more enticing title stamped across a CD than "Strauss: The Complete Songs - 1"? ... Brewer's disc marks a tremendous start' (*The Times*) 'At all times Brewer and Vignoles work together hand in glove ... this is a properly equal partnership that bodes very well indeed for this admirable project. Brewer and Vignoles set high standards for anyone who would record Strauss now and for future collaborations on Hyperion too!' (*International Record Review*)



RICHARD STRAUSS (1864-1949)

The Complete Songs - 2

Die Nacht, Op 10/3; Geduld, Op 10/5; Mein Herz ist stumm, Op 19/6; All' mein Gedanken, Op 21/1; Du meines Herzens Krönelein, Op 21/2; Ach Lieb, ich muss nun scheiden, Op 21/3; O wärst du mein!, Op 26/2; Ruhe, meine Seele!, Op 27/1; Traum durch die Dämmerung, Op 29/1; Schlagende Herzen, Op 29/2; Nachtgang, Op 29/3; Blauer Sommer, Op 31/1; Weisses Jasmin, Op 31/3; Das Rosenband, Op 36/1; Waldseitigkeit, Op 49/1; In goldener Fülle, Op 49/2; Wiegenliedchen, Op 49/3; Wer lieben will, muss leiden, Op 49/7; Ach, was Kummer, Qual und Schmerzen, Op 49/8; Blindenklage, Op 56/2; Drei Lieder der Ophelia, Op 67

ANNE SCHWANEWILMS soprano, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67588

'As well as being an impressive achievement in itself, this recital is a timely addition to a catalogue currently rather short of female competition in these songs' (*Gramophone*)



RICHARD STRAUSS (1864-1949)

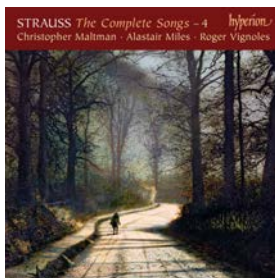
The Complete Songs - 3

Nichts, Op 10/2; Die Zeitlose, Op 10/7; Die Verschwiegenen, Op 10/6; Seitdem dein Aug', Op 17/1; Ständchen, Op 17/2; Das Geheimnis, Op 17/3; Aus den Liedern der Trauer, Op 17/4; Nur Mut!, Op 17/5; Barkarole, Op 17/6; Wozu noch, Op 19/1; Schön sind, doch kalt, Op 19/3; Hoffen und wieder verzagen, Op 19/5; Ach weh mir unglückhaftem Mann, Op 21/4; Die Frauen sind oft fromm, Op 21/5; Heimliche Aufforderung, Op 27/3; Ich trage meine Minne, Op 32/1; Sehnsucht, Op 32/2; Liebeshymnus, Op 32/3; O süßer Mail!, Op 32/4; Himmelsboten, Op 32/5; Für funfzehn Pfennige, Op 36/2; Anbetung, Op 36/4; Winterweih, Op 48/4; Winterliebe, Op 48/5; Freundschaftliche Vision, Op 48/1

ANDREW KENNEDY tenor, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67602

'Wise men have told us that Strauss loved sopranos and looked down on tenors - but here comes a recital by the lower male voice seriously to challenge that belief ... beautiful music-making' (*Gramophone*)



RICHARD STRAUSS (1864-1949)

The Complete Songs – 4

Madrigal, Op 15/1; Winternacht, Op 15/2; Lob des Leidens, Op 15/3; Aus den Liedern der Trauer, Op 15/4; Heimkehr, Op 15/5; Stiller Gang, Op 31/4; Der Arbeitsmann, Op 39/3; Lied an meinen Sohn, Op 39/5; Am Ufer, Op 41/3; Leise Lieder ..., Op 41/5; Des Dichters Abendgang, Op 47/2; Das Lied des Steinklopfers, Op 49/4; Gefunden, Op 56/1; Im Spätboot, Op 56/3; Vom künftigen Alter, Op 87/1; Erschaffen und Beleben, Op 87/2; Und dann nicht mehr, Op 87/3; Im Sonnenschein, 87/4; Mit deinen blauen Augen, Op 56/4

CHRISTOPHER MALTMAN baritone, ALASTAIR MILES bass

ROGER VIGNOLES piano, with JAMES BOYD viola

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67667

'Roger Vignoles can do no wrong in my book ... this is a worthy issue ... Strauss deserves no less' (*Adiophile Audition*, USA) 'There's a special refinement here ... unexpected notes of smoky mystery, youthful defiance and solidarity with the working man' (*BBC Music Magazine*)



RICHARD STRAUSS (1864-1949)

The Complete Songs – 5

Mädchenblumen, Op 22; Sechs Lieder, Op 68; Frühlingsgedränge, Op 26/1; Morgen!, Op 27/4; Hat gesagt – bleibt's nicht dabei, Op 36/3; Meinem Kinde, Op 37/3; Mein Auge, Op 37/4; Herr Lenz, Op 37/5; Jungheuenlied, Op 39/2; Muttertänzelei, Op 43/2; Einkehr, Op 47/4; Ich schwebe, Op 48/2; Kling!, Op 48/3

KIERA DUFFY soprano, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67746

'Duffy's is a bright, light soprano with a stylish sense of phrasing and some rapturous top Bs in her armoury ... it's fun to hear [Vignoles] exuberantly unleash chromatic tricks and sideslips in *Mein Auge* and at the halfway mark in *Herr Lenz*' (*BBC Music Magazine*) 'Roger Vignoles is very impressive indeed, readily catching the mood of each item and particularly sensitive in each song's beautifully conceived postlude ... both artists are equally impressive in the strongly characterised *Jungheuenlied*. Kiera Duffy is also appealing in the gentler songs' (*Gramophone*)



RICHARD STRAUSS (1864-1949)

The Complete Songs – 6

Krämerspiegel, Op 66; Einerlei, Op 69 No 3; Der Stern, Op 69 No 1; Waldesfahrt, Op 69 No 4; Schlechtes Wetter, Op 69 No 5; Rote Rosen, TrV119 Die erwachte Rose, TrV90; Begegnung, TrV98; Wer hat's gethan?, TrV142 Wir beide wollen springen, TrV175; Malven, TrV297 Das Bächlein, Op 88 No 1; Blick vom oberen Belvedere, Op 88 No 2

ELIZABETH WATTS soprano, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67844

'Watts takes flight in this repertoire, her warm, generous soprano broadening into a luscious, creamy-toned wonder. Tonal glamour? You bet' (*The Guardian*) 'Watts has the full measure of the drama ... she reveals herself as an accomplished Straussian throughout this recital' (*International Record Review*) 'My pleasure in this latest volume is without any reservations. Elizabeth Watts sings gloriously ... her beautiful voice, sensitive phrasing and response to word-meanings are consistently rewarding and her partnership with Roger Vignoles could hardly be more beautifully balanced' (*Gramophone*)



RICHARD STRAUSS (1864-1949)

The Complete Songs – 7

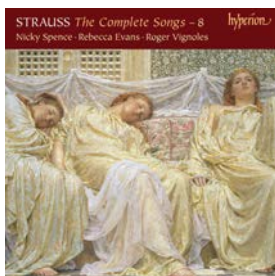
Weihnachtsgefühl, TrV198; Weihnachtslied, TrV2; Einkehr, TrV3; Winterreise, TrV4; Der müde Wanderer, TrV16; Husarenlied, TrV42; Der Fischer, TrV48; Die Drossel, TrV49; Lass ruhn die Toten, TrV50; Lust und Qual, TrV51; Spielmann und Zither, TrV58; Wiegenlied, TrV59; Abend- und Morgenrot, TrV60; Im Walde, TrV62; Nebel, TrV65; Soldatenlied, TrV66; Ein Röslein zog ich mir im Garten, TrV67; Waldesgesang, TrV75 No 1; Alphorn, TrV64; Sinnspruch, TrV239; Durch allen Schall und Klang, TrV251; Zugemessene Rhythmen, TrV269; Xenion, TrV282; Auf ein Kind, Op 47 No 1; Rückleben, Op 47 No 3; Von den sieben Zechbrüdern, Op 47 No 5; Sankt Michael, Op 88 No 3

RUBY HUGHES soprano, BEN JOHNSON tenor

GÜNTER HAUMER baritone, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68074

'Ruby Hughes ... is a delight, pure lyric-soprano transparency' (*BBC Music Magazine*)



RICHARD STRAUSS (1864-1949)

The Complete Songs – 8

Cäcilie, Op 27 No 2; Wenn ..., Op 31 No 2; Bruder Liederlich, Op 41 No 4; An Sie, Op 43 No 1; Die Ulme zu Hirsau, Op 43 No 3; Ein Obdach gegen Sturm und Regen, Op 46 No 1; Gestern war ich Atlas, Op 46 No 2; Die sieben Siegel, Op 46 No 3; Morgenrot, Op 46 No 4; Ich sehe wie in einem Spiegel, Op 46 No 5; Sie wissen's nicht, Op 49 No 5; Junggesellenschwur, Op 49 No 6; Drei Lieder aus den Büchern des Unmuts des Rendsch Nameh, Op 67 Nos 4-6; Der Pokal, Op 69 No 2; Vier letzte Lieder

NICKY SPENCE tenor, REBECCA EVANS soprano, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68185

'Nicky Spence is superb ... he deals heroically with Strauss's more outrageous demands and, perhaps most importantly, he has just the right interpretative keenness and enthusiasm to put a persuasive case for everything he sings here' (*Gramophone*) 'The final instalment of a magnificent and never predictable Strauss series ... three cheers to Hyperion' (*BBC Music Magazine*)



RICHARD STRAUSS (1864-1949)

Marie McLaughlin sings Strauss

Die Drossel; Ach, was Kummer, Qual und Schmerzen, Op 49/8; Ach Lieb, ich muss nun scheiden, Op 21/3; Die Nacht, Op 10/3; Der müde Wanderer; Das Bächlein, Op 88/1; Lass ruh'n die Toten; Allerseelen, Op 10/8; Abend- und Morgenrot; Ruhe, meine Seele, Op 27/1; Wiegenlied; In goldener Fülle, Op 49/2; Nebel; Du meines Herzens Krönelein, Op 21/2; Weihnachtsgefühl; Wiegenliedchen, Op 49/3; Leises Lied, Op 39/1; Schlagende Herzen, Op 29/2; Weihnachtslied; Morgen!, Op 27/4; Wer lieben will, muss leiden, Op 49/7; Wie sollten wir geheim sie halten, Op 19/4; Ein Röslein zog ich mir im Garten; Gefunden, Op 56/1; All mein Gedanken ..., Op 21/1; Zueignung, Op 10/1

MARIE McLAUGHLIN soprano, GRAHAM JOHNSON piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55202

'Gorgeous singing' (*The Sunday Telegraph*) 'A musical treat' (*BBC Music Magazine*)



IGOR STRAVINSKY (1882-1971)

The Fairy's Kiss & Scènes de ballet

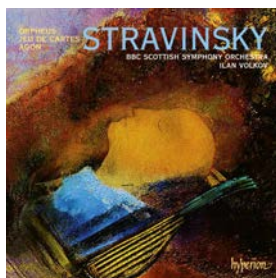
The Fairy's Kiss
Scènes de ballet

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67697

'Apart from the vivid sound quality, the balance in the new recording is much better with details such as the piano much clearer ... this is an attractive coupling in Hyperion's admirable ballet series, produced with its usual finesse' (*Gramophone*) 'A ballet that has lyrical allure but also Stravinsky's characteristic dislocation of rhythm and citrus harmonies ... Volkov has a sure ear for the ballet's momentum, colour and dynamism, and the BBC SSO plays it with precision and eloquent character' (*The Daily Telegraph*) 'Figure after figure that is so lovely and inventive ... Volkov offers brilliantly clear, high-energy accounts' (*The Sunday Times*) 'The BBC Scottish Symphony plays wonderfully well for their departed chief conductor' (*The Guardian*)

BBC RADIO 3 'BUILDING A LIBRARY' 1ST CHOICE



IGOR STRAVINSKY (1882-1971)

Jeu de cartes, Agon & Orpheus

Jeu de cartes – Ballet in three Deals

Agon – Ballet for twelve dancers; Orpheus – Ballet in three Scenes

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67698

'Virile, cogent performances from the BBC Scottish Symphony Orchestra under Ilan Volkov ... crisply sculpted and propulsive, the rhythmic sleights of hand diamond-sharp, the instrumental colours bold, the impact exhilarating' (*Gramophone*) 'A fine new Stravinsky disc from the excellent partnership of Ilan Volkov and the BBC SSO ... similar in many ways to Stravinsky's own Sony Classical recording, but obviously in better sound. Volkov and his players seem to perform the work with even greater confidence and joie de vivre ... with such purposeful, sensitive conducting and such assured playing, this can be very warmly recommended' (*International Record Review*) 'With the aid of meticulous playing from the BBC SSO, he delivers performances that project vibrant rhythmic urgency alongside a wonderful attention to internal detail and a subtle control of instrumental colour' (*BBC Music Magazine*)



IGOR STRAVINSKY (1882-1971)

Complete music for piano & orchestra

Concerto for piano and wind instruments; Capriccio for piano and orchestra

Movements for piano and orchestra; Concerto in D for string orchestra

Song of the Volga Boatmen for wind and percussion

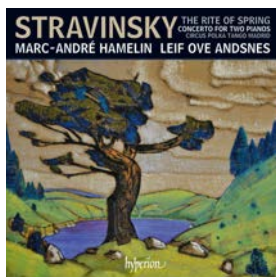
Canon on a Russian Popular Tune

STEVEN OSBORNE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67870

'Steven Osborne plays all with diamantine brilliance' (*The Sunday Times*) 'A wonderfully ebullient, rhythmically alert performance, and the recorded sound captures the work's utterly individual sonorities very well, with crystal clarity. Volkov's conducting has a drive and energy that matches Osborne's thrilling performance' (*International Record Review*) 'Osborne's tight control of the piano's insistent, driving textures provides a firm foundation for the opening movement's unexpected humanity and charm' (*BBC Music Magazine*)



IGOR STRAVINSKY (1882-1971)

Musica for two pianos four hands

The Rite of Spring; Concerto for two solo pianos

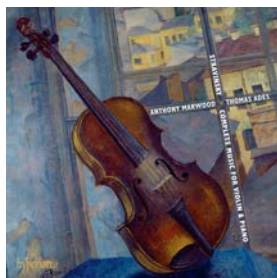
Madrid (arranged by Soulima Stravinsky)

Tango (arranged by Victor Babin); Circus Polka (arranged by Victor Babin)

MARC-ANDRÉ HAMELIN piano, LEIF OVE ANDSNES piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68189

'Hamelin and Andsnæs are irresistibly clear and energetic, so that the sheer physical excitement is on an altogether higher level ... for sheer artfulness, synchronised gymnastics, flawless balance, range of colour and flinty attack, or any other criterion you care to reach for ... breathtaking pianism ... a strong candidate for Disc of the Year, never mind of the Month' (*Gramophone*) 'Andsnæs and Hamelin offer a reading that is in turns thrilling, unsettling and beautiful ... captured in detail via the superior sound recording' (*BBC Music Magazine*) 'It's a thrilling performance with an implacable accuracy and energy that carries all before it' (*BBC Record Review*) 'Their take on the music is glittering, sharp-edged, pulsing with adrenaline ... this is playing that pushes at the limits of what is physically possible' (*Financial Times*)



IGOR STRAVINSKY (1882-1971)

Complete music for violin & piano

Suite d'après des thèmes, fragments et morceaux de Giambattista Pergolesi (Pulcinella); Pastorale; Airs du rossignol et Marche chinoise (The Nightingale); Duo concertant; Berceuse (The Firebird); Prélude et Ronde des princesses (The Firebird); Scherzo (The Firebird); Chanson russe (Mavra); Divertimento (The Fairy's Kiss); Danse russe (Petrushka); Tango; Ballade (The Fairy's Kiss); Scherzino (Suite italienne); La Marseillaise

ANTHONY MARWOOD violin, THOMAS ADÈS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA667723

'Adès' touch with the piano parts is at once live-wire and beautifully stylish, with Marwood matching this flair for deftly characterised light and shade ... the *Pulcinella* suite and Divertimento from *The Fairy's Kiss* both scintillate from start to finish' (*BBC Music Magazine*) 'It's the collective rhythmic energy and control of these players, along with their very obvious knowledge of the inner workings and details of the score, that make this such an impressive performance' (*International Record Review*)



IGOR STRAVINSKY (1882-1971)

Mass & Symphony of Psalms

Symphony of Psalms

Mass

Canticum Sacrum ad honorem Sancti Marci Nominis

Ave Maria; Credo; Pater noster

JOHN MARK AINSLEY tenor, STEPHEN ROBERTS baritone

WESTMINSTER CATHEDRAL CHOIR

CITY OF LONDON SINFONIA / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66437

'If ever a style of performance were to bring people towards Stravinsky's church music, this is it' (*Organists' Review*) 'This is memorable music-making' (*Gramophone*)



IGOR STRAVINSKY (1882-1971)

Les Noces & other choral music

Les Noces; Four Russian peasant songs (1914/7 and 1954 versions); Ave Maria (Slavonic version); Pater noster (Slavonic version); Credo (Slavonic version); Tres sacrae cantiones; The dove descending breaks the air; Introitus: T S Eliot in memoriam; ANON Five Bridal folksongs from the Voronezh district

NEW LONDON CHAMBER CHOIR / JAMES WOOD

THE VORONEZH CHAMBER CHOIR / OLEG SHEPEL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55467

'As magical a musical experience as this imposing score has ever afforded on record. A fascinating programme, prepared and sung to the highest imaginable standards' (*Fanfare, USA*)

BBC 'BUILDING A LIBRARY' FIRST CHOICE



JOSEF SUK (1874-1935)

Piano Quintet & Piano Quartet

Piano Quartet in A minor, Op 1; Piano Quintet in G minor, Op 8

Four Pieces for violin and piano, Op 17

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55416

'All of the performances on this excellently recorded disc are exemplary' (*BBC Music Magazine*) 'Lovely fare, performed with great polish and heartwarming dedication by The Nash Ensemble ... this disc will surely provide much pleasure' (*Gramophone*) 'Even if the recordings featuring violinist Josef Suk (the composer's grandson) were easier to find, these fresh-sounding, light-textured Nash Ensemble interpretations would hold their own in the catalog. Excellent engineering and informative notes too. A magnificent release' (*Fanfare, USA*) 'This is Suk viewed from the 'dark side' and very much more impressive than he usually sounds. Brown balances the introspective sensibility and dramatic onward surge of this music to perfection, and his distinguished colleagues follow him every inch of the way ... this exceptional release comes highly recommended' (*International Record Review*)



JOSEF SUK (1874-1935)

Piano Music

Jaro (Spring), Op 22a

Letní dojmy (Summer impressions), Op 22b

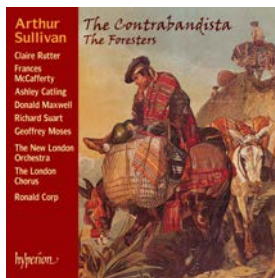
Klaviřní skladby (Piano pieces), Op 7

Nálady (Moods), Op 10

JONATHAN PLOWRIGHT piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68198

Available Friday 29 June 2018



SIR ARTHUR SULLIVAN (1842-1900)

The Contrabandista

The Contrabandista, or The Law of the Ladrones
(comic opera in two acts, 1867)

The Foresters, or Robin Hood and Maid Marian
(incidental music to the play by Alfred, Lord Tennyson, 1892)

CLAIRE RUTTER soprano, FRANCES MCCAFFERTY alto

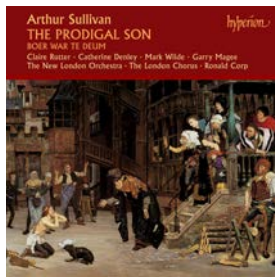
ASHLEY CATLING tenor, DONALD MAXWELL baritone

RICHARD SUART baritone, GEOFFREY MOSES bass

THE LONDON CHORUS, NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067486

'The choir and orchestra with Ronald Corp seem to be having a good time, enthusiastic in their task. The clear recording is helped by the fine acoustics of the Henry Wood Hall. This is a worthwhile addition to the Sullivan discography' (*International Record Review*)



SIR ARTHUR SULLIVAN (1842-1900)

The Prodigal Son

The Prodigal Son

Boer War Te Deum

CLAIRE RUTTER soprano

CATHERINE DENLEY mezzo-soprano

MARK WILDE tenor

GARRY MAGEE baritone

NEW LONDON ORCHESTRA

THE LONDON CHORUS / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067423

'Sullivan-admirers and British-music buffs need not hesitate ... strongly recommended' (*Fanfare*, USA)

'The work is lovingly performed here with all the elements of drama and pathos captured by Ronald Corp's orchestra and some fine young soloists' (*Choir & Organ*)



FRANZ XAVER SÜSSMAYR (1766-1803)

Süssmayr Clarinet Concerto movement

Concerto movement in D for basset clarinet (completed by Michael Freyhan)

FRANZ WILHELM TAUSCH (1762-1817)

Concerto No 1 in B flat major for two clarinets, Op 27

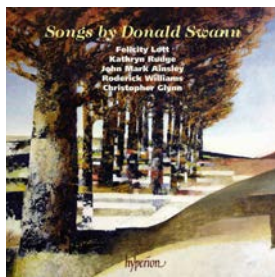
Concerto No 2 in B flat major for two clarinets, Op 26

THEA KING clarinet, basset clarinet, NICHOLAS BUCKNALL clarinet

ENGLISH CHAMBER ORCHESTRA / LEOPOLD HAGER conductor

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD055188

'I can't imagine a more beguiling account of the music and every lover of the clarinet will want to have this CD' (*Gramophone*) 'All credit to Hyperion for this delightful disc, and to the artists for playing it all so nicely' (*Hi-Fi News*) 'Again Hyperion has come up with a really excellent programme, and the works are given performances out of the top drawer ... there can be no hesitation in recommending this disc' (*Clarinet & Saxophone*)



DONALD SWANN (1923-1994)

Songs by Donald Swann

The licorice fields at Pontefract; Margate 1940; Senex; A subaltern's love song; Farewell; I died for Beauty; I felt a Funeral, in my Brain; Dying; I had no time to Hate; And must I then, indeed, Pain, live with you; Thou famished grave, I will not fill thee yet; Stopping by woods; Thoughts of Phenix; Before life and after; Be near me when my light is low; Oh yet we trust that somehow good; The wish; There rolls the deep; When I am dead, my dearest; A better resurrection; Dark rose of my heart; An invite to eternity; The harlot's house; The Garden of Love; Ah! Sun-flower!; The sick Rose; The Angel; The Fly; Proverb; I loved you once; She is all harmony, all wonder; Some people's dreams; Marguerite; A red, red rose; I was a lover, and his lass; See, dearest, how the roses; Arcades; We'll go no more a-roving; Longing; Oh, why are the roses so pale?; Old songs of lost love; In the mist; Raiders' dawn; The youth of the heart; He wishes for the cloths of heaven; Bilbo's last song

DAME FELICITY LOTT soprano, KATHRYN RUDGE mezzo-soprano

JOHN MARK AINSLEY tenor, RODERICK WILLIAMS baritone, CHRISTOPHER GLYNN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD068172

'The performances by this star cast of singers are impeccable. Great stuff' (*BBC Music Magazine*)



JAN PIETERSZOOON SWEELINCK (1562-1621)

Cantiones Sacrae – 1

Non omnis qui dicit mihi, Domine; Ecce prandium meum paravi; Ab oriente venerunt Magi; In te Domine speravi; Diligam te Domine, fortitudo mea; Beati pauperes spiritus; Ecce nunc benedicite Dominum; Cantate Domino canticum novum; Venite exsultemus Domino; O Domine Jesu Christe, pastor bone; Laudate Dominum omnes gentes; Iusti autem in perpetuum vivunt; Hodie Christus natus est; O sacrum convivium; Petite et accipietis; Euge serve bone et fideles; Vide homo quae pro te patior; Gaude et laetare, Jerusalem; Qui vult venire post me; De profundis; O quam beata lancea

TRINITY COLLEGE CHOIR CAMBRIDGE / RICHARD MARLOW

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067103

'An important recording landmark' (*Gramophone*) 'Trinity College Chapel Choir seems ideally suited to this music. Diction is good, intonation flawless and the antiphonal effects well balanced. A worthy addition to the collection' (*Early Music*)

GRAMOPHONE CRITICS' CHOICE



JAN PIETERSZOOM SWEELINCK (1562-1621)

Cantiones Sacrae – 2

In illo tempore postquam consummati sunt; Paracletus autem Spiritus Sanctus; Videte manus meas et pedes meos; Dominus Deus meus in te sperabo; Viri Galilei quid statis aspicientes in caelum?; Ubi duo vel tres congregati fuerint in nomine meo; Beati omnes qui timent Dominum; Timor Domini principium sapientiae; Hodie beata virgo Maria puerum Jesum praesentavit; Ecce virgo concipiet et pariet filium; Gaudete omnes et laetamini; Regina caeli laetare; Magnificat anima mea Dominum; Angelus ad pastores ait; Tanto tempore vobiscum; Te Deum laudamus

TRINITY COLLEGE CHOIR CAMBRIDGE / RICHARD MARLOW

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7104

'A noble achievement which should do much for Sweelinck's reputation' (*Early Music*) 'Richard Marlow and his youthful choir deserve credit not just for salvaging this music but for presenting it in such vital and responsive performances' (*BBC Music Magazine*)



KAROL SZYMANOWSKI (1882-1937)

String Quartets

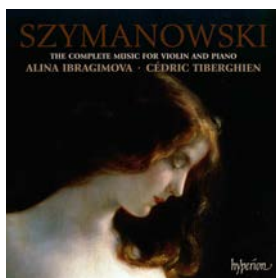
String Quartet No 1 in C major, Op 37; String Quartet No 2, Op 56

LUDOMIR RÓŻYCKI (1884-1953) String Quartet in D minor, Op 49

ROYAL STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A67684

'Every note in these pieces remains distinctive and original – confirming Szymanowski as a still underrated master of the medium. Working what must now count as the best recording of these works even were not satisfying, the Szymanowski quartets are wrapped around the String Quartet of Różycki ... a hidden gem' (*BBC Music Magazine*) 'This is what Szymanowski needs: firm, full-bodied playing, with a wide range of dynamic, colour and attack, and with all the unexpected twists and turns confidently negotiated ... the clarity of the recording lets the myriad details speak eloquently' (*Gramophone*) 'They play Szymanowski's two quartets with exactly the right combination of local folksy fervour and the textural variety that their country's most important composer after Chopin shared with his modernist contemporaries. The results are the finest performances of these two compact and luminously intense works currently available' (*The Guardian*)



KAROL SZYMANOWSKI (1882-1937)

The complete music for violin and piano

Violin Sonata in D minor, Op 9; Romance in D major, Op 23; Mythes, Op 30

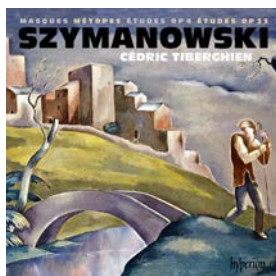
Nocturne and Tarantella, Op 28; Three Paganini Caprices, Op 40

La Berceuse d'Aïtacho Enia, Op 52

ALINA IBRAGIMOVA violin, CÉDRIC TIBERGHIEEN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A67703

'Even in the context of Hilary Hahn, Leila Josefowicz and Julia Fischer, Alina Ibragimova is an astonishing talent ... technically the playing is superb. Intonation is exceptional, and Ibragimova's timbral range – from the coarse to the silken, from the richly throbbing to the chastely disembodied – seems unlimited. The music is studded with challenges ... she tosses it all off with self-confident authority ... Tiberghien, with whom Ibragimova has played often, offers a real partnership rather than mere support ... a major release' (*International Record Review*) 'Shows Ibragimova's art at her remarkable best, at one moment poised, the next playing with abandon, she is one of the most expressive violinists around' (*BBC Music Magazine*) 'Ibragimova and Tiberghien make a winning combination' (*Gramophone*)



KAROL SZYMANOWSKI (1882-1937)

Masques, Métopes & Études

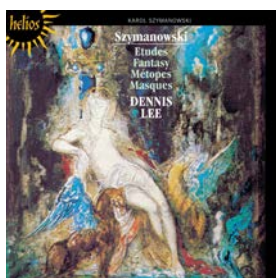
4 Études, Op 4; Métopes 'Trois Poèmes', Op 29

12 Études, Op 33; Masques, Op 34

CÉDRIC TIBERGHIEEN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A67886

'Exciting piano playing awaits in Cédric Tiberghien's recital of études and character pieces from the early 20th century by the Polish magician and chameleon Szymanowski. This kaleidoscopic, richly perfumed music requires an extremely delicate touch and an ability to dart over all parts of the keyboard at the same time. No problem for Tiberghien: in 'L'île des Sirènes' from the set of *Métopes*, the notes' liquid flow made my jaw drop and my knees give way. Be prepared: Szymanowski in Tiberghien's hands is a very potent drug indeed' (*The Times*)



KAROL SZYMANOWSKI (1882-1937)

Piano Music

Four Studies, Op 4

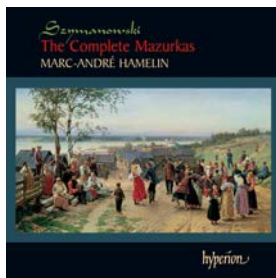
Métopes 'Trois Poèmes', Op 29

Fantasy in F minor, Op 14; Masques, Op 34

DENNIS LEE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55081

'Will afford delight as well as discovery ... this disc surpasses any earlier commercial recordings of Szymanowski's music I have heard' (*Gramophone*) 'A landmark release. Enthusiastically recommended' (*Fanfare*, USA) 'Dennis Lee simply doesn't put a foot wrong, displaying a quite remarkable empathy for this elusive, technically rigorous repertoire' (*Hi-Fi News*) 'The finest record of Szymanowski's piano music to have appeared to date' (*The Penguin Guide to Compact Discs*) 'Dennis Lee clarifies the cascades of notes – or rather sonorities ... so that these complex pieces are understood more easily than usual' (*BBC Music Magazine*)



KAROL SZYMANOWSKI (1882-1937)

The Complete Mazurkas

Twenty Mazurkas, Op 50

Valse Romantique

Four Polish Dances

Two Mazurkas, Op 62

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD647399

'Hamelin is an astonishing virtuoso, yet this music demonstrates that the French-Canadian pianist is much more than a purveyor of keyboard fireworks. His immediate advocacy of the mazurkas, the Valse Romantique and Four Polish Dances should win more friends for this unjustly neglected byway of 20th-century piano repertoire' (*The Sunday Times*)

10 DE RÉPERTOIRE, FRANCE



PAWEŁ SZYMAŃSKI (b1954)

Pieces for string quartet

Five pieces for string quartet

Four pieces for string quartet; Two pieces for string quartet

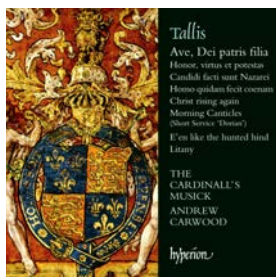
PAWEŁ MYKIETYŃ (b1971) String Quartet No 2

ROYAL STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD648085

'The Royal String Quartet have made a good reputation in ... their support of modern composers and in particular the avant-garde among their fellow-Poles ... Szymanowski and Paweł Mykietyń ... share a subtle ear for string textures and a capacity for demanding much of their interpreters' techniques' (*Gramophone*)

'A superbly performed disc of interesting contemporary string quartet music ... quite stunning playing from the Royal String Quartet makes as cogent and convincing a case for all the works here as could be imagined' (*MusicWeb International*) 'Paweł Szymanowski is represented by short pieces for string quartet with delicate and beguiling textures ... well worth the plunge' (*The Northern Echo*) 'Le Royal String Quartet domine [ces pages] avec une précision acérée et une aisance presque désinvolte' (*Diapason*, France)



THOMAS TALLIS (c1505-1585)

Ave, Dei patris filia

Ave, Dei patris filia; Honor, virtus et potestas

Candidi facti sunt Nazarei; Homo quidam fecit coenam

Christ rising again; Out from the deep

Morning Canticles (Short Service 'Dorian'); Preces and Responses I

E'en like the hunted hind; Expend, O Lord; Litany

THE CARDINAL'S MUSICK / ANDREW CARWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD648095

'A commendable recording both musically and acoustically' (*BBC Music Magazine*) 'The sprawling majesty of Thomas Tallis's *Ave, Dei patris filia* is brought to startling life here by both the fine voices of The Cardinal's Musick and the scholarly detective work of David Allinson ... Canticles, responses, Te Deum and the Litany are all sung with an almost string-like quality of tone and perfect unanimity' (*The Guardian*) 'I await the next instalments with keen interest' (*Gramophone*)



THOMAS TALLIS (c1505-1585)

Ave, rosa sine spinis

Ave, rosa sine spinis; Mass for four voices; O salutaris hostia

Wipe away my sins; Why fum'th in fight; Blessed be thy name

Te lucis ante terminum I & II; In manus tuas, Domine; Laudate Dominum

Salvator mundi II; O come in one to praise the Lord; Miserere nostri

When Jesus went into Simon the Pharisee's house; Eugene caeli porta

THE CARDINAL'S MUSICK / ANDREW CARWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD648076

'This very enjoyable series continues its sequence of motets and hymns, with a Mass as the centrepiece - this time the setting for four voices, the most direct and pared down of Tallis's output ... The Cardinal's Musick give a very well-judged account of one of Tallis's most economical works ... there are splendid performances here ... The Cardinal's Musick respond with poise and precision, and they are equally at home in the settings from Archbishop Parker's Psalter, where a forthright unanimity is required. A very welcome issue, then; and it's always nice to know that there's more to come' (*Gramophone*)



THOMAS TALLIS (c1505-1585)

Gaude gloriosa

Gaude gloriosa; Jesu salvator saeculi; Sermone blando angelus

Magnificat and Nunc dimittis a5; Mihi autem nimis; Absterge Domine

Derelinquit impius; Loquebantur varis linguis

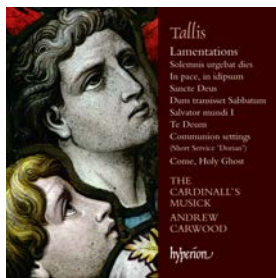
Suscipe quaeso Domine; O nata lux

THE CARDINAL'S MUSICK / ANDREW CARWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD647548

'It is hard to imagine a better performance of the magnificent six-part votive antiphon *Gaude gloriosa*' (*The Daily Telegraph*) 'This is the first manifestation of the new exclusive contract between Hyperion and The Cardinal's Musick. With Andrew Carwood's scholarly approach to Tudor music, coupled with the individual excellence of each of his singers and the superlative production values of Hyperion, I suspect this is going to be a very fruitful collaboration' (*International Record Review*) 'This is a highlight of the Tallis year' (*Fanfare*, USA)

GRAMOPHONE AWARD WINNER



THOMAS TALLIS (c1505-1585)

Lamentations

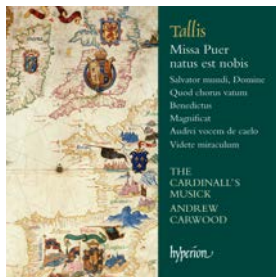
Lamentations of Jeremiah I; Lamentations of Jeremiah II; In pace, in idipsum; Communion settings (Short Service 'Dorian'); Not every one that saith unto me Solemnis urbebat dies (Iam Christus astra ascenderat); Sancte Deus Dum transisset Sabbatum; Why brag'st in malice high; Salvator mundi I Te Deum 'for meanes'; Come, Holy Ghost (Tallis' Ordinal)

THE CARDINAL'S MUSIC / ANDREW CARWOOD

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68121

'This latest volume of Tallis from The Cardinal's Music continues the fine form of its predecessors. Their interpretation of the English-texted works shows how effective these contrapuntally unassuming settings can be when sung with conviction' (*Gramophone*) 'The singers reach the highest standards' (*The Observer*) 'This is an ideal recording' (*Early Music Review*)

GRAMOPHONE CRITICS' CHOICE



THOMAS TALLIS (c1505-1585)

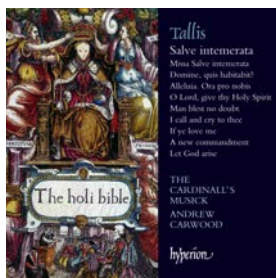
Missa Puer natus est nobis

Missa Puer natus est nobis; Salvator mundi, Domine Quod chorus vatum; Benedictus; Magnificat a 4 Audivi vocem de caelo; Videte miraculum

THE CARDINAL'S MUSIC / ANDREW CARWOOD

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68026

'Tallis's Christmas Mass ... is sung here with customary perfection by The Cardinal's Music, who polish other Tallis gems alongside it, most notably *Videte miraculum*, a work of such sensuous beauty it quite eclipses the Mass' (*The Observer*) 'The new recording rivals the best of those available: it's Hyperion's Recording of the Month for March 2014 and it's mine, too ... the scene is set for another CD to match the high quality of its two predecessors' (*MusicWeb International*) 'L'approche de Carwood est rétorique: franche accentuation du texte dans des tempos allants, voix et lignes plus individualisées et sonorité moins ronde. L'influence de Pro Cantione Antiqua, revendiquée par Carwood, est évidente ... il faudra suivre de près cette nouvelle traversée de l'univers de Thomas Tallis' (*Diapason*, France)



THOMAS TALLIS (c1505-1585)

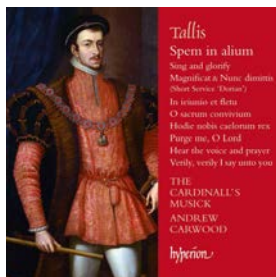
Salve intemerata

Missa Salve intemerata; Salve intemerata virgo O Lord, give thy Holy Spirit; Man blest no doubt; I call and cry to thee If ye love me; Domine, quis habitabit?; A new commandment Alleluia. Ora pro nobis; Let God arise

THE CARDINAL'S MUSIC / ANDREW CARWOOD

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67994

'In the light of such versatility and consistent quality, I'd say that Tallis deserves to be still more highly rated than he is. These are commendably committed, full-blooded performances ... As for *Salve, intemerata*, they make as good a case for it as I can recall. More, please' (*Gramophone*) 'The Cardinal's Music pulls the listener into Tallis's splendid architecture with perfect paragraphing and line shape' (*BBC Music Magazine*)



THOMAS TALLIS (c1505-1585)

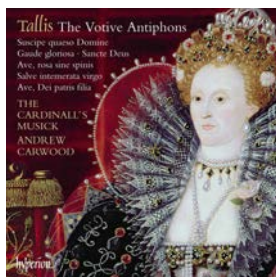
Spem in alium

Spem in alium; Sing and glorify; In ieunio et fletu; O sacrum convivium Blessed are those that be undefiled; Purge me, O Lord; God grant with grace Preces and Responses II; Wherewithal shall a young man O do well unto thy servant; My soul cleaveth to the dust Magnificat & Nunc dimittis (Short Service 'Dorian'); Hodie nobis caelorum rex Remember not, O Lord God; Hear the voice and prayer Verily, verily I say unto you; O Lord, in thee is all my trust

THE CARDINAL'S MUSIC / ANDREW CARWOOD

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68156

'The Cardinal's Music conclude their Tallis explorations in style' (*Gramophone*) 'Carwood moulds the structures to great effect, with wide-ranging dynamics from hushed groupings of eight voices to the full force' (*BBC Music Magazine*) 'This Hyperion issue is another sure fire winner from Andrew Carwood and his outstanding choir ... I sense this could well be a potential award winner' (*Classic FM*)



THOMAS TALLIS (c1505-1585)

The Votive Antiphons

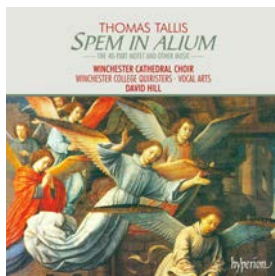
Highlights from Hyperion's series of Tallis recordings

Suscipe quaeso Domine; Gaude gloriosa; Sancte Deus Ave, rosa sine spinis; Ave, Dei patris filia Salve intemerata virgo; O nata lux de lumine

THE CARDINAL'S MUSIC / ANDREW CARWOOD

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68250

'Their performances here are as secure and eloquent as one would expect ... this is a convenient way of exploring votive antiphons on one disc. Texts and translations are included, as are details of the singers for each work and helpful notes on the music and the whole production is exemplary' (*MusicWeb International*)



THOMAS TALLIS (c1505-1585)

Spem in alium

Spem in alium (The 40-part motet)

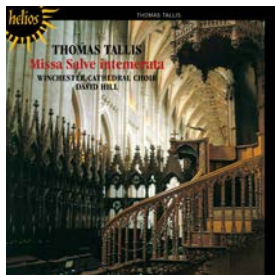
In ieiunio et fletu; In manus tuas, Domine; The Lamentations of Jeremiah I & II
O nata lux de lumine; O sacrum convivium; O salutaris hostia
Salvator mundi I & II; Te lucis ante terminum

WINCHESTER CATHEDRAL CHOIR / DAVID HILL

with WINCHESTER COLLEGE QUIRISTERS, VOCAL ARTS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66400

'Never before has *Spem in alium*, Tallis's great 40-part motet, so closely resembled The Last Judgement as it does in this vast and awesome performance' (*Gramophone*) 'A thrilling large-scale performance' (*CDReview*) 'A magnificent sound' (*The Daily Mail*)



THOMAS TALLIS (c1505-1585)

Missa Salve intermerata

Missa Salve intermerata; Salve intermerata

Ave rosa sine spinis; Fantasy in A minor

ANON Kyrie fons bonitatis; Propter veritatem; Beata Dei genitrix

Nesciens mater; Regina caeli; Ave regina caelorum; Beata viscera

WINCHESTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55400

'It is all glorious music and the ambience of the Cathedral is well caught in this recording. A delightful CD, strongly recommended' (*The Organ*) 'A quite magnificent recording' (*International Record Review*) 'An outstanding CD' (*Cathedral Music*) 'Skilled, thoughtful performances of three great works by a marvellously trained choir' (*Gramophone*) 'The bright-toned singing combines the clarity and precision essential in this repertoire with notably sensitive shaping of individual lines and excellently judged speeds. The results are exhilarating' (*The Daily Telegraph*) 'The exemplary tonal finesse and beautifully judged dynamic response in the votive antiphon *Ave rosa sine spinis* is striking' (*BBC Music Magazine*)



SERGEI TANEYEV (1856-1915)

Suite de concert

Suite de concert, Op. 28

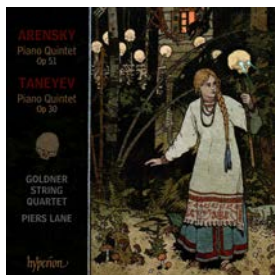
ARENKY Violin Concerto in A minor, Op. 54

ILYA GRINGOLTS violin

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67642

'These two products of Russia's Silver Age go well together on disc ... Gringolts is a fine advocate for both works, combining brilliance and idiomatic sensitivity, and enjoying fine support from Volkov and the BBC Scottish ... In short, another superbly conceived and fruitfully recorded addition to Hyperion's Romantic Violin Concerto series' (*Gramophone*) 'Gringolts' fluency, virtuosity and lyrical intensity have been much and rightly admired and this record I'm almost tempted to say is his best yet. He is expertly and sensitively partnered by Ilan Volkov and the BBC Scottish Symphony Orchestra' (*BBC Music Magazine*) 'As this fine performance shows, Taneyev's legendary thoroughness in his compositional procedures by no means stilted his creative imagination, and the suite fully complements Arensky's concerto' (*The Daily Telegraph*)



SERGEI TANEYEV (1856-1915)

Piano Quintet

Piano Quintet in G minor, Op. 30

ANTON ARENSKY (1861-1906) Piano Quintet in D major, Op. 51

PIERS LANE piano

GOLDNER STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67965

'Taneyev's Piano Quintet is an expansive work, warmly played here and with the subtle intelligence he demanded of himself when planning a work ... the piano-writing is deft and delicate, excellently handled by Piers Lane and well balanced with the strings in the recording' (*Gramophone*) 'The elevated intelligence and romantic intensity of Taneyev's writing, laid out here on an almost epic scale, are amply reflected by Piers Lane and the Goldner Quartet, as is Arensky's blend of rigour, ardour and charm' (*The Daily Telegraph*) 'These are fascinating works and the performances are suitably brilliant. Highly recommended' (*International Record Review*)



SERGEI TANEYEV (1856-1915)

Piano Trio

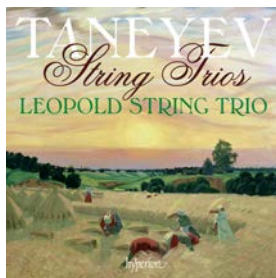
Piano Trio in D major, Op. 22

NIKOLAI RIMSKY-KORSAKOV (1844-1908) Piano Trio in C minor

LEONORE PIANO TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68159

'Taneyev ... resourceful in tonal colouring, in contrapuntal knitting and pitting of parts and in the general sense of creative momentum and coherence. These are qualities that the Leonore harness to terrific effect, bringing to the fore the fact that Taneyev ... had a passionate, romantic impulse, strong ideas and a true lyrical gift' (*Gramophone*) 'The Leonore Piano Trio evoke the rainbow colours and myriad shapes, moving quickly from dark and expansive to slithers of idiosyncrasy' (*BBC Music Magazine*) 'Couplage logique et générique entre deux grands trios russes ... le Leonore Piano Trio en donne une lecture [d'une] très belle teneur instrumentale' (*Diapason*, France) 'Sections of persistent drama, a pensive piano solo, a deeply felt cello and violin duet and a thrilling climax make this an irresistible piano trio ... the thrilling performance of the Leonore Piano make these late Romantic works come alive' (*Audiophile Audition*, USA)



SERGEI TANEYEV (1856-1915)

String Trios

String Trio in D major; String Trio in B minor; String Trio in E flat major
LEOPOLD STRING TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD0A67573

'It would be hard to over-praise the Leopold Trio's performances. Agility and all-round aplomb ... warmth and colour ... structural and idiomatic awareness ... fine recording quality and helpful annotation too; so no reason not to invest' (*Gramophone*) 'The Leopold String Trio ... are arguably the leading string trio in the world ... the three string trios on this Hyperion CD make a very important contribution to our knowledge of Russian chamber music of the period ... each stands alone as the individual product of a great musician, making this issue a CD of no little importance ... this is wonderful music, wonderfully performed and recorded' (*International Record Review*) 'Star pupil of Tchaikovsky and Rachmaninov's mentor, Taneyev was also a fine composer, as witness these enchanting, beguilingly performed gems' (*Classic FM Magazine*) 'Listening to the three trios that the Leopold String Trio present with such commitment and persuasiveness leaves no doubt as to Taneyev's contrapuntal ingenuity and resource ... excellent recorded sound makes this a rewarding issue in every way' (*BBC Music Magazine*) 'To my ear, as good as it gets' (*Fanfare*, USA)



GIUSEPPE TARTINI (1692-1770)

Violin Concertos

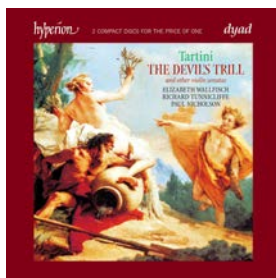
Violin Concerto in B flat major, Op 1 Libro 3 No 12
Violin Concerto in G minor, D85; Violin Concerto in C major
Violin Concerto in F major, D58; Violin Concerto in D major, D15

ELIZABETH WALLFISCH violin

THE RAGLAN BAROQUE PLAYERS / NICHOLAS KRAEMER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD0H55334

'In every way this disc is superior to any Tartini recording I've ever heard: the soloist is in breathtaking form ... in the quiet repose sometimes offered by the slow movements she and her wonderful continuo team are as eloquent as can be. One of my favourite discs this month' (*Early Music Review*) 'The soloist, Elizabeth Wallfisch, strikes a balance between ebullience and refinement. She makes a sweet sound' (*The Evening Standard*) 'Wallfisch endows the music with the virtuosity and quasi-improvisatory immediacy that is the essence of this tradition ... these concertos never fail to captivate' (*San Francisco Chronicle*)



GIUSEPPE TARTINI (1692-1770)

The Devil's Trill and other violin sonatas

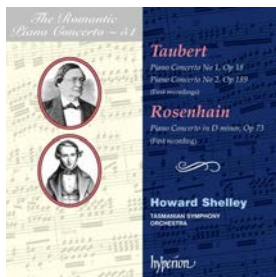
Violin Sonatas: G minor, Op 1/10 (*Didone abbandonata*); C minor, Op 1/8; F major, Op 1/2; F major, Op 1/12; G minor (*The Devil's Trill*); D major; B flat major; A major (*sopra lo stile che suona il Prette dalla Chitarra Portoghese*); B flat major, Op 5/6; Pastorale in A major, Op 1/13

ELIZABETH WALLFISCH violin, THE LOCATELLI TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD022061

'This is without question one of the finest records of baroque music ever issued! ... a revelation ... entrancing and hugely important. A wonderful issue' (*CDReview*) 'Elizabeth Wallfisch's technical prowess makes all these sonatas sound easy – which they are not – and leaves room for innumerable expressive nuances ... discs to treasure and enjoy through many a repeated listening' (*BBC Music Magazine Top 1000 CDs Guide*)

GRAMOPHONE CRITICS' CHOICE



WILHELM TAUBERT (1811-1891)

Piano Concertos

Piano Concerto No 1 in E major, Op 18
Piano Concerto No 2 in A major, Op 189
JACOB ROSENHAIN (1813-1894) Piano Concerto in D minor, Op 73

HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD0A67765

'"Thank goodness for Hyperion!" was my initial reaction after hearing this excellent new CD in its extraordinarily successful Romantic Piano Concerto series ... who else can one turn to for the revelation of previously unknown music which demonstrably does not deserve the neglect into which it has fallen? ... This is a brilliant CD of eminently worthwhile music ... Shelley directs from the keyboard and, frankly, I don't know how he does it: some of the tempos in the outer movements of these works are pretty hair-raising, with the pianist kept hard at it – but the orchestra is with its highly gifted player / director all the way, and ensemble is first-rate' (*International Record Review*)



FRANZ WILHELM TAUSCH (1762-1817)

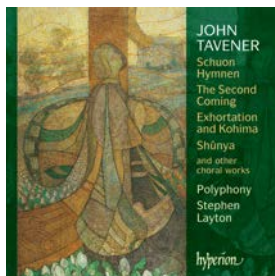
Double Clarinet Concertos

Concerto No 1 in B flat major for two clarinets, Op 27
Concerto No 2 in B flat major for two clarinets, Op 26
FRANZ XAVER SÜSSMAYR (1766-1803) Concerto movement in D major

THEA KING clarinet, basset clarinet, NICHOLAS BUCKNALL clarinet
ENGLISH CHAMBER ORCHESTRA / LEOPOLD HAGER conductor

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD0H55188

'I can't imagine a more beguiling account of the music and every lover of the clarinet will want to have this CD' (*Gramophone*) 'All credit to Hyperion for this delightful disc, and to the artists for playing it all so nicely' (*Hi-Fi News*) 'Again Hyperion has come up with a really excellent programme, and the works are given performances out of the top drawer ... there can be no hesitation in recommending this disc' (*Clarinet & Saxophone*)



SIR JOHN TAVERNER (1944-2013)

Schuon Hymnen and other choral music

Birthday Sleep; Butterfly Dreams; The Second Coming; Schuon Hymnen
As one who has slept; The Bridal Chamber; Exhortation and Kohima; Shūnya

POLYPHONY / STEPHEN LAYTON

CHRISTOPHER BOWERS-BROADBENT organ, ROBERT MILLET temple bowl

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067475

'There's no doubt about the quality of the performances. Tavener finds devoted interpreters in Polyphony who produce some of the most beautiful choral singing you could ever hope to hear. And all is captured in a glowing recording' (*BBC Music Magazine*) 'The power of Tavener at his best is fully unlocked by Polyphony and Stephen Layton, whose sensitivity to the sacred and human in his music communicates in every work on this disc' (*Classic FM Magazine*) 'Polyphony's singing is immaculate, captured in the resonant acoustic of The Temple Church in glorious recorded sound. It's a hard man who would not be moved by this disc' (*Fantare, USA*) 'Stephen Layton's superb choir, Polyphony, does wonders in bringing variety to a sequence of John Tavener's works for small chorus' (*The Guardian*)



SIR JOHN TAVERNER (1944-2013)

Sacred Music

The Uncreated Eros; Magnificat and Nunc dimittis 'Collegium Regale'

The Lamb; Two Hymns to the Mother of God

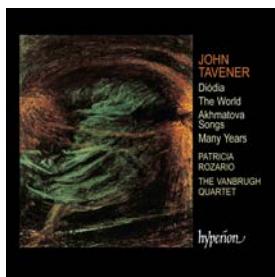
Today the Virgin 'A Christmas carol'; God is with us 'A Christmas proclamation'

Ode of Saint Andrew of Crete; Love bade me welcome; The Tiger; Eonia

CHOIR OF ST GEORGE'S CHAPEL, WINDSOR / CHRISTOPHER ROBINSON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55414

'Compelling' (*Classic CD*) 'The Lamb alone is worth the price of this disc' (*Fantare, USA*)



SIR JOHN TAVERNER (1944-2013)

The World & Diódia

The World for string quartet and soprano; Diódia for string quartet

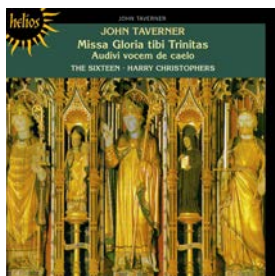
Many Years for soprano and string quartet

Akhmatova Songs for soprano and string quartet

PATRICIA ROZARIO soprano, THE VANBRUGH QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067217

'A disc that I can recommend without reservation' (*Fantare, USA*) 'The music generates an intense, mesmerising background stillness. I can't imagine [it] performed better. The recording balances clarity and atmosphere to near-perfection' (*BBC Music Magazine*) 'Patricia Rozario has become synonymous with Tavener's music, it is hard to imagine that anyone could be better suited ... The Vanbrugh Quartet's intense and committed performance is of the highest calibre. An indispensable and thoroughly recommendable disc' (*Gramophone*) 'The Akhmatova songs are among Tavener's most impressive works of recent years. Performances are exemplary, as is the recording' (*International Record Review*) 'If you doubt that Tavener is a composer of substance, this disc should change your mind' (*Opera News*)



JOHN TAVERNER (c1490-1545)

Missa Gloria tibi Trinitas

Missa Gloria tibi Trinitas; Audivi vocem de caelo

THE SIXTEEN / HARRY CHRISTOPHERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55052

'An issue of the first importance. It unquestionably merits a place in every serious record collection' (*Gramophone*) 'Vast tracts of glorious sound' (*The Times*) 'Marvellous music ... well worth reissuing' (*Early Music Review*) 'These reissues epitomise the qualities that make The Sixteen one of Britain's outstanding choral groups: distilled purity of sound; impeccable ensemble and intonation; long-breathed lines. Harry Christophers takes an introspective view of Tavener's monumental *Missa Gloria tibi Trinitas*, producing a performance of untrammelled serenity' (*BBC Music Magazine*)



JOHN TAVERNER (c1490-1545)

Missa O Michael

Missa O Michael

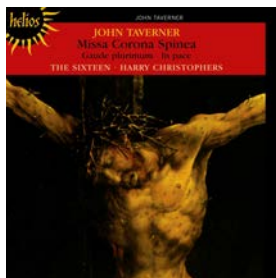
Dum transisset Sabbatum I

Leroy Kyrie

THE SIXTEEN / HARRY CHRISTOPHERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55054

'There are so many special moments that if you are a Tavener fan all I can do is to recommend strongly that you sample this CD' (*CDReview*) 'To sum up, it is one of the joys of being alive ... to be able to hear this incomparable music so competently and sympathetically – in fact ideally – performed' (*Organists' Review*)



JOHN TAVERNER (c1490-1545)

Missa Corona Spinea

Missa Corona Spinea

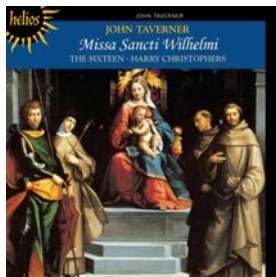
Gaude plurimum; In pace

THE SIXTEEN / HARRY CHRISTOPHERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55051

'A superb disc and an astonishing bargain' (*The Penguin Guide to Compact Discs*) 'I found this recording a pure delight' (*Gramophone*) 'Superb' (*Organists' Review*)

PENGUIN GUIDE ROSETTE



JOHN TAVERNER (c1490-1545)

Missa Sancti Wilhelmi

Missa Sancti Wilhelmi ('Small Devotion')

Ex eius tumba; O Wilhelme, pastor bone

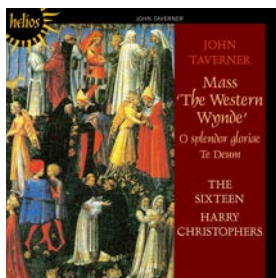
Dum transisset Sabbatum II

THE SIXTEEN / HARRY CHRISTOPHERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55055

'A splendid introduction for those who have yet to discover the riches of early Tudor music' (*CDReview*) 'Splendid' (*Fanfare, USA*) 'Excellent sound and an informative booklet help make this disc a must for Taverner fans' (*CDReview*)

10 DE RÉPERTOIRE, FRANCE



JOHN TAVERNER (c1490-1545)

The Western Wynde Mass

O splendor gloriae

Te Deum

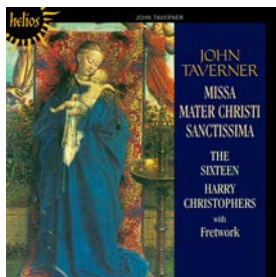
Alleluia. Veni, electa mea

Mass 'The Western Wynde'

THE SIXTEEN / HARRY CHRISTOPHERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55056

'A definitive performance of this glorious work ... superbly recorded' (*Classic CD*) 'Performed with tonal beauty and stunning, expressive clarity ... this CD has a mesmerising impact ... vibrantly beautiful' (*CDReview*) 'Singing, engineering, notes, texts, translations all conform to the high standard set on this label' (*Fanfare, USA*)



JOHN TAVERNER (c1490-1545)

Missa Mater Christi sanctissima

Hodie nobis caelorum rex; Mater Christi sanctissima

Magnificat - Nesciens mater

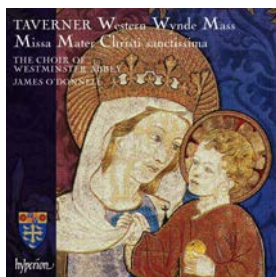
Missa Mater Christi sanctissima; Quemadmodum a 6; In nomine a 4

THE SIXTEEN / HARRY CHRISTOPHERS

with FRETWORK

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55053

'For the most important English composer of his generation, this series of Masses is long overdue, and we are fortunate that it is being completed with such a high level of success' (*Fanfare, USA*) 'Marvellous music ... well worth reissuing' (*Early Music Review*) 'These reissues epitomise the qualities that make The Sixteen one of Britain's outstanding choral groups: distilled purity of sound; impeccable ensemble and intonation; long-breathed lines' (*BBC Music Magazine*)



JOHN TAVERNER (c1490-1545)

Mater Christi sanctissima & Western Wynde Mass

Mater Christi sanctissima

Missa Mater Christi sanctissima

Western Wynde Mass

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68147

'These are very sound, lucid performances in every sense' (*Gramophone*) 'A robust, rhythmic, grounded performance' (*BBC Music Magazine*) James O'Donnell and the 30-strong choir of Westminster Abbey have turned their abundant skills to the music of John Taverner ... two English choral masterpieces, superbly sung' (*The Observer*) 'Sung with lustrous warmth' (*The Sunday Times*) 'Sacred music of heartfelt expression, performed here with warmth and gentle poise by James O'Donnell and the Choir of Westminster Abbey' (*Financial Times*)



BORIS TCHAIKOVSKY (1925-1996)

Music for chamber orchestra

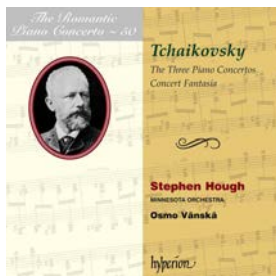
Sinfonietta for String Orchestra
Chamber Symphony
Six Études for Strings and Organ
Prelude 'The Bells'

LUDMILA GOLUB organ

MUSICA VIVA CHAMBER ORCHESTRA / ALEXANDER RUDIN conductor

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67413

'This disc – accessible in every sense of the word – is a useful addition to the discography of music written during the Soviet era. The sound is clean and bright. Worth exploring' (*International Record Review*) 'If you don't know this score, I urge you to grab this recording hurriedly: for a mixture of unhurried lyricism, gentle good humour, capable but lightly handled counterpoint, you'll find it hard to beat' (*Fanfare*, USA)



PYOTR TCHAIKOVSKY (1840-1893)

The Three Piano Concertos

Piano Concerto No 1 in B flat minor, Op 23; Piano Concerto No 2 in G major, Op 44 (plus alternative versions of the 2nd movement by Siloti & Hough)
Piano Concerto No 3 in E flat major, Op 75; Concert Fantasia in G major, Op 56
Solitude, Op 73 No 6; None but the lonely heart, Op 6 No 6 (arr. Hough)

STEPHEN HOUGH piano

MINNESOTA ORCHESTRA / OSMO VÄNSKÄ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67711/2

'The electrifying pace Hough injects into the codas of No 1 and the Concert Fantasia are suitably exciting, though these are nothing compared to the tumultuous final pages of No 2 (a tremendous performance) ... this is a great recording – no doubt about that – and one which, if there is any justice, will garner any number of awards' (*Gramophone*)



PYOTR TCHAIKOVSKY (1840-1893)

Piano Concerto No 1

Piano Concerto No 1 in B flat minor, Op 23
SCRIABIN Piano Concerto in F sharp minor, Op 20

NIKOLAI DEMIDENKO piano

BBC SYMPHONY ORCHESTRA / ALEXANDER LAZAREV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55304

'A major achievement ... Demidenko's inspirational account of the [Scriabin] Concerto is in a class of its own' (*Classic CD*) 'It is something of an achievement when one manages to hear afresh such an over-familiar work' (*BBC Music Magazine*) 'Altogether, this is a splendid, most impressive disc' (*In Tune*, Japan)

BEST OF THE YEAR, BBC MUSIC MAGAZINE
BEST CONCERTO RECORDING OF THE YEAR, CLASSIC CD



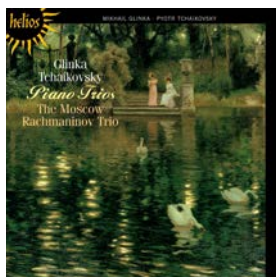
PYOTR TCHAIKOVSKY (1840-1893)

Souvenir de Florence

String Sextet in D minor 'Souvenir de Florence', Op 70
ANTON ARENSKY (1861-1906) String Quartet No 2 in A minor, Op 35
THE RAPHAEL ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55326

'A rarity of great charm and sincerity ... a fine disc in excellent sound' (*Classic CD*) 'The Arensky Quartet is a lovely piece ... performance and sound are superb. I cannot imagine better performances of either the Tchaikovsky or the Arensky' (*Fanfare*, USA)



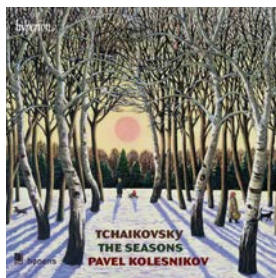
PYOTR TCHAIKOVSKY (1840-1893)

Piano Trio

Piano Trio in A minor, Op 50
GLINKA Trio pathétique in D minor
THE MOSCOW RACHMANINOV TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55322

'The Moscow Rachmaninov Trio demonstrate what a versatile and capable ensemble they are' (*BBC Music Magazine*)



PYOTR TCHAIKOVSKY (1840-1893)

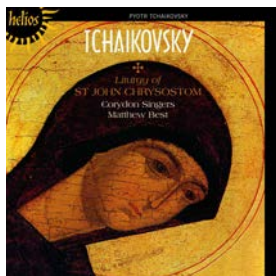
The seasons

The seasons, Op 37b, Six morceaux, Op 19

PAVEL KOLESNIKOV piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68028

'Perhaps the most immediately attractive of Tchaikovsky's piano works. Selections of them regularly appear in recitals and on disc, but for his first release on Hyperion Pavel Kolesnikov has opted to play all 12, alongside the *Six morceaux* Op 19, which was composed three years earlier. In 2012, Kolesnikov took first prize in the Honens piano competition in Canada, and on the evidence of his effortlessly refined playing here, he was a worthy winner ... a charming, rewarding disc' (*The Guardian*) 'This is Tchaikovsky at his best, in music of relatively short duration and of very wide-ranging character ... the young Siberian-born Pavel Kolesnikov ... shows an extra degree of poetry and is ... recorded, under the watchful eye (and ear) of possibly the greatest living classical record producer' (*International Record Review*) 'The young Russian pianist proves an eloquent and brilliant advocate in this recording of Tchaikovsky's piano music' (*The Sunday Times* 100 Best Records of the Year)



PYOTR TCHAIKOVSKY (1840-1893)

Liturgy of St John Chrysostom

Liturgy of St John Chrysostom, Op 41; Angel vopiyashe (The Angel cried)

Kheruvimskaya pesnya (The Cherubic Hymn) in F major

Kheruvimskaya pesnya (The Cherubic Hymn) in D major

Kheruvimskaya pesnya (The Cherubic Hymn) in C major

Tebe poem (We praise you); Dostoyno est (Hymn to the Mother of God)

Otche nash (Our Father); Blazhenni yazhe izbral (Blessed are they)

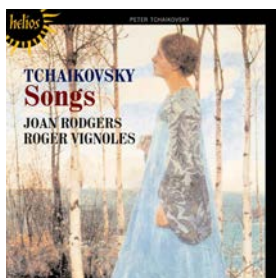
Da ispravitsya (Let my prayer)

Nyne sily nebesnyya (Now the powers of heaven)

CORYDON SINGERS / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55437

'I would go so far as to say that this recording carries more musical conviction than any of its rivals' (*Classic CD*)



PYOTR TCHAIKOVSKY (1840-1893)

Songs by Tchaikovsky

Last Night; Not a word, O my friend; Do not believe; Why?: None but the lonely heart; To forget so soon; Cradle Song; The Canary; It was in the early spring; The fearful minute; Amid the din of the ball; Why did I dream of you?; If only I had known; Does the day reign; Was I not a little blade of grass?; The Cuckoo; Lullaby in a storm; Spring; The Nightingale; Behind the window; Serenade

JOAN RODGERS soprano, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55331

'I find this British singer's identification with Tchaikovsky almost uncanny. Having heard countless performances ... in my native Russia, I was totally overcome by Rodgers' unaffectedness and sincerity ... her intonation is faultless, her Russian excellent. A rare treat indeed' (Vladimir Ashkenazy) 'A lovely record' (*The Sunday Times*)



PYOTR TCHAIKOVSKY (1840-1893)

The Three Piano Sonatas

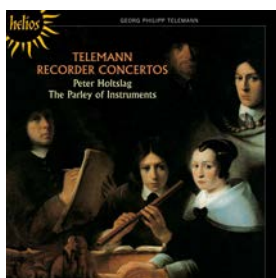
Sonata 'No 1' in F minor (completed by Leslie Howard)

Sonata 'No 2' in C sharp minor, Op 80; Grand Sonata 'No 3' in G major, Op 37

LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55215

'Much stirring music, some unexpected delicacies, and generally walloping performances' (*The Observer*) 'Leslie Howard's mammoth trek through Liszt's complete piano compositions and transcriptions (also for Hyperion) marks him out as a pianist quite undaunted by the super-virtuoso, but he employs his virtuosity entirely for the tasteful interpretation of the music' (*BBC Music Magazine*) 'Powerful performances of great advocacy in exemplary sonics' (*Classic CD*) 'Un disque unique en son genre et absolument splendide' (*Répertoire*, France) 'I am happy to have heard these beautifully recorded, fully convincing performances by a pianist with a rich sound and ample technique who believes in what he is doing. The warm, clear recorded sound and Howard's playing make this the Tchaikovsky piano disc to acquire' (*Fanfare*, USA)



GEORG PHILIPP TELEMANN (1681-1767)

Recorder Concertos

Recorder Concerto in F major

Recorder Concerto in C major

Suite in A minor; Sinfonia in F major

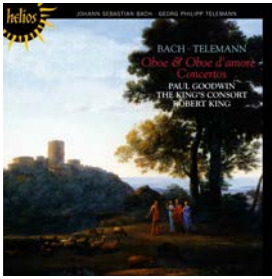
PETER HOLTSLAG recorder

THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55091

'A very fine record indeed, which defines how such music should be put on records today' (*CDReview*)

'The positively, absolutely only way to hear Telemann chamber music' (*The Magic Flute*, USA)



GEORG PHILIPP TELEMANN (1681-1767)

Oboe & Oboe d'amore Concertos

Oboe Concerto in D minor

Oboe d'amore Concerto in G major

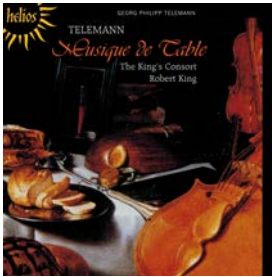
JS BACH Oboe Concerto in F major; Oboe d'amore Concerto in A major

PAUL GOODWIN oboe, oboe d'amore

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55269

'A winner all the way ... exemplary from start to finish' (*Hi-Fi News*) 'These are winning performances, with recording to match' (*Fanfare*, USA) 'Sheer delight' (*BBC Record Review*)



GEORG PHILIPP TELEMANN (1681-1767)

Musique de Table

Suite in D major from the Deuxième Production

Suite in B flat major from the Troisième Production

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55278

'A first-rate issue ... warmly recommended' (*Gramophone*)

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK



GEORG PHILIPP TELEMANN (1681-1767)

Chamber Music

Quartet in F for recorder, oboe, violin and continuo

Sonata in G minor for oboe, violin and continuo

Sonata in D minor for violin, recorder and continuo

Quartet in G minor for oboe, violin, gamba and continuo

Concerto in A minor for recorder, oboe, violin and continuo

Sonata in F for recorder, gamba and continuo

THE CHANDOS BAROQUE PLAYERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55108

'This is one of my all-time favourite recordings and I'm so happy to have it on CD' (*Early Music Review*)

'A thoroughly enjoyable excursion into the most fertile territory of Telemann's chamber music'

(*Gramophone*) 'One of the best records of early music that I have heard lately, and really something special' (*Hi-Fi News*)



GEORG PHILIPP TELEMANN (1681-1767)

Water Music

Wassermusik 'Hamburger Ebb' und Fluth'

HANDEL Water Music HWV348; 349/350

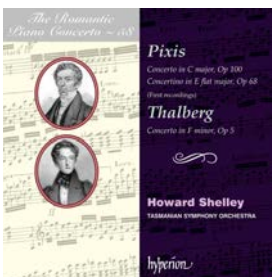
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66967

'A rewarding programme, imaginatively realised and played with panache. Strongly recommended'

(*Gramophone*) 'Performances, engineering, packaging—everything here is first-class: the kind of truly perfect release one usually just dreams about!' (*American Record Guide*)

'The King's Consort makes Handel's music dance ... the whole thing is toe-tappingly infectious' (*Classic CD*)



SIGISMUND THALBERG (1812-1871)

Piano Concerto

Piano Concerto in F minor, Op 5

JOHANN PETER PIXIS (1788-1874) Piano Concerto in C major, Op 100

Piano Concertino in E flat major, Op 68

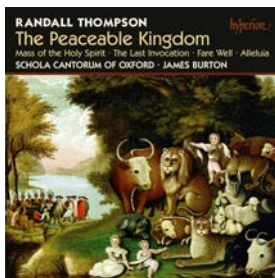
HOWARD SHELLEY piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67915

'Howard Shelley gives us fine performances. There's exquisite filigree in the Pixis, while the Thalberg has swagger and panache' (*The Guardian*) 'Played with obvious affection and deep understanding, revealing to us, almost 200 years later, just what it was that attracted audiences of the late Georgian period ...

throughout these three works, Shelley's elegance of phrasing and comprehensively musical technique are truly exceptional: cleverly, his dynamic range is judged to a nicety and the orchestral playing is remarkably fine throughout. The recorded sound is first-class in all respects. Jeremy Nicholas's notes are everything they should be – and more ... truly, here is commerce in the service of art' (*International Record Review*)



RANDALL THOMPSON (1899-1984)

The Peaceable Kingdom

The Peaceable Kingdom; Mass of the Holy Spirit

Alleluia; The Last Invocation; Fare Well

SCHOLA CANTORUM OF OXFORD / JAMES BURTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67679

'Schola Cantorum under James Burton radiates in performances that could not be bettered' (*Gramophone*)

'The performances are first rate, Thompson's lucid yet never naive word-painting realised with great sensitivity to both the musical and verbal fabrics ... the overall blend and balance of voices ... is also a great source of pleasure, adding much to Thompson's sweet and subtle yet wholly persuasive rhetoric ... with advocates of the calibre of the present performers it's a safe bet that his musical legacy will continue to reach and move the hearts of a wide audience for some time to come' (*International Record Review*)

'Randall Thompson has been much recorded in the US ... but none match the sensitivity and accuracy of James Burton's consort' (*Classical Music Magazine*) Schola Cantorum of Oxford dig into these works with such relish and enthusiasm, displaying an obvious love for this music, and cementing the idea of Thompson's universal appeal' (*Audiophile Audition*, USA)



VIRGIL THOMSON (1896-1989)

Louisiana Story

The film music of Virgil Thomson

The Plow that Broke the Plains: Suite

Louisiana Story: Suite

Louisiana Story: Acadian Songs and Dances

Power Among Men: Fugues and Cantilenas

NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55169

'Hyperion's recording is faultless; the notes ... are sagacious and rewarding. If your interest is in American music or in film scores, this is indispensable' (*American Record Guide*)

'Not to be missed' (*Classic CD*) 'Thomson's music is as American as apple pie and wonderfully evocative' (*Gramophone*)



SIR MICHAEL TIPPETT (1905-1998)

Symphonies Nos 1 & 2

Symphony No 1

Symphony No 2

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68203

'This disc launches the first 21st-century cycle of Tippett's symphonies, and does so in great style ... remarkable music-making, and recorded with all the appropriate richness of colour and clarity of textural detail' (*Gramophone*)

'These readings have the intension of conviction, which the still underrated Symphony No 1 in particular richly deserves' (*BBC Music Magazine*) 'Tippett's first two symphonies fill a CD comfortably, and here hugely inspiring ... hectorically inventive, rhythmically unstoppable and sounding freshly glorious' (*The Sunday Times*) 'What a momentous way to start 2018 ... commanding accounts ... complemented by top-notch production values, vivid and dynamic sound, and informed annotation. All in all, unmissable' (*Classical Source*)



SIR MICHAEL TIPPETT (1905-1998)

Symphonies Nos 3, 4 & B flat

Symphony No 3

Symphony No 4

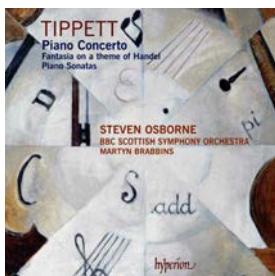
Symphony in B flat

RACHEL NICHOLLS soprano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68231/2

Available Friday 1 March 2019



SIR MICHAEL TIPPETT (1905-1998)

The complete music for piano

Piano Concerto; Fantasia on a theme of Handel; Piano Sonatas Nos 1-4

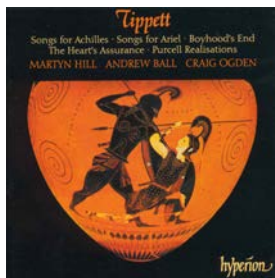
STEVEN OSBORNE piano

with BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67461/2

'Performances that impressively set new standards in these often challenging works ... Steven Osborne seems to have the measure of them all. His account of the Concerto, ably supported by Martyn Brabbins' command of the BBC Scottish Symphony Orchestra, has all the ecstatic power that Ogdon brought to the first movement, and a like rhythmic ebullience in the finale, but negotiates the contrapuntal thickets of the slow movement with greater delicacy and feeling. He's helped by Hyperion's detailed recording ... this is a very important release' (*BBC Music Magazine*) 'Steven Osborne is at least the equal of Paul Crossley in interpretative empathy, and has the advantage of superlative modern recording' (*Gramophone*)

BBC MUSIC MAGAZINE INSTRUMENTAL CHOICE / DIAPASON D'OR



SIR MICHAEL TIPPETT (1905-1998)

Songs

Songs for Ariel; Songs for Achilles; Boyhood's End

The Heart's Assurance; Music

(PURCELL REALISATIONS) Music for a while; If music be the food of love;

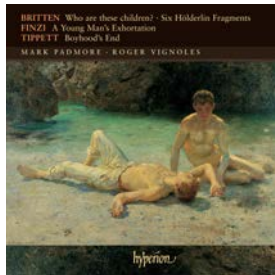
An Epithalamium (A Wedding Song); The fatal hour comes on apace;

Mad Bess (From silent shades); Sweeter than roses; An Evening Hymn; Not all my torments

MARTYN HILL tenor, ANDREW BALL piano, CRAIG OGDEN guitar

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD066749

'Issued to mark the composer's ninetieth birthday, a most touching and eloquent tribute' (*Gramophone*) 'As the fullest representation of Tippett's solo vocal music in the catalogue this disc is a must, both for devotees of the composer and for collectors of English song' (*BBC Music Magazine*) 'A delight. Almost certainly one of the vocal recital discs of the year' (*Classic CD*)



SIR MICHAEL TIPPETT (1905-1998)

Boyhood's End

Boyhood's End

FINZI A Young Man's Exhortation, Op 14

BRITTEN Who are these children?, Op 84;

Sechs Hölderlin-Fragmente; Um Mitternacht

MARK PADMORE tenor, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067459

'This is a remarkable debut recital by one of the most intelligent, musical and thoughtful British singers before the public today. It's not easy listening, but Padmore and Vignoles demonstrate song's unique power to shake, stir and move. The recorded balance is ideal, but no company is more experienced in the art-song repertoire than Hyperion. Another jewel in an already superlative crown' (*International Record Review*) 'Mark Padmore and Roger Vignoles perform all these songs with great understanding and sensitivity' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



VÁCLAV JAN KRITTEL TOMÁŠEK (1774-1850)

Songs

Gedichte von Goethe: Mailed, Op 53/3; Schäfers Klage, Op 56/1; Rastlose

Liebe, Op 58/1; Die Nacht, Op 55/5; Auf dem See, Op 57/3; An die Entfernte,

Op 55/1; Wanders Nachtlied, Op 58/4; Erlkönig, Op 59/1; Heidenröslein, Op

53/1; Das Geheimnis, Op 58/3; Die Spröde, Op 54/2; Die Bekehrte, Op 54/3;

Sorge, Op 57/4; Am Flusse, Op 55/3; Die Spinnerin, Op 55/2; Sechs

böhmische Lieder, Op 71; Die Nachtigall; Das Lebewohl; Wehmuth;

Das Veilchen; Rache; Die blauen Augen; Des Greises Trauerlied, Op 69/1;

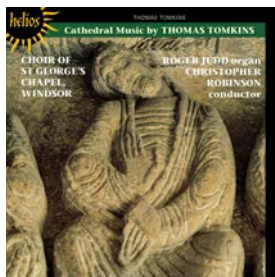
Das Lied, Op 37/2; Lied eines Alpenmädchens, Op 96/3; Ständchen Op 107/3;

Drei Gesänge, Op 92: In die Ferne; Mein Lieb; Mein Hochland

RENATA POKUPIĆ mezzo-soprano, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067966

'Many of Tomášek's songs are little gems in their own right' (*The Guardian*) 'The Pokupić-Vignoles duo, and Susan Youens's stimulating booklet essay, make an eloquent case for their revival' (*Gramophone*)



THOMAS TOMKINS (1572-1656)

Cathedral Music

O sing unto the Lord a new song; Then David mourned; My beloved spake,

and said unto me; Above the stars my Saviour dwells; Magnificat & Nunc

dimittis (Third Service); Glory be to God on high; Almighty God, the fountain of

all wisdom; When David heard; My shepherd is the living Lord; Sing unto God;

Behold, the hour cometh; O God, the proud are risen against me

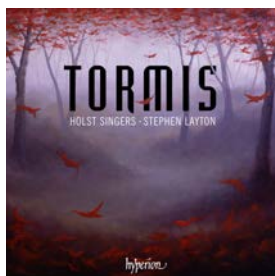
ROGER JUDD organ

ST GEORGE'S CHAPEL CHOIR, WINDSOR / CHRISTOPHER ROBINSON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD055066

'A valuable introduction to this endlessly rewarding composer. This CD shouldn't be missed' (*Goldberg*)

'One of England's most accomplished and versatile Tudor composers to whose music the Windsor choir does full and pleasing justice' (*Organists' Review*) 'Exemplary in every respect' (*Hi-Fi News*)



VELJO TORMIS (1930-2017)

Choral music

Kaks laulu Ernst Enno sõnadele (Two songs to words by Ernst Enno)

Kolm eesti mängulaulu (Three Estonian game songs)

Kolm laulu eeposest 'Kalevipoeg' (Three songs from the epic 'Kalev's Son')

Liivlaste pärandus (Livonian heritage); Laevas lauldakse (Singing aboard ship)

Sügismaastikud (Autumn landscapes)

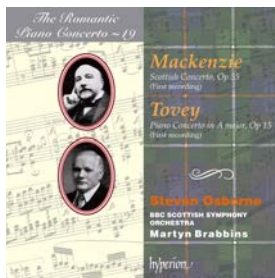
Neli eesti hällilaulu (Four Estonian lullabies)

Helletused (Childhood memory – Herding calls)

HOLST SINGERS / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067601

'The Holst Singers' commitment bringing out the ferocity of some passages with a quite scary intensity' (*BBC Music Magazine*) 'A beautifully prepared and executed compilation. Stephen Layton and his Holst Singers have a well deserved reputation as bold explorers, and their intelligence and dedication are evident here' (*Gramophone*)



SIR DONALD FRANCIS TOVEY (1875-1940)

Piano Concerto

Piano Concerto in A major, Op 15

MACKENZIE Scottish Concerto, Op 55

STEVEN OSBORNE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67023

'Another hugely enjoyable release of Scottish music from Hyperion' (*The Scotsman*) 'A super disc' (*Gramophone*) 'What a bonanza this Hyperion offering is! If you fancy piano concertos you'll find plenty in these two neglected specimens to challenge and enchant you' (*Fanfare*, USA) 'A marvellous and magnificent disc' (*Hi-Fi News*) 'A fascinating release. The whole enterprise could hardly wish for a more eloquent or dashing persuasive exponent than Steven Osborne, who clearly believes in every note' (*Piano International*)

**BBC MUSIC MAGAZINE BEST OF THE YEAR
GRAMOPHONE CRITICS' CHOICE**



GEORGE TSONTAKIS (b1951)

Man of Sorrows

Man of Sorrows for piano and orchestra; Sarabesque

BERG Piano Sonata, Op 1

SCHOENBERG Sechs kleine Klavierstücke, Op 19

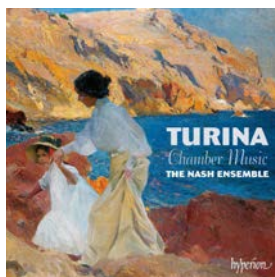
WEBERN Variations for piano, Op 27

STEPHEN HOUGH piano

DALLAS SYMPHONY ORCHESTRA / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67564

'Brilliantly written for the keyboard and scintillatingly orchestrated ... the piece is superbly played and recorded, patently sincere and easily assimilable' (*BBC Music Magazine*) 'A five-star performance and recording' (*Gramophone*) 'This is a serious work of substance and integrity, challenging and rewarding, provocative in the best possible sense. It is performed here with the utmost care and devotion' (*American Record Guide*)



JOAQUÍN TURINA (1882-1949)

Chamber Music

Piano Quartet in A minor, Op 67; Escena andaluza, Op 7

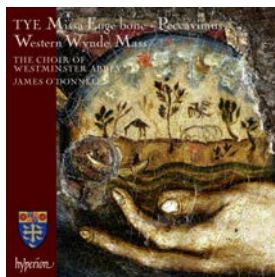
Violin Sonata No 2 in G major 'Sonata española', Op 82

Piano Trio No 1, Op 35; La oración del torero, Op 34

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67889

'The near-masterpieces here ... are the splendid Piano Trio Op 35, the A minor Piano Quartet Op 67, and the Violin Sonata, played with searing tone and rhythmic dash by Marianne Thorsen and Ian Brown, mainstays of the wonderful Nash Ensemble. Lawrence Power's viola and Paul Watkins' cello shine in, respectively, the *Escena andaluza* and the songful tenor/bass melodies of the trio. It would be hard to imagine more compelling performances' (*The Sunday Times*) 'There's a gentle melancholy to overtly Spanish pieces such as *La oración del torero* and a warm, beguiling tunefulness to ... the Piano Quartet Op 67, all seductively played by The Nash Ensemble' (*The Daily Telegraph*) 'Hyperion's world-renowned production values are equally consistently admirable and fully maintained here' (*International Record Review*)



CHRISTOPHER TYE (c1505-?1573)

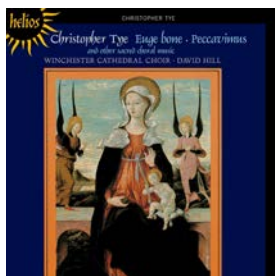
Missa Euge bone & Western Wynde Mass

Missa Euge bone; Western Wynde Mass; Quaesumus omnipotens et misericors Deus; Give almes of thy goods; Christ rising; Nunc dimittis Peccavimus cum patribus nostris

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67928

'The Gloria of Tye's magnificent *Missa Euge bone* brings you up short with some startlingly grumpy gestures and intriguing harmonic shifts, but the dark clouds never last long – the closing section of his glorious motet *Peccavimus cum patribus nostris*, for instance, resolves in an explosion of dazzling polyphony. Westminster Abbey Choir are on brilliant form here, trebles crisp and alert and lay vicars forthright and muscular' (*The Observer*) 'Immediately one is introduced to Tye's extraordinary sound-world of unusual cadences and rigorous alternation of high and low voices to achieve impressive effects. All of these are carefully allowed to speak for themselves thanks to the judicious direction of Westminster Abbey's Organist and Master of the Choristers, James O'Donnell' (*International Record Review*)



CHRISTOPHER TYE (c1505-?1573)

Missa Euge bone & Peccavimus

Kyrie 'Orbis factor'; Missa Euge bone

Quaesumus omnipotens et misericors Deus

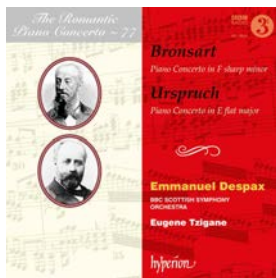
Miserere mei, Deus; Omnes gentes, plaudite manibus

Peccavimus cum patribus nostris

WINCHESTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55079

'As soon as the disc begins to play the singing creates a wonderful ambience to fit the music of this undervalued composer' (*Cathedral Music*) 'None matches the Winchester recording for sheer vitality and sonic brilliance ... superb chording culminates in exciting harmonic climaxes. Luminous singing in the Agnus Dei completes a magnificent performance' (*BBC Music Magazine*)



ANTON URSPRUCH (1850-1907)

Piano Concerto

Piano Concerto in E flat major, Op 9

HANS BRONSART (1830-1913) Piano Concerto in F sharp minor, Op 10

EMMANUEL DESPAX piano

BBC SCOTTISH SYMPHONY ORCHESTRA / EUGENE TZIGANE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD468229

Available Friday 28 September 2018



JACOBUS VAET (c1529-1567)

Missa Ego flos campi

Missa Ego flos campi; Musica Dei donum; Spiritus Domini

Ecce apparebit Dominus; Filiae Jerusalem

Antevenis virides; Miserere mei, Deus; Salve regina; Magnificat octavi toni

CLEMENS NON PAPA Ego flos campi

CINQUECENTO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467733

'Stunning ... Cinqucento's one-to-a-part approach, with countertenors on the top lines, is ideally suited to this repertory and really works wonders ... at telling moments they modulate their delivery to considerable expressive effect ... this highly accomplished singing does not draw attention to itself (or at least, not unduly) but focuses attention squarely on the composer. But for his early death, Vaet would have almost certainly emerged as a leading figure of his generation ... this deserves to be widely heard' (*Gramophone*)

'A delicious feast of harmonic tension and inwardly-sensed architecture' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



JOHANN BAPTIST VANHAL (1739-1813)

Double Bass Concerto

Double Bass Concerto in D major

CARL DITTERS VON DITTERSDORF (1739-1799) Double Bass Concerto No 1

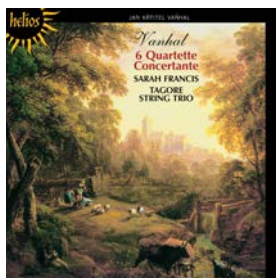
in D major, Krebs 171; Double Bass Concerto No 2 in D major, Krebs 172

CHI-CHI NWANOKU double bass

SWEDISH CHAMBER ORCHESTRA / PAUL GOODWIN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467179

'A most enjoyable disc' (*BBC Music Magazine*) 'Nwanoku's playing is both athletic and eloquent in these appealing bass concertos. [She] plays her solo music with due vivacity and skill ... as graceful as can be imagined on her instrument. Paul Goodwin's neat and sympathetic accompaniments, his leisurely pacing and his judicious balance ... make this disc even more appealing' (*Gramophone*) 'An elegant performance. Beautifully played and phrased by Nwanoku, who reveals the lyrical potential of the solo bass' (*The Strad*) 'Chi-Chi Nwanoku is a delightful soloist. [Her] light-as-air sound and technical clarity are a continual source of pleasure' (*International Record Review*)



JOHANN BAPTIST VANHAL (1739-1813)

Six Quartette Concertante

Six Quartette Concertante for oboe and string trio, Op 7

SARAH FRANCIS oboe

TAGORE STRING TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55033

'Well worth hearing' (*BBC Music Magazine*) 'Worth investigating' (*Fanfare, USA*)



PĒTERIS VASKS (b1946)

Violin Concerto

Concerto for Violin and String Orchestra ('Distant Light')

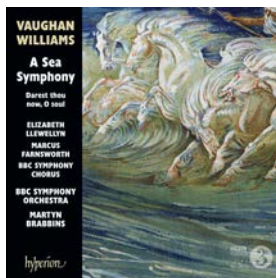
KURT WEILL Concerto for Violin and Wind Orchestra, Op 12

ANTHONY MARWOOD violin/conductor

ACADEMY OF ST MARTIN IN THE FIELDS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467496

'Anthony Marwood has championed the Vasks over a number of years and delivers a wonderfully moving and intense performance of the solo part. The strings of the ASMF are responsive partners ... a very special disc indeed' (*BBC Music Magazine*) 'Anthony Marwood ... plays with exquisite polish and intimacy of feeling; he also secures an exceptionally alert and involving contribution from his Academy forces' (*Gramophone*) 'Vask's musings are an acquired taste, though admirers of Görecki's Third Symphony and Arvo Part's music will find them fascinating' (*The Guardian*) 'Marwood's performances are magnificent, as is the orchestral playing, and Andrew Keener's production is one of the finest I have ever heard from him - which is saying something. A stunning disc, comprehensively recommended' (*International Record Review*)



RALPH VAUGHAN WILLIAMS (1872-1958)

A Sea Symphony

A Sea Symphony (Symphony No 1)

Darest thou now, O soul (for unison chorus and strings)

MARCUS FARNSWORTH baritone, ELIZABETH LLEWELLYN soprano

BBC SYMPHONY CHORUS

BBC SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68245

Available Friday 28 September 2018



RALPH VAUGHAN WILLIAMS (1872-1958)

A London Symphony

A London Symphony (Symphony No 2) (1920 version)

Sound sleep; Orpheus with his lute; Variations for brass band

BBC SYMPHONY ORCHESTRA / MARTYN BRABBINS

with ELIZABETH WATTS soprano, MARY BEVAN soprano

KITTY WHATELY mezzo-soprano, ROYAL COLLEGE OF MUSIC BRASS BAND

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68190

'A superbly involving account of Vaughan Williams's A London Symphony ... Brabbins exhibits a very real love for this remarkable score, whose wealth of memorable invention, generosity of spirit and kaleidoscopic range of mood combine to make the composer's initial printed thoughts such a feast for both head and heart ... essential listening for all RWV devotees' (*Gramophone*) 'Martyn Brabbins conducts the work with a sense of purposeful directness, likeably enhanced by the expressive warmth of the BBC Symphony Orchestra's response. The supporting items in this all-Vaughan Williams programme offer interest too' (*BBC Music Magazine*) 'Brabbins's fabulously assured reading ... the fill-ups are fascinating, too' (*The Guardian*)



RALPH VAUGHAN WILLIAMS (1872-1958)

Flos Campi & Suite for viola

Flos Campi; Suite for viola and small orchestra

SIR JOHN McEWEN (1868-1948) Viola Concerto

LAWRENCE POWER viola

BBC NATIONAL ORCHESTRA OF WALES / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67839

'Lawrence Power's playing is wonderfully varied, at times delicate and poetical, at others broad, passionate and generous ... this is a 'must-have' for all lovers of Vaughan Williams and British music in general!' (*Gramophone*) 'Lawrence Power is the perfect advocate for both works, with his rich, warm, sensuous tone and flamboyant virtuosity ... Brabbins and the BBC NOW are in complete sympathy with his musical aims' (*The Sunday Times*) 'Lawrence Power plays with a tone as dark as a cello, and a technique as agile as a violinist's: the ideal combination ... decidedly a favourite disc of 2011' (*The Observer*)

GRAMOPHONE CRITICS' CHOICE



RALPH VAUGHAN WILLIAMS (1872-1958)

Mass in G minor

Mass; Te Deum; O vos omnes; Valiant-for-Truth; A vision of aeroplanes

JUDITH BINGHAM Mass

ROBERT QUINNEY organ

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67503

'The Choir of Westminster Cathedral brings tonal richness and a superb musicality to its performances of these works. The solos sound as confident from the trebles as from the men, and one can almost smell the incense from the atmospheric recording' (*The Daily Telegraph*) 'A glorious celebration of music written with the acoustics of Westminster Cathedral in mind' (*Classic FM Magazine*) 'A stirring *Vision of aeroplanes* testifies to the choir's extraordinary virtuosity which, under Baker, is clearly going from strength to strength ... Hyperion has been making recordings in Westminster Cathedral almost since the day the company first came into being, and, as ever, the sound on this latest disc is gorgeous, full of depth, and with an ideal balance between, choir, organ and atmosphere' (*International Record Review*)



RALPH VAUGHAN WILLIAMS (1872-1958)

Mass in G minor

Mass in G minor

Te Deum in G

HOWELLS Requiem; Take him, earth, for cherishing

CORYDON SINGERS / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55220

'Beautiful' (*Hi-Fi News*) 'A moving and impressive addition to the a cappella repertoire' (*The Daily Telegraph*) 'An hour of the finest English choral music and not to be missed' (*The Good CD Guide*)



RALPH VAUGHAN WILLIAMS (1872-1958)

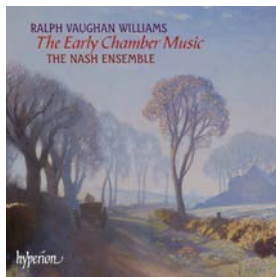
Chamber Music

The Lake in the Mountains (1941)
Six Studies in English Folksong
Phantasy Quintet
Violin Sonata in A minor (1952)
String Quartet No 2 in A minor (1943)

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67313

'An intriguing treasure trove' (*The Strad*) 'Superb performances' (*Classic FM Magazine*) 'Pliant and sympathetic performances of deeply rewarding repertoire. This disc will surely give much pleasure' (*Gramophone*) 'First-rate, insufficiently appreciated music in excellent renderings, and good sound. Well worth your attention' (*Fanfare*, USA)



RALPH VAUGHAN WILLIAMS (1872-1958)

The Early Chamber Music

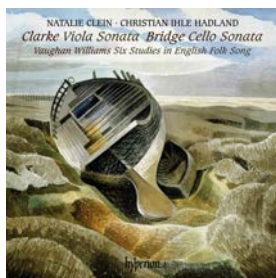
Piano Quintet in C minor (1903); Nocturne and Scherzo (1906)
Suite de Ballet (1913-1924?); Romance and Pastorale (c1914)
Romance (c1914); String Quartet in C minor (1898); Quintet in D major (1898)
Scherzo (1904); Three Preludes on Welsh Hymn Tunes (1940/1)

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67381/2

'This revelatory collection of early chamber works by the giant of the 20th-century English style is fascinating and captivating' (*The Scotsman*) 'An entrancing voyage of discovery' (*Gramophone*) 'One of those rare issues that bring about a permanent change in the repertoire ... this set would draw interest even if it didn't contain five world premiere recordings, such is the quality and insight of the music-making' (*BBC Music Magazine*) 'The Nash Ensemble's performances are superb' (*The Sunday Times*)

THE SUNDAY TIMES RECORD OF THE WEEK



RALPH VAUGHAN WILLIAMS (1872-1958)

Six Studies in English Folk Song

Six Studies in English Folk Song
REBECCA CLARKE (1886-1979) Viola Sonata
FRANK BRIDGE (1879-1941) Cello Sonata, H125
Serenade, H23; Spring Song, H104 No 2; Scherzo, H19a

NATALIE CLEIN cello

CHRISTIAN IHLE HADLAND piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68253

Available Friday 28 December 2018



RALPH VAUGHAN WILLIAMS (1872-1958)

Serenade to Music

Serenade to Music; Flos Campi; Five Mystical Songs
Fantasia on Christmas Carols

ELIZABETH CONNELL, ANNE DAWSON, LINDA KITCHEN, AMANDA ROOCROFT

SARAH WALKER, DIANA MONTAGUE, JEAN RIGBY, CATHERINE WYN-ROGERS

JOHN MARK AINSLEY, ARTHUR DAVIES, MALDWIN DAVIES, MARTYN HILL

SIR THOMAS ALLEN, JOHN CONNELL, GWYNNE HOWELL, ALAN OPIE, NOBUKO IMAI

CORYDON SINGERS, ENGLISH CHAMBER ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66420

'Performances like these don't come along very often; each one is an absolute winner, and with rich, atmospheric recording quality the satisfaction is of a very special quality' (*CDReview*) 'Profoundly moving' (*Gramophone*) 'Strongly recommended!' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE



RALPH VAUGHAN WILLIAMS (1872-1958)

Dona nobis pacem

Dona nobis pacem

STEPHEN HOUGH (b1961) Missa Mirabilis

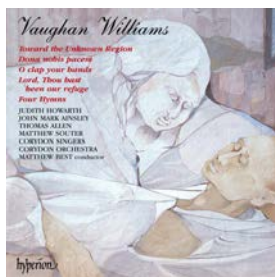
SARAH FOX soprano, CHRISTOPHER MALTMAN baritone

COLORADO SYMPHONY CHORUS

COLORADO SYMPHONY / ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68096

'Not only does Andrew Litton draw a terrifically agile response from his combined Colorado Symphony forces, he masterminds a reading which in its expressive urgency, arresting conviction and dramatic bite grabs the listener from the word go' (*Gramophone*) 'In the opening Agnus Dei soprano Sarah Fox is immediately intense and focused, the Colorado Symphony coiled and ready to spring on the explosive tutti that rips forth from the softer textures' (*BBC Music Magazine*)



RALPH VAUGHAN WILLIAMS (1872-1958)

Dona nobis pacem & Toward the Unknown Region

Dona nobis pacem

Four Hymns for tenor, viola and strings

Lord, Thou hast been our refuge (Psalm 90)

Toward the Unknown Region; O clap your hands (Psalm 47)

JUDITH HOWARTH soprano

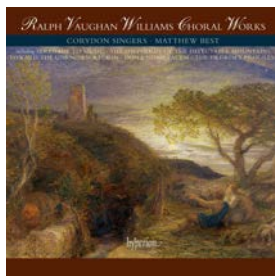
JOHN MARK AINSLEY tenor

SIR THOMAS ALLEN baritone, MATTHEW SOUTER viola

CORYDON SINGERS, CORYDON ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66655

'Sit back and enjoy this VW concert of uncommon power and beauty ... another luscious plum in the Hyperion catalogue' (*Soundscape*, Australia) 'An enticing VW collection whose attractions are enhanced by Christopher Palmer's typically illuminating booklet notes' (*Gramophone*)



RALPH VAUGHAN WILLIAMS (1872-1958)

Vaughan Williams Choral Works

Serenade to Music; The Pilgrim's Progress; Dona nobis pacem

The Shepherds of the Delectable Mountains; Flos Campi; Five Mystical Songs

Fantasia on Christmas Carols; A Song of Thanksgiving; Magnificat

Three Choral Hymns; The Hundredth Psalm; Toward the Unknown Region

Four Hymns for tenor, viola and strings

Lord, Thou hast been our refuge (Psalm 90); O clap your hands (Psalm 47)

CORYDON SINGERS / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44321/4

'The quality of Best's choristers and his insistence on the highest standards hallmark the Corydon Singers' catalogue of Hyperion recordings, especially so in their Vaughan Williams output released here on four CDs ... Best's sense of pacing, feeling for word-painting and singer's instinct for phrasing never fail' (*Classic FM Magazine*)



RALPH VAUGHAN WILLIAMS (1872-1958)

Hugh the Drover, or Love in the Stocks

A Romantic Ballad Opera

BONAVENTURA BOTTONE Hugh, REBECCA EVANS Mary

RICHARD VAN ALLAN Constable, ALAN OPIE John the Butcher

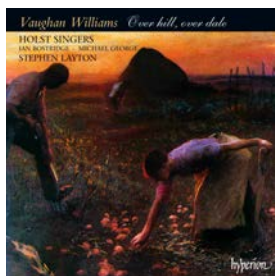
SARAH WALKER Aunt Jane, NEIL JENKINS Turnkey

CORYDON SINGERS, NEW LONDON CHILDREN'S CHOIR

CORYDON ORCHESTRA / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22049

'Enchanting, heartwarming' (*Fanfare*, USA) 'Yet another gem in Hyperion's bejewelled catalogue' (*Soundscape*, Australia) 'For sheer tunefulness it is hard to resist ... an impressive achievement ... a set which deserves to win many new friends for this absurdly little-known score' (*The Independent*)



RALPH VAUGHAN WILLIAMS (1872-1958)

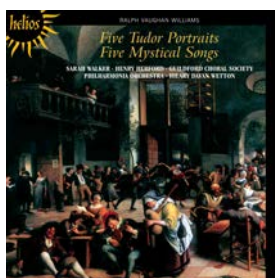
Over hill, over dale

Sweet Day; Willow Song; Full fathom five; O mistress mine; The cloud-capp'd towers; Over hill, over dale; Loch Lomond; Ca' the yowes; Alister McAlpine's lament; The dark-eyed sailor; The spring time of the year; Just as the tide was flowing; The Lover's Ghost; Wassail Song; Come away, Death; Heart's Music; Rest; Bushes and Briars; Greensleeves; The Seeds of Love; The Turtle Dove; An acre of land; The winter is gone; Mannin Veen; Down among the dead men

HOLST SINGERS / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66777

'A most worthwhile enterprise, strongly recommended' (*Fanfare*, USA) 'The Holst Singers ... sing with a spellbinding sense of atmosphere and crystal-clear textures. Strongly recommended for all admirers of Vaughan Williams and fine choral work ... this new Vaughan Williams collection complements the Holst Singers' critically acclaimed 1993 CD of Holst part songs and is equally impressive ... masterly, but also supremely musical ... the Shakespeare settings are outstanding' (*BBC Music Magazine*)



RALPH VAUGHAN WILLIAMS (1872-1958)

Mystical Songs & Tudor Portraits

Five Mystical Songs

Five Tudor Portraits

SARAH WALKER mezzo-soprano

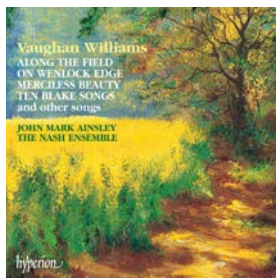
HENRY HERFORD baritone

GUILDFORD CHORAL SOCIETY

PHILHARMONIA ORCHESTRA / HILARY DAVAN WETTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55004

'An incredible bargain. Altogether, this sumptuously remastered issue is definitely one of the highlights of the first batch of Helios reissues that promise to take a fair share of the market both for artistic and commercial merit' (*The Sunday Times*, Malta)



RALPH VAUGHAN WILLIAMS (1872-1958)

Songs

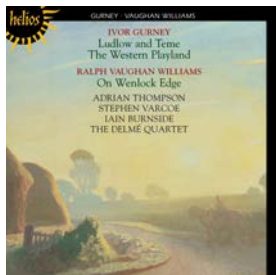
Merciless Beauty; Two English Folksongs; Ten Blake Songs
Along the Field; On Wenlock Edge

JOHN MARK AINSLEY tenor, THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67168

'John Mark Ainsley's performance is among his best on record in these austere, imaginatively scored settings' (*Gramophone*) 'John Mark Ainsley's voice has exactly the right timbre for this music. First-rate. A most desirable disc. Very strongly recommended ... an excellent collection' (*Fanfare*, USA) 'Superbly sung. A warm recommendation' (*International Record Review*) 'It would be hard to find an interpreter more beautifully suited to the Blake Songs than John Mark Ainsley' (*BBC Music Magazine*)

GRAMOPHONE CRITICS' CHOICE



RALPH VAUGHAN WILLIAMS (1872-1958)

On Wenlock Edge

On Wenlock Edge

IVOR GURNEY (1890-1937) The Western Playland; Ludlow and Teme

ADRIAN THOMPSON tenor, STEPHEN VARCOE baritone

THE DELMÉ QUARTET, IAIN BURNSIDE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55187

'I recommend this record to every serious collector of songs' (*American Record Guide*) 'A recording to cherish' (*Gramophone*) 'Adrian Thompson's superb performance ... is a clear first choice' (*BBC Music Magazine Top 1000 CDs Guide*) 'A welcome recital, well sung and played and a necessary addition to the English Song section of your library' (*CD Review*)



FRANCESCO MARIA VERACINI (1690-1768)

Sonate accademiche

12 Sonate accademiche, Op 2

THE LOCATELLI TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44241/3

'Fascinatingly inventive works, showing their little-known composer as a great deal more than a historical figure. The recording is vividly real and immediate' (*The Penguin Guide to Compact Discs*) 'This ambitious and beautifully realized set is certainly going to be met with the same enthusiasm as has their previous work ... clearly a must for collectors of Baroque music' (*Fanfare*, USA)



GIUSEPPE VERDI (1813-1901)

String Quartet

String Quartet in E minor

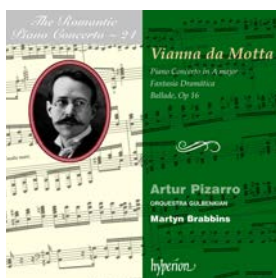
STRAUSS String Quartet in A major, Op 2

THE DELMÉ QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55012

'The work couldn't ask for better advocacy' (*Gramophone*)

'An eminently recommendable issue' (*The Penguin Guide to Compact Discs*)



JOSÉ VIANNA DA MOTTA (1868-1948)

Piano Concerto & Fantasia Dramática

Piano Concerto in A major (1887)

Ballada, for solo piano, Op 16 (1905)

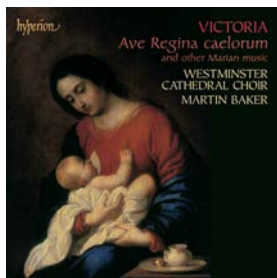
Fantasia Dramática, for piano and orchestra (1893)

ARTUR PIZARRO piano

ORQUESTRA GULBENKIAN / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67163

'Pizarro performs prodigies in getting around these unfamiliar scores with hair-raising aplomb and the utmost conviction' (*Piano International*) 'A marvellously recorded programme ... a joy to listen to' (*Gramophone*) 'Pizarro gives the music exactly the full-bodied treatment [the piece] requires. A fine, satisfying disc, well worth exploring' (*Fanfare*, USA) 'To hear Pizarro is always a pleasure ... lyrical phrasing wrapped in one of the most entrancing and expressive pianissimos of any pianist' (*International Record Review*)



TOMÁS LUIS DE VICTORIA (1548-1611)

Ave Regina caelorum

Motet and Mass 'Ave Regina caelorum'

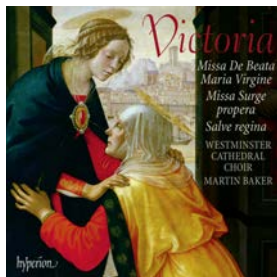
Ave Maria; Dixit Dominus; Laudate pueri Dominum; Laudate Dominum omnes gentes; Laetatus sum; Nisi Dominus; Magnificat septimi toni

ROBERT QUINNEY organ continuo

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67479

'The Choir of Westminster Cathedral has long been noted for its distinctive Continental-style tone, which gives its performances of Latin sacred polyphony an attractively distinctive quality. This magnificent recording, which shows off Victoria's mastery of the art of writing music for up to three choirs in the grandest possible manner, suggests that 2004 is a vintage year for them ... recordings of Renaissance polyphony rarely come much better than this' (*The Daily Telegraph*) 'The choir is radiant in its home acoustic, and Martin Baker's well-researched decision to employ an understated organ 'continuo' adds small but telling touches of colour to the texture' (*International Record Review*)



TOMÁS LUIS DE VICTORIA (1548-1611)

De Beata Maria Virgine & Surge propera

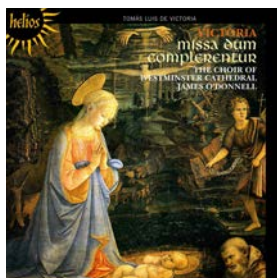
Missa De Beata Maria Virgine; Missa Surge propera; Salve regina a 5 (1583)

PALESTRINA Surge, propera amica mea, et veni

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67891

'We hear the boys' voices – and what a wonderfully incisive and vivid sound they make, cutting through the swathes of echo like a hot knife through butter – floating angelically above a heaving wash of lay clerk harmony ... polyphony designed to inspire feelings of sanctity and spirituality, and this recording captures that element to perfection. Martin Baker has a lovely way with the musical phrases, letting them emerge from the dark recesses of the cathedral, allowing them generous space in which to soar and float before gently subsiding back to the vast darkness from which they emerged. It creates a sensation of great timelessness ... illuminating and deeply rewarding' (*International Record Review*)



TOMÁS LUIS DE VICTORIA (1548-1611)

Missa Dum compleretur

Missa Dum compleretur; Dum compleretur; Veni Sancte Spiritus

Popule meus; Vexilla regis; Veni Creator Spiritus

Pange lingua gloriosi; Lauda Sion salvatorem

JOSEPH CULLEN organ continuo

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55452

'The greatest Spanish Renaissance composer is in the blood of this splendid choir – it's hard to imagine any group doing him greater justice. A very welcome addition to the catalogue' (*Classic CD*) 'If your opportunity of hearing a first-rate choir sing this music in its liturgical context is limited, then listening to these splendid performances is the next best thing, and this is certainly a disc to treasure. It would be worth it for the soaring 'Amen's of the Credo alone!' (*Organists' Review*) 'Once again, this is a superb and compelling disc that adds to our knowledge and appreciation of Victoria's art' (*Gramophone*)

CLASSIC CD 100 GREATEST DISCS OF THE DECADE



TOMÁS LUIS DE VICTORIA (1548-1611)

Missa Gaudeamus

a liturgical sequence for the Feast of the Assumption,

with chant and organ works by Girolamo Frescobaldi (1583-1643)

Missa Gaudeamus; Vidi speciosam

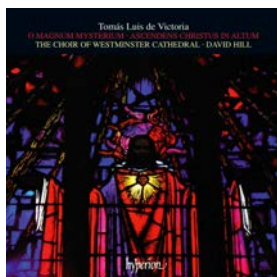
FRESCOBALDI Toccata; Canzon; Recercar; Recercar: Sancta Maria

THOMAS WILSON organ

LAY CLERKS OF WESTMINSTER CATHEDRAL / MATTHEW MARTIN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67748

'Westminster Cathedral's 19 Lay Clerks give a beautifully paced rendition of Victoria's rarely performed (and even less often recorded) *Missa Gaudeamus* ... the choral blend is – as might be expected – superb and exquisitely balanced. The counter-tenors soar to amazing heights without the slightest hint of strain ... this benchmark recording is another superb addition to both Hyperion's and Westminster Cathedral's illustrious Victoria discography' (*Gramophone*) 'Close-up, full-throated and passionate' (*International Record Review*) 'Westminster Cathedral Choir make a stunning sound ... beautifully sung' (*Classic FM Magazine*)



TOMÁS LUIS DE VICTORIA (1548-1611)

O magnum mysterium

Motet and Mass 'Ascendens Christus in altum'

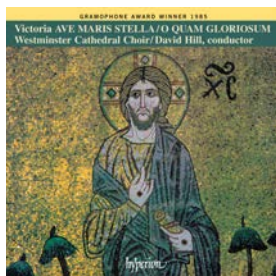
Motet and Mass 'O magnum mysterium'

WESTMINSTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66190

'Magnificent!' (*Hi-Fi News*) 'Superb music, and the listener is thrillingly involved when the sound so successfully combines immediacy and body, yet remains admirably coloured by the Westminster resonance' (*The Penguin Guide to Compact Discs*) 'David Hill and The Choir of Westminster Cathedral have repeated the spectacular success of their earlier Gramophone Award-winning record' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



TOMÁS LUIS DE VICTORIA (1548-1611)

O quam gloriosum

Mass 'Ave maris stella'

Motet and Mass 'O quam gloriosum'

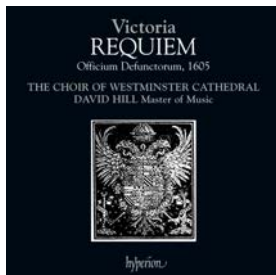
WESTMINSTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66114

'One of my most cherished records ... such poise and sensitivity ... one of the best choral records of its kind currently available. I can recommend it without reservation' (*Gramophone*) 'My single most satisfying choral disc of the year ... I cannot be dispassionate about this record: marvellous, natural, throaty, vivid singing ... a must' (*The Sunday Times*) 'Exemplary' (*Hi-Fi News*) 'Gloriously performed ... the Westminster Cathedral Choir sing with a fervour and passion that puts their Anglican colleagues in the shade in this repertoire' (*The Good CD Guide*) 'David Hill's direction breathes commitment and sheer love of this music' (*The Times*)

GRAMOPHONE AWARD WINNER

PENGUIN GUIDE ROSETTE



TOMÁS LUIS DE VICTORIA (1548-1611)

Requiem

Officium Defunctorum, 1605 (Requiem Mass)

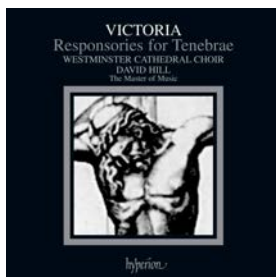
WESTMINSTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66250

'Glorious. A rich, luminous acoustic halo seems to surround the music as it soars ever upward. Under David Hill's expert direction this choir has achieved a depth and body of tone totally appropriate to this full-blooded Iberian music' (*The Good CD Guide*) 'This goes to the head of the list of some fine versions of this Requiem' (*Fanfare, USA*)

GRAMOPHONE CRITICS' CHOICE

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK



TOMÁS LUIS DE VICTORIA (1548-1611)

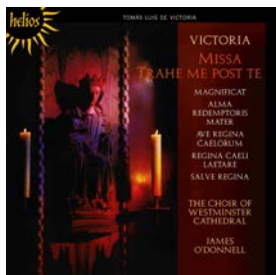
Responsories for Tenebrae

Responsories for Tenebrae (1585)

WESTMINSTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66304

'These pieces, of tragic magnificence, are performed with intensity and integrity, so that a great recording will now ensure that an incomparable treasure of Christian music will be safely preserved for future generations' (*The Good CD Guide*) 'Enthusiastically recommended to anyone interested in Renaissance polyphony and everyone else besides' (*Gramophone*)



TOMÁS LUIS DE VICTORIA (1548-1611)

Missa Trahe me post te & Motets

Missa Trahe me post te; Trahe me post te

Alma redemptoris mater a 8; Ave regina caelorum a 5

Regina caeli laetare a 5; Salve regina a 8; Magnificat primi toni a 8

IAIN SIMCOCK organ continuo

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55376

'Stunning examples of Victoria's most expressive and dramatic writing ... having just listened to this recording again my ears are ringing and my heart is uplifted: a perfect tonic for the bleaker part of winter' (*Gramophone*) 'Assolutamente riuscito, assolutamente strepitoso, assolutamente unico' (*Musica, Italy*) 'A fervent sigh at the serenity and sheer beauty of it all' (*Choir & Organ*)



TOMÁS LUIS DE VICTORIA (1548-1611)

Missa Vidi speciosam

Missa Vidi speciosam; Vidi speciosam; Ave Maria a 4

Ave maris stella; Ne timeas, Maria; Sancta Maria, succurre miseris

WESTMINSTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55358

'Splendid music, splendidly performed' (*Gramophone*)

'Flawlessly produced' (*The Daily Telegraph*)

GRAMOPHONE CRITICS' CHOICE



LOUIS VIERNE (1870-1937)

String Quartet

String Quartet in D minor, Op 12
PIERNÉ Piano Quintet in E minor, Op 41
GOLDNER STRING QUARTET
with PIERS LANE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68036

'Viene's String Quartet is full of wonderfully effective writing. The inner movements are particularly impressive: a febrile Intermezzo (airily despatched here) and an austere beautiful slow movement. With expert notes from Roger Nichols, this is a fascinating and eminently worthwhile addition to the catalogue' (*Gramophone*) There is discipline in this music, but also a warmth of spirit that finds an outlet in the third movement, and which the Goldners interpret with stylish sensitivity – a characteristic, indeed, of the whole disc' (*The Daily Telegraph*) 'The Goldner weigh every chord to perfection, and make the textures utterly transparent' (*The Guardian*) 'The [Viene] has been unfairly neglected, and it would be nice if Debussy's and Ravel's quartets occasionally invited it out for a stroll ... recommended' (*International Record Review*)



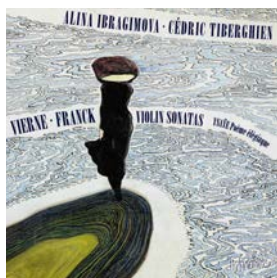
LOUIS VIERNE (1870-1937)

Piano Quintet

Piano Quintet in C minor, Op 42
REYNALDO HAHN Piano Quintet in F sharp minor
STEPHEN COOMBS piano, CHILINGIRIAN QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67258

'A pair of piano quintets that are as different as could be in terms of musical expression, but prove to be complementary companion pieces that make very appealing listening' (*The Daily Telegraph*)



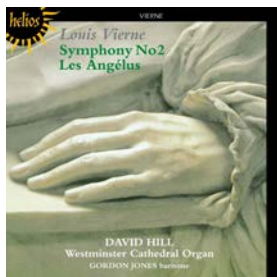
LOUIS VIERNE (1870-1937)

Violin Sonata

Violin Sonata in G minor, Op 23
FRANCK Violin Sonata in A major
YSAÏE Poème élégiaque, Op 12
LILI BOULANGER Nocturne
ALINA IBRAGIMOVA violin
CÉDRIC TIBERGHIEN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68204

Available Friday 1 March 2019



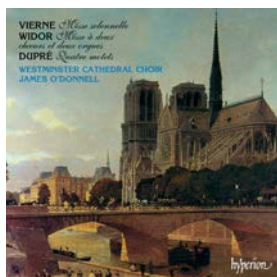
LOUIS VIERNE (1870-1937)

Symphony 2 & Les Angélus

Symphony No 2 in E minor, Op 20
Les Angélus, Op 57, Tryptique for voice and organ
DAVID HILL organ of Westminster Cathedral, London
GORDON JONES baritone

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5044

'Lovers of French late-Romantic organ music are well served by this disc made in 1987 when David Hill was in charge of the music at Westminster Cathedral and brilliantly revived it' (*BBC Music Magazine*)



LOUIS VIERNE (1870-1937)

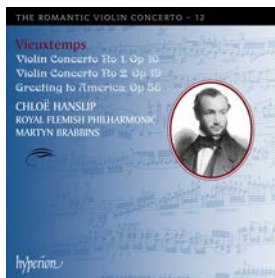
Messe solennelle

Messe solennelle in C sharp minor, Op 16; Tantum ergo; Ave Maria
DUPRÉ Quatre Motets, Op 9
WIDOR Messe à deux chœurs et deux orgues, Op 36
Tu es Petrus, Op 23 No 2; Tantum ergo, Op 18 No 1
Surrexit a mortuis, Op 23 No 3

WESTMINSTER CATHEDRAL CHOIR
THE HYPERION CHORUS OF BARITONES
JOSEPH CULLEN, ANDREW REID organs / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66898

'There can be little doubt that this release will be one of the recordings of the year and my obeisance goes to all artists involved with this outstanding production' (*Soundscape*, Australia) 'This magnificent disc' (*Gramophone*)



HENRY VIEUXTEMPS (1820-1881)

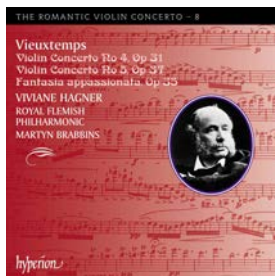
Violin Concertos 1 & 2

Violin Concerto No 1 in E major, Op 10
Violin Concerto No 2 in F sharp minor, Op 19
Greeting to America, Op 56

CHLOË HANSLIP violin
ROYAL FLEMISH PHILHARMONIC / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD678778

'The acrobatics which Vieuxtemps puts her through are not just surmounted, with double-stops impeccably crafted even at speed, but are meaningfully phrased with a variety of tone and dynamics. She also finds character in the lyrical Adagio, and the more playful Rondo Finale, with its swaggering main theme ... I really feel a smile coming out of the loudspeakers' (*BBC Music Magazine*) 'Few will be able to resist Hanslip's deliciously coquettish handling of the rondo movements of both concertos' (*Gramophone*)



HENRY VIEUXTEMPS (1820-1881)

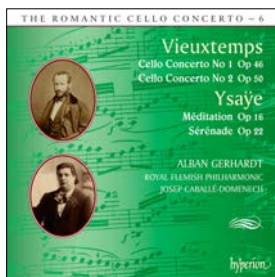
Violin Concertos 4 & 5

Violin Concerto No 4 in D minor, Op 31
Violin Concerto No 5 in A minor 'Grétry', Op 37
Fantasia appassionata, Op 35

VIVIANE HAGNER violin
ROYAL FLEMISH PHILHARMONIC / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD677798

'The orchestra is beautifully balanced and recorded, Martyn Brabbins's direction is alert to Vieuxtemps's delicate romanticism as well as his grand theatrical gestures, and Viviane Hagner ... is a most resourceful and spirited advocate ... occasionally, too, her account is technically superior, for instance in the hair-raising, slithering diminished-seventh chords in No 4's finale' (*Gramophone*)



HENRY VIEUXTEMPS (1820-1881)

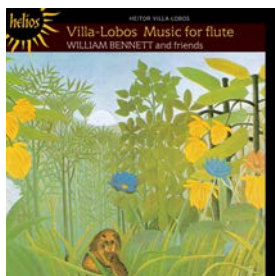
Cello Concertos

Cello Concerto No 1 in A minor, Op 46
Cello Concerto No 2 in B minor, Op 50
EUGÈNE YSAÏE (1858-1931) Méditation in B minor 'Poème', Op 16
Sérénade in A major, Op 22

ALBAN GERHARDT cello
ROYAL FLEMISH PHILHARMONIC / JOSEF CABALLÉ-DOMENECH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD677790

'These performances by Gerhardt with the Royal Flemish Philharmonic under Josef Caballé-Domenech never fail to hold one's attention' (*Gramophone*) 'Gerhardt finds an eloquent flexibility in the cadenzas, and drama in the prevalent dotted rhythms ... richly recorded and equally passionately delivered by the Flemish orchestra' (*BBC Music Magazine*) 'Stunning and rarely heard works from two Belgian Romantic composers' (*Classic FM*) 'His ardent performance of the middle movement of the Vieuxtemps First is especially beautiful ... all in all, a welcome release' (*International Record Review*)



HEITOR VILLA-LOBOS (1887-1959)

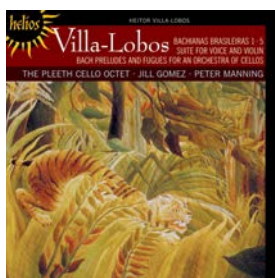
Music for flute

Chôros No 2; Assobio a Jato; Trio; Canção do Amor
Bachianas Brasileiras No 6; Distribuição de flores; Modinha
Quinteto em forma de chôros

WILLIAM BENNETT flute, THEA KING clarinet, NEIL BLACK oboe
JANICE KNIGHT cor anglais, ROBIN O'NEILL bassoon
CHARLES TUNNELL cello, SIMON WYNBERG guitar

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5057

'A disc of pure delight from beginning to end. Another example of why Hyperion gets my vote as the most innovative record label. Full marks' (*Which CD?*) 'A disc of outstanding artistry' (*The Good CD Guide*) '[A] box-full of ingenious vitality' (*BBC Music Magazine*)



HEITOR VILLA-LOBOS (1887-1959)

Bachianas brasileiras Nos 1 & 5

Bachianas brasileiras No 1
Bachianas brasileiras No 5
Suite for voice and violin
Preludes and Fugues from Bach's Well-tempered Clavier (arranged by Villa-Lobos for an orchestra of cellos)

JILL GOMEZ soprano, PETER MANNING violin, PLEETH CELLO OCTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55316

'Stunning performances' (*BBC Record Review*)

GRAMOPHONE CRITICS' CHOICE

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK



HEITOR VILLA-LOBOS (1887-1959)

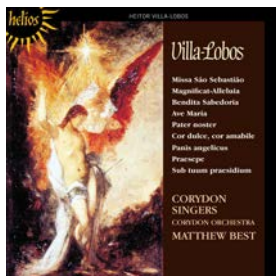
Piano Music

As Três Marias; Prole do Bebê – Suites 1 & 2; Rudepoema

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67176

'Magnificent. Easily the most sophisticated Villa-Lobos piano disc currently in the catalogue' (*International Record Review*) 'Revelatory. In short, this is a must-buy release. It's thrillingly exciting. Recommended with all possible enthusiasm ... enough technical dazzle to satisfy even the most virtuoso-hungry listeners' (*Fanfare, USA*) 'An impressive disc' (*BBC Music Magazine*) 'Marc-André Hamelin's transcendental sheen and facility bless everything he plays. He makes *As três Marias* wink and scintillate with an inimitable verve ... leaves all others standing' (*Gramophone*) 'Hamelin presents another hour of hair-raising (not to say spine-tingling) music in performances few could match ... awesome' (*Classic CD*) 'Marvellously iridescent in these magnificent interpretations ... a fantastically varied succession of miniatures that will hardly fail to please' (*The Magic Flute*)



HEITOR VILLA-LOBOS (1887-1959)

Missa São Sebastião

Missa São Sebastião; Bendita Sabedoria; Praesepe

Cor dulce, cor amabile; Panis angelicus; Sub tuum praesidium

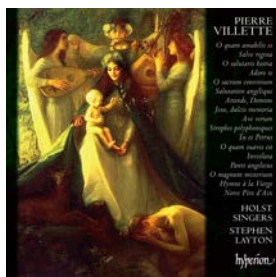
Avé Maria a 5; Ave Maria a 6; Pater noster; Magnificat-Alleluia

CORYDON SINGERS / MATTHEW BEST

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55470

'The whole disc is a bright feather in the Corydon cap' (*Organists' Review*)

'Une qualité d'interprétation en tous points remarquable ... ceux qui aiment la musique chorale seront tout simplement comblés' (*Diapason, France*)



PIERRE VILLETTE (1926-1998)

Choral music

O sacrum convivium, Op 27; Hymne à la Vierge, Op 24; Attende, Domine, Op 45; Notre Père d'Aix, Op 75; Inviolata, Op 66; Tu es Petrus, Op 29; O quam suavis est, Op 76; Salutation angélique, Op 20; Strophes polyphoniques pour le Veni Creator, Op 28; Panis angelicus, Op 80; O salutaris hostia, Op 21; Ave verum, Op 3; Salve regina, Op 5; O quam amabilis es, Op 71; Jesu, dulcis memoria, Op 78; Adoro te, Op 31; O magnum misterium, Op 53

HOLST SINGERS / STEPHEN LAYTON, with JAMES VIVIAN organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67539

'The Holst Singers create great clouds of texture, which surge, form, and melt before your ears ... this disc can't be beaten' (*BBC Music Magazine*) 'This is simply gorgeous music which has not so much moments of sublime beauty as virtually no passages which aren't, both singly and cumulatively, utterly enchanting' (*International Record Review*) 'Shades of Messiaen, Durufle, Gregorian chant and jazz tinge Villette's elegant, unpretentious motets, sensitively performed here' (*Classic FM Magazine*)



GIOVANNI BATTISTA VIOTTI (1755-1824)

Violin Concerto No 13

Violin Concerto No 13 in A major

FIORILLO Violin Concerto No 1 in F major

ADELINA OPREAN violin

EUROPEAN UNION CHAMBER ORCHESTRA / JÖRG FAERBER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55062

'A welcome reissue of a fine disc coupling a pair of delightful concertos, in performances of delectable poise and refinement' (*International Record Review*) 'One is at home with this music right from the start' (*Fanfare, USA*)



ANTONIO VIVALDI (1678-1741)

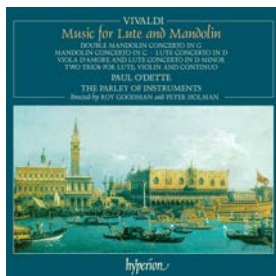
Concerti con molti istrumenti

Concerto in F major for violin, two oboes, bassoon, two horns and strings, RV574; Concerto funebre in B flat major for oboe, chalumeau, violin, three violae all'inglese and strings, RV579; Concerto in D major for violin, two oboes, two horns and strings, RV562; Concerto in F major for viola d'amore, two horns, two oboes and bassoon, RV97; Concerto in D major for two trumpets and strings, RV781; Concerto in C major for two recorders, oboe, chalumeau, violin, two violae all'inglese, two violins 'in tromba marina', two harpsichords and strings, RV555; Concerto in D minor for two recorders, two oboes, bassoon, two violins and strings, RV566

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55439

'Why mince words? This collection is one of the best Vivaldi records I have heard since I began reviewing records 40 years ago. Every movement is sheer delight' (*American Record Guide*) 'An entertaining, well-played set, sure to charm all Vivaldians' (*BBC Music Magazine*) 'A fascinating collection of unusually-scored concerti' (*Classic CD*) 'Urgently recommended' (*Fanfare, USA*)



ANTONIO VIVALDI (1678-1741)

Music for Lute and Mandolin

Mandolin Concerto in C, RV425; Double Mandolin Concerto in G, RV532
Lute Concerto in D, RV93; Lute and Viola d'amore Concerto in D minor, RV540
Trio in C, RV82; Trio in G minor, RV85

PAUL O'DETTE lute, mandolin
with ROBIN JEFFREY mandolin, ROY GOODMAN viola d'amore
THE PARLEY OF INSTRUMENTS / ROY GOODMAN, PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD06160

'This is easily the most thoroughly produced Vivaldi lute record yet to come my way ... played with style, wit and grace. The digital recording is warmly sympathetic. Best of the Month' (*Hi-Fi News*) 'The playing is first class – an hour of sheer pleasure' (*Classical Guitar*) 'The performances are 'authentic' in the best meaning of the word, and the recorded sound is everywhere first rate' (*Gramophone*) 'Excellent' (*International Record Review*)



ANTONIO VIVALDI (1678-1741)

Cello Concertos

Cello Concerto in G minor, RV416; Cello Concerto in A minor, RV420
Concerto for two cellos in G minor, RV531; Cello Concerto in C minor, RV401
Cello Concerto in G minor, RV417; Cello Concerto in A minor, RV418
Cello Concerto in G major, RV415

JONATHAN COHEN cello, with SARAH McMAHON cello
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067553

'Cohen is an intelligent cellist ... and in the slow movements he's a dream, fashioning an Adagio of deep, soulful beauty out of the simple materials provided in the early RV416. The uncomplicated orchestral playing provides the perfect backdrop for Cohen's graceful virtuosity, of which I'd certainly like to hear more' (*International Record Review*) '[Cohen] combines an easy and soulful tone with incisive precision and agility' (*Gramophone*) 'First rate – phrases are beautifully wrought and each of the works is given a distinctive flavour. This is a recital to savour!' (*Early Music Review*)



ANTONIO VIVALDI (1678-1741)

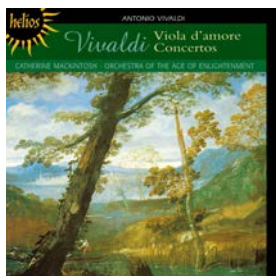
Recorder Concertos

Concerto in A minor, RV108; Concerto in C minor, RV441
Concerto in F major, RV442; Concerto in C major, RV443
Concerto in C major, RV444; Concerto in A minor, RV445

PETER HOLTSLAG treble and soprano recorders
THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD055016

'The flavour of the baroque strings is strong and unmistakable, but of greater importance is the unerring preservation by the ensemble of every detail in Vivaldi's busy scores' (*CDReview*, USA)



ANTONIO VIVALDI (1678-1741)

Viola d'amore Concertos

Concerto in D major, RV392; Concerto in D minor, RV395
Concerto in D minor, RV393; Concerto in A minor, RV397
Concerto in D minor, RV394; Concerto in A major, RV396

CATHERINE MACKINTOSH viola d'amore, director
ORCHESTRA OF THE AGE OF ENLIGHTENMENT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD055178

'Some of the most beguiling music he wrote. Mackintosh, on top form, acts her role with the utmost virtuosity, lovely tone, impeccable intonation, and fine style. The OAE rise to the occasion, making this splendidly engineered recording one to treasure ... a definitive account of Vivaldi's glorious viola d'amore concertos, one to revel in' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



ANTONIO VIVALDI (1678-1741)

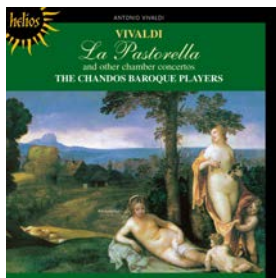
Oboe Concertos

Concerto in C major for two oboes, two clarinets and strings, RV560
Oboe Concerto in F major, RV455
Concerto in C major for two oboes, two clarinets and strings, RV559
ALBINONI Concerto in G major for two oboes, Op 9 No 6
Concerto in C major for trumpet, three oboes, bassoon and continuo
Oboe Concerto in D minor, Op 9 No 2
Concerto in C major for two oboes, Op 9 No 9

PAUL GOODWIN oboe, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD055349

'What a breath of fresh air! Played as they should be and never have been 'til now. This recording is a complete delight, a small patterning of allegros and adagios that purr as happily as a spring rain' (*The Magic Flute*, USA) 'Delightful ... played with vivacity and finesse' (*Gramophone*) 'Delightful' (*BBC Music Magazine Top 1000 CDs Guide*)



ANTONIO VIVALDI (1678-1741)

La Pastorella and other chamber concertos

Concerto in G minor, RV105
Concerto in D major 'La Pastorella', RV95
Concerto in G minor, RV107
Concerto in C major, RV87
Trio Sonata in A minor, RV86
Concerto in D major, RV94

THE CHANDOS BAROQUE PLAYERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55102

'As refreshing a package of out-of-the-way Vivaldi as has recently come my way' (*The Magic Flute*, USA)
'Captivating pieces whose melodic charm, fine craftsmanship and varied tonal palette make them rewarding both to play and hear' (*BBC Music Magazine*)



ANTONIO VIVALDI (1678-1741)

The Complete Cello Sonatas

Cello Sonata in B flat major, RV47; Cello Sonata in A minor, RV44
Cello Sonata in B flat major, RV45; Cello Sonata in E flat major, RV39
Cello Sonata in G minor, RV42; Cello Sonata in E minor, RV40
Cello Sonata in F major, RV41; Cello Sonata in B flat major, RV46
Cello Sonata in A minor, RV43

DAVID WATKIN cello, THE KING'S CONSORT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22065

'Ranks honourably among the best available ... Watkin has the advantage of outstanding continuo support and a recording of surpassing beauty and unexaggerated perspectives. If faced with a choice I'd opt for David Watkin's consistently articulate playing, the decisive criterion being Hyperion's rapturously seductive sound' (*BBC Music Magazine Top 1000 CDs Guide*)



ANTONIO VIVALDI (1678-1741)

Six Violin Sonatas, Op 2 Nos 1-6

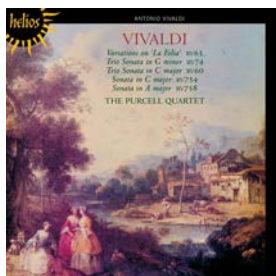
Sonata in G minor, RV27; Sonata in A major, RV31; Sonata in D minor, RV14
Sonata in F major, RV20; Sonata in B minor, RV36; Sonata in C major, RV1

ELIZABETH WALLFISCH violin

RICHARD TUNNICLIFFE cello, MALCOLM PROUD harpsichord

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55404

'Wallfisch could hardly ask for more attentively responsive support than she receives from Richard Tunnicliffe and Malcolm Proud, and she also has the inestimable advantage of a typically lucid and atmospheric Martin Compton/Julian Millard recording. Add to this an authoritative note by Vivaldi scholar Michael Talbot and Wallfisch sweeps the board in this repertoire' (*International Record Review*)
'The most striking feature of the violin writing is its intense lyricism and it is this that above all marks out Elizabeth Wallfisch's utterly musical and near-flawlessly executed performances' (*Goldberg Early Music Magazine*)
'Elizabeth Wallfisch is absolutely faultless on this excellent CD' (*Early Music Review*)



ANTONIO VIVALDI (1678-1741)

La Folia

Trio Sonata in G minor, RV74

Sonata in C major, RV754

Trio Sonata in D minor (Variations on 'La Folia'), RV63 (Op 1 No 12)

Sonata in A major, RV758

Trio Sonata in C major, RV60

THE PURCELL QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55231

'I can hardly speak too highly of these performers. Best of the Month' (*Hi-Fi News*)

'Recommended with enthusiasm' (*Gramophone*)



ANTONIO VIVALDI (1678-1741)

Cantatas, Concertos & Magnificat

In turbato mare irato, RV627; Concerto madrigalesco in D minor, RV129

Concerto in G minor, RV157; Concerto alla rustica in G major, RV151

Lungi dal vago volto, RV680; Magnificat, RV610

EMMA KIRKBY soprano, with SUZIE LE BLANC, DANIELE FORGET soprano

RICHARD CUNNINGHAM countertenor, HENRY INGRAM tenor

TAFELMUSIK BAROQUE ORCHESTRA AND CHAMBER CHOIR

JEAN LAMON director

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55190

'A delightful programme of familiar and quite unfamiliar Vivaldi' (*Gramophone*)

'This thoughtfully and effectively chosen programme deserves the attention of all baroque music enthusiasts' (*The Good CD Guide*)

GRAMOPHONE CRITICS' CHOICE



ANTONIO VIVALDI (1678-1741)

Opera Arias and Sinfonias

Griselda Sinfonia; Ombre vane, ingiusti orrori; Agitata da due venti
Tito Manlio Non ti lusinghi la crudeltade
Ottone in villa Sinfonia; Gelosia, tu già rendi l'alma mia; L'ombre, l'aure,
 e ancora il rio; *L'Atenaide* Ferma, Teodosio; *Tamerlano* // *Bajazet* Sinfonia
L'incoronazione di Dario Non mi lusinga vana speranza
Catone in Utica Se mai senti spirarti sul volto; Se in campo armato

EMMA KIRKBY soprano, with LILIANA MAZZARRI soprano
 THE BRANDENBURG CONSORT / ROY GOODMAN

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55279

'A disc which will delight both Vivaldi enthusiasts and lovers of Baroque music generally. Excellent recorded sound and strongly recommended on all counts' (*Gramophone*)



ANTONIO VIVALDI (1678-1741)

La Senna Festeggiante

La Senna Festeggiante, RV687
 Gloria e Imeneo, RV693

Soloists, CHOIR OF THE KING'S CONSORT
 THE KING'S CONSORT / ROBERT KING

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67361/2

'Baroque paradise' (*Classic FM Magazine*) 'This is Vivaldi at his very best, and these crisp, enthusiastic performances recapture the splendour of the original celebrations' (*The Daily Telegraph*) 'Vivaldi's finest secular vocal work, lifted out of the ordinary by its unusual French accent, plethora of top-notch arias, and lasting not a moment too long. Strongly recommended' (*International Record Review*) 'They bring punch and gaiety to brilliantly entertaining music' (*The Times*) 'Make no mistake, if you are a Vivaldi-lover you will want *La Senna Festeggiante*' (*Gramophone*)

DISC OF THE MONTH, CLASSIC FM MAGAZINE



ANTONIO VIVALDI (1678-1741)

Sacred Music - 1

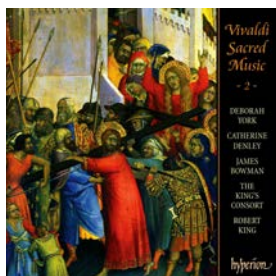
Magnificat, RV610a; Lauda, Jerusalem, RV609; Kyrie, RV587
 Credo, RV591; Dixit Dominus, RV594

SUSAN GRITTON, LISA MILNE soprano, CATHERINE DENLEY alto, LYNTON ATKINSON tenor, DAVID WILSON-JOHNSON bass, CHORISTERS AND CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66769

'I don't know what Hyperion is feeding their recording equipment but these are some contented cows and they produce pure Devonshire cream. This is deep sound, the kind the listener practically feels he can reach out and touch. There is scarcely a church or concert hall anywhere in the world with an ambience this sensual ... one of the finest discs to have come my way this year. Look for this one on my year-end Want list. But don't wait till December, buy it now' (*Fanfare, USA*)

GRAMOPHONE CRITICS' CHOICE



ANTONIO VIVALDI (1678-1741)

Sacred Music - 2

In furore iustissimae irae, RV626; Longe mala, umbrae, terrores, RV629
 Clarae stellae, scintillate, RV625; Vanda in prato, ride in monte, RV623
 Filiae maestae Jerusalem, RV638; Nulla in mundo pax sincera, RV630

DEBORAH YORK soprano, CATHERINE DENLEY mezzo-soprano
 JAMES BOWMAN countertenor, THE KING'S CONSORT / ROBERT KING

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66779

'Utterly beguiling pieces of music, impossible to dislike and easy to be beguiled by' (*Gramophone*) 'If anything is likely to spark off widespread enthusiasm for Vivaldi's vocal works it is this splendid disc ... a delightful issue ... perfect performances of little heard repertoire' (*Classic CD*) 'Altogether a first-class collection, and excellently recorded' (*The Penguin Guide to Compact Discs*)

GRAMOPHONE CRITICS' CHOICE



ANTONIO VIVALDI (1678-1741)

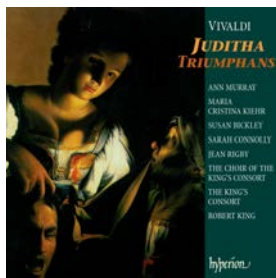
Sacred Music - 3

Dixit Dominus, RV595; Domine ad adiuvandum, RV593
 Credidi propter quod, RV605; Beatus vir, RV598; Beatus vir, RV597

SUSAN GRITTON, CATRIN WYN-DAVIES soprano, CATHERINE DENLEY alto
 CHARLES DANIELS tenor, NEAL DAVIES, MICHAEL GEORGE bass
 CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66789

'Robert King réalise dans chaque pièce une belle progression dynamique, sans agressivité, avec une pression jubilatoire qui n'oublie jamais le contenu spirituel des textes' (*Répertoire, France*) 'Performances and recording quality are exemplary' (*BBC Music Magazine*) 'A rewarding issue, well documented and spaciouly recorded' (*Gramophone*) 'Robert King's revelatory series cannot fail to enhance the status of Vivaldi's choral music. His sparkling attack and consistently fine choice of soloists have revealed unexpected masterpieces' (*Classic CD*)



ANTONIO VIVALDI (1678-1741)

Sacred Music – 4: Juditha Triumphans

Juditha Triumphans devicta Holofernes barbarie, RV644

MARIA CRISTINA KIEHR soprano, ANN MURRAY, SUSAN BICKLEY, SARAH CONNOLLY, JEAN RIGBY mezzo-soprano
CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING
» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67281/2

'Lyricism in abundance and some truly extraordinary scoring. Robert King's direction revels in such novelties and he has a skillful team of players to realise the ravishing beauties of the score' (*The Times*)
'A stunning cast, orchestra and choir' (*BBC Music Magazine*) 'A wonderful piece of dramatic music that receives superb treatment at the hands of The King's Consort and soloists. An absolutely vital release and one of the best recordings I've heard this year' (*American Record Guide*)

ECHO AWARD, GERMANY



ANTONIO VIVALDI (1678-1741)

Sacred Music – 5

In turbato mare, RV627; Non in pratis aut in hortis, RV641
Stabat mater, RV621; O qui coeli terraeque serenitas, RV631
Deus tuorum militum, RV612; Confitebor tibi, Domine, RV596

SUSAN GRITTON soprano
JEAN RIGBY alto
ROBIN BLAZE countertenor
CHARLES DANIELS tenor
NEAL DAVIES bass
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66799

'A superlative recording and exemplary notes add to the desirability of an absolute must' (*Goldberg*)
'Outstanding!' (*Early Music Review*)



ANTONIO VIVALDI (1678-1741)

Sacred Music – 6

Beatus vir, RV795; Salve regina, RV617; Laudate Dominum, RV606
In exitu Israel, RV604; Nisi Dominus, RV608

SUSAN GRITTON soprano
NATHALIE STUTZMANN, HILARY SUMMERS, ALEXANDRA GIBSON contralto
CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66809

'Richly rewarding music, wonderfully performed. I'm eager to dive into Volumes 1 to 5' (*Opera News*, USA)
'The performances fully live up to the remarkably high standards that informed the previous issues. A fine addition to one of the most rewarding series currently in progress' (*Fanfare*, USA)
'Top marks again to King for his choice of soloists – in Stutzmann, above all, we have one of today's best baroque voices' (*Gramophone*)

PREMIO INTERNAZIONALE DEL DISCO ANTONIO VIVALDI



ANTONIO VIVALDI (1678-1741)

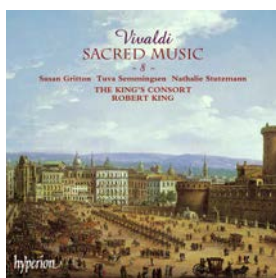
Sacred Music – 7

Laetatus sum, RV607; Laudate pueri, RV601; Vestro Principi divino, RV633;
Jubilate, o amoeni chori, RV639 and Gloria in excelsis Deo, RV588

SUSAN GRITTON, CAROLYN SAMPSON soprano
NATHALIE STUTZMANN contralto, CHARLES DANIELS tenor
CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66819

'One of the most rewarding discs in this splendid series to date' (*International Record Review*) 'A superb release of little-heard Vivaldi ... some very fine and largely unfamiliar music, in splendid performances ... volume 6 of this series was a *Gramophone* Award nominee this year and I see no possible reason why this one shouldn't be too: it contains some very fine and largely unfamiliar music in splendid performances' (*Gramophone*) 'Quite frankly, this is the kind of disc that wins awards. Yet again, it's congratulations to Hyperion. If you haven't yet sampled this series, start here' (*Early Music Review*)



ANTONIO VIVALDI (1678-1741)

Sacred Music – 8

Sum in medio tempestatum, RV632
Laudate pueri, RV600
Cur sagittas, cur tela, RV637
Sanctorum meritis, RV620
Salve regina, RV616

SUSAN GRITTON soprano
TUVAS SEMMINGSEN mezzo-soprano
NATHALIE STUTZMANN contralto
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66829

'A magnificent disc' (*BBC Music Magazine*)
'An outstanding addition to an exciting series' (*Early Music Review*)



ANTONIO VIVALDI (1678-1741)

Sacred Music – 9

Laudate pueri, RV602; Salve regina, RV618; Ascende laeta, RV635
Gaude, mater Ecclesia, RV613; Vos aurae per montes, RV634
Gloria Patri, RV602a (from Laudate pueri)

CAROLYN SAMPSON, SUSAN GRITTON, JOANNE LUNN soprano
JOYCE DIDONATO mezzo-soprano, NATHALIE STUTZMANN contralto
CHOIR OF THE KING'S CONSORT, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66839

'Robert King's direction is very fine, with some nicely judged phrasing from his excellent orchestra. Buy this, and you too will be impatient to hear volumes one to eight' (*Early Music News*) 'Fresh, invigorating performances' (*The Sunday Times*) 'The performance is absolutely superb, both Carolyn Sampson and Joanne Lunn singing with gloriously resplendent tone and accuracy' (*Fanfare*, USA) 'As expected, the performances are breathtaking ... it is hard to imagine more engaging and eloquent performances of this music' (*American Record Guide*)



ANTONIO VIVALDI (1678-1741)

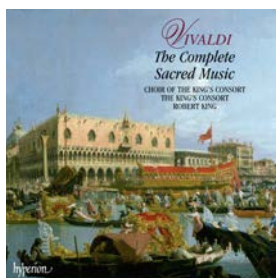
Sacred Music – 10

Gloria, RV589; Nisi Dominus, RV803; Ostro picta, RV642
GIOVANNI RUGGIERI Gloria, RV ANH.23

CAROLYN SAMPSON, JOANNE LUNN soprano, JOYCE DIDONATO, TUVÁ SEMMINGSEN mezzo-soprano, HILARY SUMMERS contralto, ROBIN BLAZE countertenor, CHOIR OF THE KING'S CONSORT
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66849

'So we have reached the end of a long, immensely rewarding trail. Brilliant, invigorating, uplifting, King's sacred music *intégrale* shines like a beacon in a dark world that has largely lost the ability to engage with spiritual celebration. More prosaically, it now becomes the core reference archive for Vivaldi's sacred music, a skillfully planned, superlatively engineered set of discs that will take an honoured place in recording history' (*Fanfare*, USA) 'For King's sterling service to the Vivaldian cause, one of his most important and satisfying recording projects to date, I am thankful' (*Gramophone*)



ANTONIO VIVALDI (1678-1741)

The Complete Sacred Music

Sacred Music – 1 (CDA66769); Sacred Music – 2 (CDA66779)
Sacred Music – 3 (CDA66789); Sacred Music – 4 (CDA67281/2 2 CDs)
Sacred Music – 5 (CDA66799); Sacred Music – 6 (CDA66809)
Sacred Music – 7 (CDA66819); Sacred Music – 8 (CDA66829)
Sacred Music – 9 (CDA66839); Sacred Music – 10 (CDA66849)

SOLOISTS, THE CHOIR OF THE KING'S CONSORT
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44171/81

'Brilliant, invigorating, uplifting, King's sacred music *intégrale* shines like a beacon in a dark world that has largely lost the ability to engage with spiritual celebration. More prosaically, it now becomes the core reference archive for Vivaldi's sacred music, a skillfully planned, superlatively engineered set of discs that will take an honoured place in recording history' (*Fanfare*, USA) 'For King's sterling service to the Vivaldian cause, one of his most important and satisfying recording projects to date, I am thankful' (*Gramophone*)



SEBASTIÁN DE VIVANCO (c1551-1622)

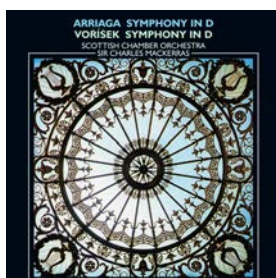
Missa Assumpsit Jesus & motets

Missa Assumpsit Jesus; Assumpsit Jesus Petrum; O sacrum convivium
De profundis; Versa est in luctum; Surge, propera, amica mea
Assumpta est Maria; Veni, dilecte mi; Magnificat primi toni

DE PROFUNDIS / ROBERT HOLLINGWORTH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68257

Available Friday 29 June 2018



JAN VÁCLAV VOŘÍŠEK (1791-1825)

Symphony

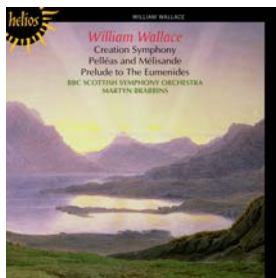
Symphony in D major, Op 24

ARRIAGA Symphony in D minor; Overture to 'Los esclavos felices'
SCOTTISH CHAMBER ORCHESTRA / SIR CHARLES MACKERRAS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66800

'Wholeheartedly recommended' (*Gramophone*) 'These works will be a revelation for most listeners' (*San Francisco Examiner*) 'Interprétations enthousiasmantes, à la fois vigoureuses et finement nuancées. Une vraie fête!' (*Crescendo*, Belgium) 'Eine Raritäten-Produktion, die Freude macht' (*Stereoplay*, Germany)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



WILLIAM WALLACE (1860-1940)

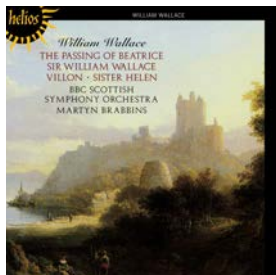
Creation Symphony

Prelude to The Eumenides
Pelléas et Mélisande Suite
Creation Symphony in C sharp minor

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55465

'It is incredible that a composer of this strength has been so overlooked. On the evidence of this recording alone he should be treated as a national treasure' (*The Scotsman*) 'Three superb romantic scores. The symphony is a major discovery' (*The Yorkshire Post*) 'Another Hyperion winner' (*Gramophone*)



WILLIAM WALLACE (1860-1940)

Symphonic Poems

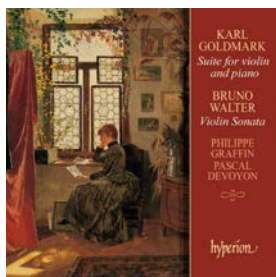
Sir William Wallace (Symphonic Poem No 5)
Villon (Symphonic Poem No 6)
The Passing of Beatrice (Symphonic Poem No 1)
Sister Helen (Symphonic Poem No 3)

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55461

'Ideal for lovers of late-Romantic music' (*BBC Music Magazine*) 'Hyperion have once again triumphed in rescuing some inexplicably neglected Scottish music ... it is simply unbelievable that the symphonic poems presented here have had to wait till now to be recorded ... once again Martyn Brabbins procures superbly assured and crafted performances from the BBCSO, and the recorded sound too is of the highest quality' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



BRUNO WALTER (1876-1962)

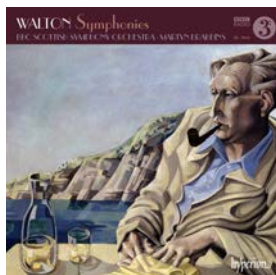
Violin Sonata

Sonata for violin and piano
KARL GOLDMARK Suite for violin and piano in D, Op 11

PHILIPPE GRAFFIN violin, PASCAL DEVOYON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67220

'These are sumptuously responsive performances, glowingly recorded and expertly annotated' (*International Record Review*) '[Walter's] sonata, tackled with relish by Graffin, from the turbulent first two movements to the resolution of the third, Goldmark's suite is a delightful set of pieces (you will be smitten with the playful middle section). Full marks to Hyperion' (*Classic FM Magazine*) 'Fine, colourful and lyrical playing by Graffin, who contrasts effectively passages of serious intensity with moments of lighter character and repose' (*The Strad*)



SIR WILLIAM WALTON (1902-1983)

Symphonies

Symphony No 1 in B flat minor
Symphony No 2: Siesta

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67794

'The whole disc is a credit not only to the conductor but also to the quality of the BBC Scottish Symphony Orchestra, which can stand comparison with any rival' (*Gramophone*) 'The dazzling brilliance and menacing darkness in Walton's First Symphony are astutely caught here by the BBC Scottish Symphony Orchestra under Martyn Brabbins' (*The Daily Telegraph*) 'Brabbins extracts all of the necessary orchestral glitter and swagger from the BBC Scottish Symphony Orchestra ... as a neat pairing of Walton's two symphonies on a single disc, this really can't be bettered' (*The Guardian*) 'Both of William Walton's symphonies are superbly orchestrated testaments to the ardour, romance and bitterness in the composer's soul ... Martyn Brabbins and the BBC Scottish are thrilling champions' (*The Times*)

GRAMOPHONE CRITICS' CHOICE



SIR WILLIAM WALTON (1902-1983)

Violin Concerto, Partita & Hindemith Variations

Violin Concerto in B minor; Partita for orchestra
Variations on a theme by Hindemith; Spitfire Prelude and Fugue

ANTHONY MARWOOD violin

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67986

'Proceedings are launched in fine style with a supremely affectionate and agreeably lithe account of the immensely personable concerto that Walton conceived for the great Jascha Heifetz. Anthony Marwood proves an enviably secure and articulate soloist' (*Gramophone*) 'Anthony Marwood's un-flinching individualism seems to be operating at an opposite pole to the Heifetz way, and generates memorable results of its own. While Marwood has all the virtuosity that the music demands, nothing is rushed' (*BBC Music Magazine*) 'Marwood is a thrilling, virtuoso soloist in the ever-seductive concerto, and the orchestra matches his power' (*The Sunday Times*)



SIR WILLIAM WALTON (1902-1983)

Cello Concerto

Cello Concerto

SIR EDWARD ELGAR Cello Concerto in E minor, Op 85

GUSTAV HOLST Invocation, H75 Op 19/2

IMOGEN HOLST The fall of the leaf

STEVEN ISSERLIS cello

PHILHARMONIA ORCHESTRA / PAAVO JÄRVI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68077

'This is a lovely disc, one to head my list of Christmas presents for musical friends ... make no mistake, every aspect of this enterprise reflects enormous credit on all involved' (*Gramophone*) 'Susanna Walton always identified her husband's cello concerto with his own personality and Isserlis captures that unique mix of laconic charm, melancholy and ruthlessness' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



SIR WILLIAM WALTON (1902-1983)

Viola Concerto

Viola Concerto (original 1928/9 version)

EDMUND RUBBRA (1901-1986) Viola Concerto in A major, Op 75

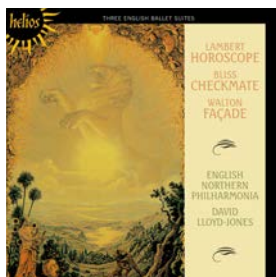
Meditations on a Byzantine Hymn, Op 117

LAWRENCE POWER viola

BBC SCOTTISH SYMPHONY ORCHESTRA / ILAN VOLKOV

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67587

'This was in many ways the breakthrough work in Walton's early career ... Lawrence Power serves the work superbly ... a superb disc, much to be welcomed' (*Gramophone*) 'This is a greatly distinguished disc ... these very different composers have each produced a masterly work, each of which receives here the finest performance I have heard of either score ... [Walton] A new recording of the superior original orchestration is very welcome indeed. This new Hyperion disc is actually the first recording of it to have been made in stereo, and the richness of the original orchestration comes across in Andrew Keener's production with greater delicacy and impact than it has ever had before' (*International Record Review*)



SIR WILLIAM WALTON (1902-1983)

Façade

Façade

LAMBERT Horoscope

BLISS Checkmate

ENGLISH NORTHERN PHILHARMONIA / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55099

'A joy to welcome ... all in all a disc not to be missed' (*Gramophone*) 'The music of all three is essentially English, splendidly dramatic and filled with wonderful tunes' (*BBC Music Magazine*) 'The music for Horoscope is sheer delight' (*The Penguin Guide to Compact Discs*) 'Strongly recommended' (*Fanfare*, USA)

PENGUIN GUIDE ROSETTE



SIR WILLIAM WALTON (1902-1983)

String Quartet

String Quartet in A minor

BRIDGE Three Idylls

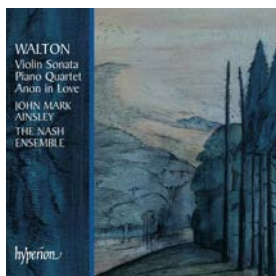
ELGAR String Quartet in E minor, Op 83

THE COULL QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55218

'Eloquent and sensitive performances of some of the finest British chamber works of our century' (*BBC Music Magazine*) 'Outstandingly beautiful playing ... of beguiling sensitivity and exhilaration' (*CDReview*)

BEST OF THE YEAR, BBC MUSIC MAGAZINE



SIR WILLIAM WALTON (1902-1983)

Chamber Music

Piano Quartet

Anon in Love (guitar and tenor)

Waltz from Façade (solo piano)

Passacaglia for solo cello

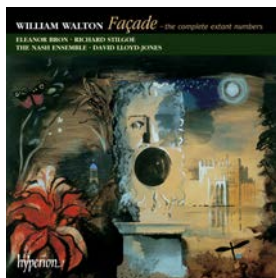
Violin Sonata

THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67340

'The whole thing's a delight' (*BBC CD Review*)

'Planned with characteristic imagination and generosity' (*BBC Music Magazine*)



SIR WILLIAM WALTON (1902-1983)

Façade – complete

Façade: An Entertainment – The Complete Extant Numbers

LAMBERT Suite from the incidental music to Salome

ELEANOR BRON, RICHARD STILGOE reciters

THE NASH ENSEMBLE / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67239

'There have been several excellent recordings of *Façade*, but Hyperion's now moves to the head of the class' (*Fanfare*, USA) 'A revelatory *Façade*. The first great merit of this excellent new version is that the conductor gathered together all the surviving settings ... Eleanor Bron and Richard Stilgoe make an excellent pair of reciters, and the recoding in a natural acoustic balances them well. [Stilgoe] is the most fluent *Façade* reciter I have ever heard, with phenomenally clear articulation, starting with a virtuoso display in the opening poem, 'Hornpipe'. Under David Lloyd-Jones the brilliant sextet of players from The Nash Ensemble ... could not be more idiomatic, with rhythms delectably pointed' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



SIR WILLIAM WALTON (1902-1983)

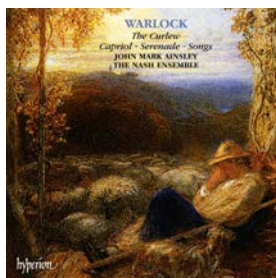
Coronation Te Deum

A Queen's Fanfare; Coronation Te Deum; A Litany (version 1); The Twelve; Set me as a seal upon thine heart; Magnificat; Nunc Dimittis; Where does the uttered music go?; Jubilate Deo; Missa Brevis; Cantic del sole; A Litany (version 2); Make we joy now in this fest; King Herod and the cock; All this time; What cheer?; A Litany (version 3); Antiphon

POLYPHONY, THE WALLACE COLLECTION / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67330

'Every generation delivers an outstanding talent with the vision and commitment necessary to produce refreshingly individual, totally convincing interpretations. Stephen Layton's readings of Walton's choral music on this tremendous disc are without equal, supported by the high-octane, stylish singing of Polyphony and one of the finest recorded sounds I've heard for years. Layton sets a stately speed for the Coronation Te Deum, although the crisp brass fanfares of the Wallace Collection and articulate work from the choir convey a rare energy and exuberance. Buy it!' (*Classic FM Magazine*)



PETER WARLOCK (1894-1930)

The Curlew, Capriol, Serenade & Songs

Capriol: Suite for string orchestra; Serenade for string orchestra

The Curlew; Sleep; A Sad Song; The Fairest May; My Lady is a pretty one

My little sweet darling; Mourn no more; Take, O take those lips away

My goshly fader; Chopcherry

JOHN MARK AINSLEY tenor, THE NASH ENSEMBLE / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD66938

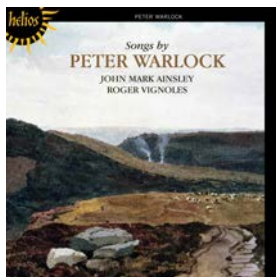
'Much of the best of Warlock is here. As usual, Hyperion's presentation is first-rate' (*Gramophone*)

'Breath-takingly played and sung' (*The Observer*) 'Superbly evocative' (*BBC Music Magazine*)

'A delightful collection' (*The Birmingham Post*)

'A highly desirable issue. Beautiful sound throughout. Very much recommended' (*Hi-Fi News*)

'Another winner from Hyperion' (*Manchester Evening News*)



PETER WARLOCK (1894-1930)

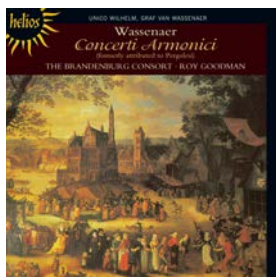
Songs

The wind from the West; To the memory of a great singer; Take, O take those lips away; As ever I saw; The bayley berith the bell away; There is a lady sweet and kind; Lullaby; Sweet content; Late summer; The singer; Rest, sweet nymphs; Sleep; A sad song; In an arbour green; Autumn twilight; I held love's head; Thou gav'st me leave to kiss; Yarmouth Fair; Pretty ring time; A prayer to St Anthony of Padua; The sick heart; Robin Goodfellow; Jillian of Berry; Fair and true; Ha'nacker Mill; The night; My own country; The first mercy; The lover's maze; Cradle song; Sigh no more, ladies; Passing by; The contented lover; The Fox

JOHN MARK AINSLEY tenor, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55442

'Singer and song are ideally matched, pianist and piano part likewise, and the shade of Philip Heseltine should gain contentment' (*Gramophone*) 'Enthusiastically recommended' (*Fanfare*, USA)



UNICO WILHELM, GRAF VAN WASSENAER (1692-1766)

Concerti Armonici

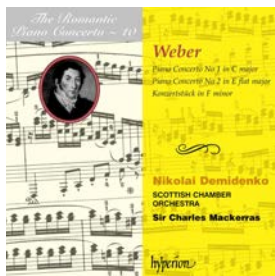
Six Concerti Armonici (1755)

(formerly attributed to Pergolesi's Concertinos)

THE BRANDENBURG CONSORT / ROY GOODMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55155

'Marvelous [music] ... finely shaped and affectionate performances, beautifully recorded ... a major addition to the recorded repertoire of the period' (*Gramophone*)



CARL MARIA VON WEBER (1786-1826)

Piano Concertos

Piano Concerto No 1 in C major, J98; Konzertstück in F minor, J282

Piano Concerto No 2 in E flat major, J155

NIKOLAI DEMIDENKO piano

SCOTTISH CHAMBER ORCHESTRA / SIR CHARLES MACKERRAS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66729

'Superlative performances' (*The Scotsman*) 'Brilliant performances' (*Classic CD*) 'Scintillating performances' (*Piano International*) 'Unmitigated joy ... I haven't enjoyed a concerto record more all year' (*The Sunday Times*) 'Demidenko is in his element with such music. His control of contrasting dynamics is astonishing, and the clarity of his passagework is unflinching. Not the least exciting feature of these superb performances is the marvellously appropriate cadenza which Demidenko improvises for the first movement of the E flat Concerto. The recording is magnificent. Don't miss this one!' (*Musical Opinion*)



CARL MARIA VON WEBER (1786-1826)

Andante and Rondo ungarese

Andante and Rondo ungarese

WEBER/BERLIOZ Aufforderung zum Tanz, J260 Op 65

BERLIOZ Harold en Italie, Op 16; La captive 'Orientale', Op 12

MARTINI/BERLIOZ Plaisir d'amour

LAWRENCE POWER viola

BERGEN PHILHARMONIC ORCHESTRA / ANDREW MANZE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68193

'Attractive couplings, especially the celebrated Weber arrangement and the rarer Andante' (*BBC Music Magazine*) 'There's absolutely no lack of dramatic impact ... the Bergen players rising to those exultant climaxes, and Manze is excellent at delivering the calmer beauty ... the balance between solo viola and orchestra is close to ideal, I think, well-integrated, not too soloistic ... good sound' (*BBC Record Review*)



CARL MARIA VON WEBER (1786-1826)

Complete Chamber Music

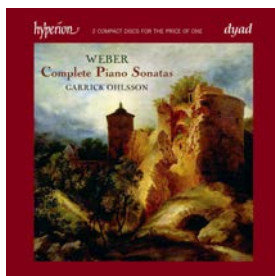
Piano Quartet in B flat major, J76; Clarinet Quintet in B flat major, J182

Trio for flute, cello and piano in G minor, J259

THE GAUDIER ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA681464

'With a top-quality recording, this is a disc which does full and thoroughly entertaining justice to a still underrated master' (*BBC Music Magazine*) 'The Gaudier's performances are thoroughly enjoyable: gracefully shaped, rhythmically exuberant and relishing the music's sense of fun. In the Clarinet Quintet, Richard Horsford negotiates his pirouettes and vertiginous leaps with aplomb. The tricky instrumental balances in the trio and quartet are expertly managed, while pianist Susan Tomes's scintillating fingerwork is a delight throughout' (*The Daily Telegraph*) 'Richard Horsford is the ideal soloist here, supple and silky, with beautiful tone; and his intensely delicate, only just-audible pianissimi in the slow movement are a joy to hear ... the work altogether is a little masterpiece which deserves to be much better known. Hopefully this excellent disc, so beautifully played and recorded, will do much to disseminate it' (*International Record Review*)



CARL MARIA VON WEBER (1786-1826)

Complete Piano Sonatas

Piano Sonata No 1 in C major, J138

Piano Sonata No 2 in A flat major, J199

Piano Sonata No 3 in D minor, J206

Piano Sonata No 4 in E minor, J287

Aufforderung zum Tanz, J260

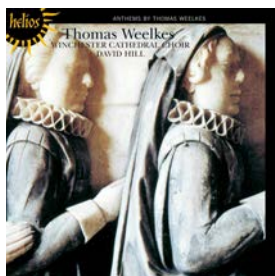
Rondo brillante, J252

Momento capriccioso, J56

GARRICK OHLSSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22076

'[The sonatas] require a player with the fleetest of fingers, as well as an interpretative spirit that responds fully to the often flighty romanticism of Weber's piano writing. Garrick Ohlsson meets these requirements in good measure, and his 1988 recordings, originally issued on Arabesque, make an attractive proposition in Hyperion's two for the price of one reissue' (*The Irish Times*)



THOMAS WEELKES (1576-1623)

Anthems

Alleluia! I heard a voice; All laud and praise; Laboravi in gemitu meo

Give the king thy judgements; O Lord, arise; Service for trebles

Give ear, O Lord; If King Manasses; When David heard; O how amiable

Gloria in excelsis Deo; O Jonathan; Hosanna to the Son of David

Voluntaries I & II; Pavan

TIMOTHY BYRAM-WIGFIELD organ

WINCHESTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55259

'What a feast is here! Superb, radiant, colourful singing of a perfect selection of Weelkes' music. A finer selection more persuasively sung would be hard to imagine. Buy it' (*Organists' Review*) 'Hyperion's recording is excellent and the booklet, with all texts and good notes, is a model' (*Classic CD*)



KURT WEILL (1900-1950)

Violin Concerto

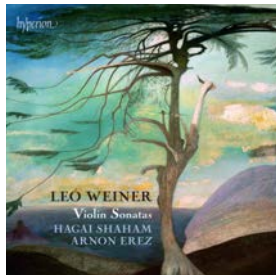
Concerto for Violin and Wind Orchestra, Op 12

PĒTERIS VASKS Concerto for Violin and String Orchestra ('Distant Light')

ANTHONY MARWOOD violin/conductor
ACADEMY OF ST MARTIN IN THE FIELDS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67496

'The strings of the ASMF are responsive partners ... their colleagues in the wind, brass and percussion departments prove equally adept in the spiky passage work of the Weill, and the lack of a separate conductor doesn't inhibit Marwood from extracting the maximum degree of virtuosity and sensitivity from Weill's knotty writing ... a very special disc indeed' (*BBC Music Magazine*) 'Precise, yet generous in emotion, Anthony Marwood's violin is just what Kurt Weill's violin concerto needs ... Marwood, who also conducts, makes a splendid match with the Academy of St Martin in the Fields' (*The Times*) 'Marwood's performances are magnificent, as is the orchestral playing ... a stunning disc, comprehensively recommended' (*International Record Review*)



LEÓ WEINER (1885-1960)

Violin Sonatas

Violin Sonata No 1 in D major, Op 9

Violin Sonata No 2 in F sharp minor, Op 11

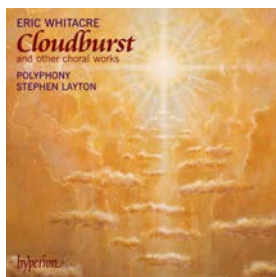
Wedding dance, Op 21b; Peregi recruiting dance, Op 40

Three Hungarian folk dances; Twenty easy little pieces

HAGAI SHAHAM violin, ARNON EREZ piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67735

'Highly enjoyable ... full of charm and wit ... the playing is exemplary ... Shaham and Erez make the best possible case for these pieces, duly wearing hearts on sleeve where appropriate' (*International Record Review*) 'Shaham's pungent, occasionally acidic string tone is perfect for Weiner's mixture of extravagance and cool ... great elegance and flamboyant ease' (*The Guardian*) 'Hagai Shaham plays with a large, richly Romantic tone and a feeling for the grand gestures in which the music delivers its message and the ethnic matrix from which it emerged. But he also has the virtuosic flair to put across the most flamboyant nuances' (*Fanfare*, USA)



ERIC WHITACRE (b1970)

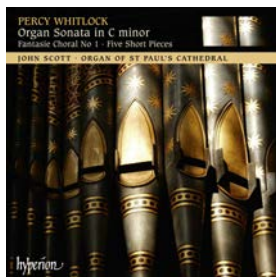
Cloudburst and other choral works

i thank You God for most this amazing day; I hide myself; Sleep
i will wade out; Go, lovely Rose; When David heard; hope, faith, life, love
Cloudburst; With a lily in your hand; This Marriage; Water Night
A Boy and a Girl; Her sacred spirit soars; Lux aurumque
POLYPHONY / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67543

'The combination of tonal opulence, expressive depth and verbal conviction creates a heart-melting mix in *When David heard*, by far the longest work on the disc and a masterpiece of unaccompanied choral writing. Unmissable' (*Classic FM Magazine*) 'This beautifully performed and recorded CD contains the bulk of Whitacre's choral canon and displays his delicate yet vital approach to writing for voices' (*Gramophone*) 'I would certainly urge anyone with a love of choral singing to buy this disc, not merely to sample this atmospheric sound-world but to luxuriate in the gorgeous choral tone of Polyphony' (*International Record Review*)

GRAMMY AWARD NOMINATION



PERCY WHITLOCK (1903-1946)

Organ Sonata

Organ Sonata in C minor

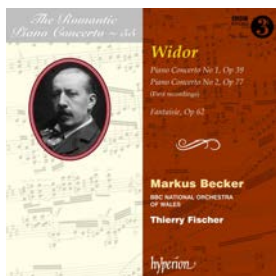
Five Short Pieces

Fantasia Choral No 1 in D flat major

JOHN SCOTT St Paul's Cathedral organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67470

'Julian Millard has caught the St Paul's organ to perfection, setting it at the heart of the cathedral's sumptuous acoustic while offering a dazzlingly clear view both of the instrument's myriad tone colours and Scott's superb virtuosity' (*Gramophone*) 'In a word, then, these performances are exemplary. The technical quality of the recording is equally high ... this is a wonderful disc' (*International Record Review*) 'You have to have this – for so many reasons' (*Organists' Review*) John Scott's performances on the organ of St Paul's Cathedral are wholly sympathetic and convincing. The recording captures a good deal of the venue's ambience' (*Fanfare*, USA)



CHARLES-MARIE WIDOR (1844-1937)

Piano Concertos

Piano Concerto No 1 in F minor, Op 39

Piano Concerto No 2 in C minor, Op 77

Fantaisie in A flat major, Op 62

MARKUS BECKER piano

BBC NATIONAL ORCHESTRA OF WALES / THIERRY FISCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67817

'All three works are far more than rapid virtuoso showpieces, though all contain their share of thundering octaves and brilliant virtuoso display ... Hyperion opts for a more transparent sound picture and slightly clearer woodwind and brass details, matched by Becker's lighter, sparkling touch; they have the better booklet (Nigel Simeone) – and, of course, if you are collecting their Romantic Piano Concerto series it will be de facto the first choice' (*Gramophone*)



CHARLES-MARIE WIDOR (1844-1937)

Symphony No 5

Symphony No 5 in F minor, Op 42 No 1
 Marche pontificale (from Symphony No 1, Op 13 No 1)
 Mystique (No 2 from Trois nouvelles pièces, Op 87)

DAVID HILL Westminster Cathedral organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55144

'Very thrilling. An irresistible sound' (BBC Record Review)



CHARLES-MARIE WIDOR (1844-1937)

Messe à deux chœurs et deux orgues

Messe à deux chœurs et deux orgues, Op 36
 Tu es Petrus, Op 23 No 2; Tantum ergo, Op 18 No 1
 Surrexit a mortuis, Op 23 No 3

VIERNE Messe solennelle in C sharp minor, Op 16; Tantum ergo; Ave Maria
 DUPRÉ Quatre Motets, Op 9

WESTMINSTER CATHEDRAL CHOIR

THE HYPERION CHORUS OF BARITONES

JOSEPH CULLEN, ANDREW REID organs / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66898

'There can be little doubt that this release will be one of the recordings of the year and my obeisance goes to all artists involved with this outstanding production' (Soundscapes, Australia) 'This magnificent disc' (Gramophone)



HENRYK WIENIAWSKI (1835-1880)

Fantaisie brillante

Fantaisie brillante sur des motifs de l'opéra Faust de Gounod, Op 20

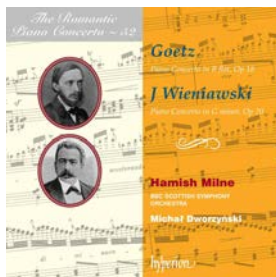
ZYGMUNT STOJOWSKI (1869-1946) Violin Concerto in G minor, Op 22
 Romanze in E flat major, Op 20

BARTŁOMIEJ NIZIOŁ violin

BBC SCOTTISH SYMPHONY ORCHESTRA / ŁUKASZ BOROWICZ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68102

'Nizioł possesses an ideal silvery sound for this late-Romantic work, enhanced by gently cushioned bow-strokes, ear-ringingly true intonation and a fast and narrow vibrato that gives his cantabile playing a captivating eloquence' (BBC Music Magazine) 'This is a thoroughly enjoyable disc, not only because of its well-conceived programme of dramatic, impassioned music but also owing to the excellent advocacy of Bartłomiej Nizioł' (The Strad) 'Bartłomiej Nizioł rises admirably to the challenges posed by these works with his ripe yet never over-succulent tone, tempered by focused vibrato and secure technique' (Classical Ear)



JÓZEF WIENIAWSKI (1837-1912)

Piano Concerto

Piano Concerto in G minor, Op 20

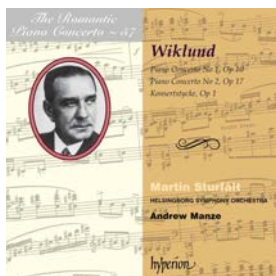
HERMANN GOETZ (1840-1876) Piano Concerto in B flat major, Op 18

HAMISH MILNE piano

BBC SCOTTISH SYMPHONY ORCHESTRA / MICHAŁ DWORZYŃSKI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67791

Józef Wieniawski is all about showcasing the brilliance of the pianist's technique ... Hamish Milne's distinctive playing of great clarity and sensitivity invests both these concertos with a characteristic of their own ... another success for this long running series of discoveries' (Classic FM Magazine) 'It has become a critical commonplace to wax lyrical about the riches consistently uncovered in Hyperion's Romantic Piano Concerto Series, but it is nonetheless true for this newcomer ... it draws playing of great refinement and balance from Hamish Milne and the BBC Scottish Symphony Orchestra ... superb recorded sound, too: highly recommended' (International Piano)



ADOLF WIKLUND (1879-1950)

Piano Concertos

Piano Concerto No 1 in E minor, Op 10

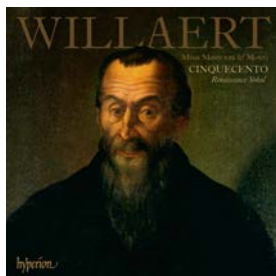
Piano Concerto No 2 in B minor, Op 17; Konsertstycke in C major, Op 1

MARTIN STURFÄLT piano

HELSINGBORG SYMPHONY ORCHESTRA / ANDREW MANZE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67828

'Wiklund's concertos ... stand up to the finest of competition. Whilst they are rooted in a late-Romantic style, there are also shades of Rachmaninov and Medner, the exuberant virtuosity of York Bowen in his concertos, something of the bleakness of Sibelius and Stenhammar ... there is a huge amount to enjoy, with moments of real beauty and sophistication in every aspect of the music-making ... Sturfält is certainly hard to fault: he has the measure of these concertos, and the refinement and good taste to ensure they never become overblown ... this is a fabulous and very worthy addition to a series that shows no signs yet of diminishing returns' (International Record Review) 'It's a winning combination, beautifully captured here by Martin Sturfält and the Helsingborg players' (The Observer)



ADRIAN WILLAERT (c1490-1562)

Missa Mente tota & Motets

Missa Mente tota

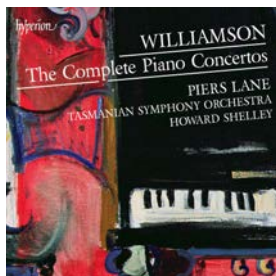
Laus tibi, sacra rubens; Creator omnium, Deus; Quid non ebrietas?

O iubar, nostrae specimen salutis; Verbum bonum et suave

JOSQUIN Mente tota; CIPRIANO DE RORE Concordes adhibete animos
CINQUECENTO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467749

'The magnificent *Missa Mente tota* ... a tour de force ... the fluidity and flexibility of Cinquecento's sound means that every melodic line of the work is audible ... their placement of chords, too, is absolutely precise, but the precision and suavity never come at the cost of passion – these singers know how to make abstruse polyphony sound genuinely exciting ... this is a very fine disc indeed; I suspect that if Willaert could hear it he might think that he'd found his ideal performers' (*International Record Review*) 'A beautifully conceived and immaculately realised sequence, sung with simple directness by the six male voices of Cinquecento' (*The Guardian*)



MALCOLM WILLIAMSON (1931-2003)

The Complete Piano Concertos

Piano Concerto No 1 in A major; Piano Concerto No 2 in F sharp minor

Piano Concerto No 3 in E flat major; Piano Concerto No 4 in D major

Concerto for two pianos and string orchestra in A minor

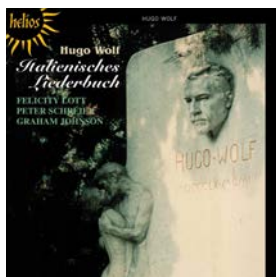
Sinfonia concertante in F sharp major

PIERS LANE piano

TASMANIAN SYMPHONY ORCHESTRA / HOWARD SHELLEY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD468011/2

'The ghosts of Ravel, Prokofiev and Shostakovich hover close to the surface ... what is memorable is Lane's playing. Whether dazzling or reflective, he shows a total empathy for Williamson. He is superbly partnered by Shelley and the Tasmanian Symphony Orchestra. Sound and balance are outstanding, and Hyperion's presentation is both lavish and informative' (*Gramophone*) 'Piers Lane sparkles inexhaustibly ... compulsively listenable ... an absorbing and highly entertaining experience' (*International Piano*) 'Often reminiscent of Poulenc, sometimes of Bernstein ... a box of surprises' (*The Independent on Sunday*)



HUGO WOLF (1860-1903)

Italienisches Liederbuch

Italienisches Liederbuch (The Italian Songbook)

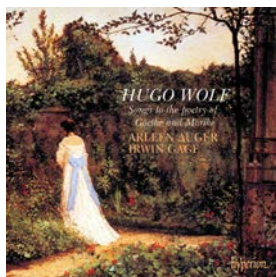
FELICITY LOTT soprano, PETER SCHREIER tenor

GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD455385

'If I had to live with only one *Italienisches Liederbuch*, it would have to be that belonging to Lott, Schreier and Johnson' (*BBC Music Magazine*) 'Artistically consummate' (*Classic CD*) 'An exceptional recording' (*The Independent*) 'No accompanist, not even Gerald Moore himself, has revealed quite so profound an understanding of this cycle as Graham Johnson, and with two of his favourite Lieder singers he conjures up a performance full of magic, compelling from first to last' (*The Penguin Guide to Compact Discs*) 'An artistically consummate performance. These musicians bring an immediacy and intimacy, to both text and music, which is thrilling' (*BBC Music Magazine Top 1000 CDs Guide*)

BBC MUSIC MAGAZINE, BEST OF THE YEAR



HUGO WOLF (1860-1903)

Goethe and Mörike Lieder

Im Frühling; Lied vom Winde; Auf ein altes Bild; Neue Liebe; Wo find ich

Trost?; Schlafendes Jesuskind; Er ists; Zitronenfalter im April; Erstes

Liebeslied eines Mädchens; Agnes; Das verlassene Mägdlein; In der Frühe;

An eine Äolsharfe; Frühling übers Jahr; Ganymed; Phänomen; Die Spröde;

Die Bekehrte; Mignon I II III IV; Philine

ARLEEN AUGER soprano, IRWIN GAGE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD456590

'This is the most satisfying solo disc Auger has made' (*Gramophone*)

EDISON AWARD, HOLLAND

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK



HUGO WOLF (1860-1903)

Lieder nach Heine & Lenau

Sie haben heut' Abend Gesellschaft; Ich stand in dunkeln Träumen; Das ist ein Brausen und Heulen;

Aus meinen grossen Schmerzen; Mir träumte von einem Königskind; Mein Liebchen, wir sassen

beisammen; Es blasen die blauen Husaren; Du bist wie eine Blume; Wenn ich in deine Augen seh';

Mädchen mit dem roten Mündchen; Wo ich bin, mich rings umduckelt; Es war ein alter König; Mit

schwarzen Segeln; Spätherbstnebel; Ernst ist der Frühling; Wie des Mondes Abbild zittert; Sterne mit

den gold'nen Füßchen; Wo wird einst des Wandermüden; An ***; Traurige Wege; Nächtliche

Wanderung; Herbst, Frage nicht; Herbstentschluss; Abendbilder

STEPHAN GENZ baritone, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD4565389

'It would be hard to imagine these virtually unknown songs better performed than here' (*The Daily Telegraph*) 'A very attractive programme ... superbly controlled singing that goes right to the heart of Wolf's spontaneous response to the poetry' (*International Record Review*) 'A fascinating recital' (*Gramophone*)

'Confirming yet again that Hyperion has consistently the best production values in the business' (*Fanfare*, USA)



HUGO WOLF (1860-1903)

Eichendorff-Lieder

Lieber alles; Der Glücksritter; Heimweh; In der Fremde I 'Da fahr' ich still im Wagen'; In der Fremde II 'Ich geh durch die dunklen Gassen'; In der Fremde III 'Völkern, wälderwärts gegangen'; Der Schreckenberger; Der verzweifelte Liebhaber; Der Scholiar; Das Ständchen; Nachtzauber; Die Zigeunerin; Der Musikant; Nachruf; Rückkehr; Waldmädchen; Die Kleine; Verschwiegene Liebe; Der Soldat I 'Ist auch schmuck nicht mein Rösslein'; Der Soldat II 'Wagen musst du und flüchtig erbeuten'; Der Freund; Erwartung; Unfall; Die Nacht; Liebesglück; Seemanns Abschied

STEPHAN GENZ baritone, ROGER VIGNOLES piano
with BERNARDA FINK mezzo-soprano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55435

'What makes this disc so special is the very obvious enthusiasm of everyone involved' (*BBC Music Magazine*) 'Genz séduit par un timbre superbe, moelleux, mat, grisé, charmé dans l'aigu, d'un métal splendide et aisé' (*Répertoire*, France)



HUGO WOLF (1860-1903)

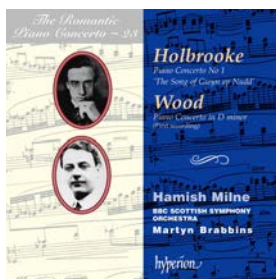
Mörke Lieder

Der Genesene an die Hoffnung; Der Knabe und das Immlin; Ein Stündlein wohl vor Tag; Jägerlied; Der Tambour; Er ist; Das verlassene Mägdlein; Begegnung; Nimmersatte Liebe; Fussreise; An eine Aolsharfe; Verborgeneheit; Im Frühling; Agnes; Auf einer Wanderung; Elfenlied; Der Gärtner; Zitronenfalter im April; Um Mitternacht; Auf eine Christblume I/II; Seufzer; Auf ein altes Bild; In der Frühe; Schlafendes Jesuskind; Karwoche; Zum neuen Jahr; Gebet; An den Schlaf; Neue Liebe; Wo find ich Trost?; An die Geliebte; Peregrina I/II; Frage und Antwort; Lebe wohl; Heimweh; Lied vom Winde; Denk es, o Seele!; Der Jäger; Rat einer Alten; Erstes Liebeslied eines Mädchens; Lied eines Verliebten; Der Feuerreiter; Nixe Binsefluss; Gesang Weylas; Die Geister am Mummelsee; Störchenbotschaft; Zur Warnung; Auftrag; Bei einer Trauung; Selbstgeständnis; Abschied

JOAN RODGERS soprano, STEPHAN GENZ baritone
ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67311/2

'This becomes a straightforward top recommendation' (*Gramophone*)



HAYDN WOOD (1882-1959)

Concerto for piano and orchestra

Concerto in D minor for piano and orchestra
HOLBROOKE Piano Concerto No 1 'The Song of Gwyn ap Nudd', Op 52

HAMISH MILNE piano
BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67127

'Extremely well played by Hamish Milne and the excellent BBC Scottish Symphony. If you are attracted by the repertoire, give it a try; you will not be disappointed' (*International Record Review*) 'Superlative performances of two forgotten British gems ... an altogether exemplary release' (*Gramophone*) 'The playing is first class and the recording is super' (*American Record Guide*) 'Marvelous performances and recording' (*Hi-Fi News & Record Review*) 'Hamish Milne plays 'to the manner born' in his elegant and mesmerizing realization of both scores. A must for the 'Romantic' collector' (*Fanfare*, USA) 'One for the end of year awards. An outstanding issue in every way' (*Classic CD*)



IANNIS XENAKIS (1922-2001)

Choral Music

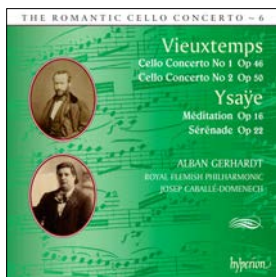
A Colone; Nuits
Serment; Knephas
Medea

NEW LONDON CHAMBER CHOIR, CRITICAL BAND / JAMES WOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66980

'Nothing short of phenomenal. Here is one of the 20th century's most important musical voices, and this recording does that voice full justice' (*Gramophone*) 'Staggering virtuosity. A likely disc of the year' (*The Sunday Times*) 'This is a 'must have' disc. Quite simply magnificent. Overwhelming. Buy it!' (*Classic CD*) 'Riveting' (*The Irish Times*) 'Achingly beautiful as well as aesthetically satisfying. I can't imagine a better representation of the vocal work both in program and performance. This is an absolute Must Have for everyone' (*Fanfare*, USA) 'Quite dazzling ... these performers make this music mythically awesome and hypnotically accessible' (*Choir & Organ*)

GRAMOPHONE CRITICS' CHOICE



EUGÈNE YSAÏE (1858-1931)

Méditation & Sérénade

Méditation in B minor 'Poème', Op 16

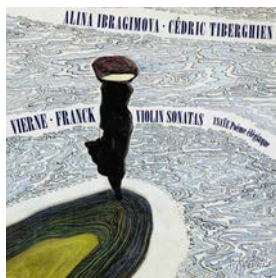
Sérénade in A major, Op 22

HENRY VIEUXTEMPS (1820-1881) Cello Concerto No 1 in A minor, Op 46
Cello Concerto No 2 in B minor, Op 50

ALBAN GERHARDT cello
ROYAL FLEMISH PHILHARMONIC / JOSEP CABALLÉ-DOMENECH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67790

'These performances by Gerhardt with the Royal Flemish Philharmonic under Josep Caballé-Domenech never fail to hold one's attention' (*Gramophone*) 'Gerhardt finds an eloquent flexibility in the cadenzas, and drama in the prevalent dotted rhythms ... richly recorded and equally passionately delivered by the Flemish orchestra' (*BBC Music Magazine*) 'Eugène Ysaÿe, another Belgian, was a violin pupil of Vieuxtemps and, like him, was also drawn to the cello in his *Méditation* and *Sérénade*, which attractively complement the concertos here in performances of tender lyricism and palpable warmth' (*The Daily Telegraph*)



EUGÈNE YSAÏE (1858-1931)

Poème élégiaque

Poème élégiaque, Op 12

VIERNE Violin Sonata in G minor, Op 23

FRANCK Violin Sonata in A major

LILI BOULANGER Nocturne

ALINA IBRAGIMOVA violin

CÉDRIC TIBERGHIEEN piano

» [More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68204](http://www.hyperion-records.co.uk/dc.asp?dc=D_CDA68204)

Available Friday 1 March 2019



EUGÈNE YSAÏE (1858-1931)

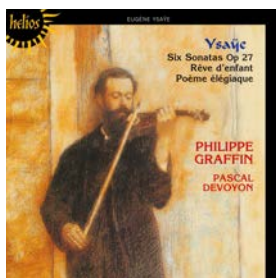
Sonatas for solo violin

Six Sonatas for solo violin, Op 27

ALINA IBRAGIMOVA violin

» [More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67993](http://www.hyperion-records.co.uk/dc.asp?dc=D_CDA67993)

'A superb advocate; nothing here sounds like a mere showpiece, and her performances brim with lyricism and wit' (*The Guardian*) 'One of her most memorable achievements ... gives full value to the sonatas' varied expressive character, their virtuosity, and the imaginative and poetic way Ysaÿe wrote for his instrument ... she takes her place now as one of the most distinguished exponents of these fascinating works' (*Gramophone*) 'With this Ysaÿe recording, Alina Ibragimova enters a surprisingly well-populated field – and she's up there with the best' (*BBC Music Magazine*) 'Ibragimova brings a ferocious technique but, more importantly, a chameleon touch to music of extraordinarily expressive breadth' (*The Times*) 'Son jeu protéiforme se fait tour à tour délicatement impressionniste, vigoureux parfois jusqu'à la brutalité contrôlée, lyrique, grinçant, humoristique, souvent diaboliquement virtuose mais jamais creux, rehausse d'un formidable travail de la sonorité' (*Classica*, France)



EUGÈNE YSAÏE (1858-1931)

Sonatas for solo violin

Six Sonatas for solo violin, Op 27

Poème élégiaque in D minor, Op 12

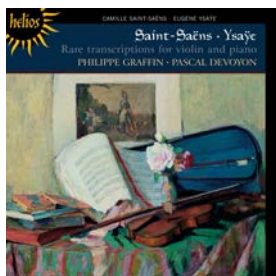
Rêve d'enfant, Op 14

PHILIPPE GRAFFIN violin

with PASCAL DEVOYON piano

» [More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55226](http://www.hyperion-records.co.uk/dc.asp?dc=D_CDH55226)

'Even the most demanding of Ysaÿe's flights of fancy sound beautiful, with the accurate tuning complemented by fine tone, thrillingly precise fingerwork, plus excellent recording' (*Gramophone*) 'Excellent enregistrement, transparent, précis, avec une excellente restitution des timbres. Définition parfaite' (*Diapason*, France) 'Graffin's unflinching intonation places this disc at the top of the available versions' (*The Strad*) 'Obviously and enthusiastically recommended' (*Fanfare*, USA)



EUGÈNE YSAÏE (1858-1931)

Rare transcriptions for violin & piano

CHOPIN/YSAÏE Waltz in E minor, KKV4/15; Ballade No 1, Op 23; SAINT-SAËNS Caprice brilliant; L'air de la pendule; Fantaisie for violin and harp, Op 124; CHOPIN/SAINT-SAËNS Nocturne in E major, Op 62 No 2; Nocturne in E flat, Op 55 No 2; WEBER/SAINT-SAËNS Fantaisie for violin and piano after Oberon; SAINT-SAËNS/YSAÏE; Caprice d'après l'Étude en forme de valse

PHILIPPE GRAFFIN violin, PASCAL DEVOYON piano

with CATHERINE BEYNON harp

» [More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55353](http://www.hyperion-records.co.uk/dc.asp?dc=D_CDH55353)

'Graffin's tone throughout is sweet and seductive, his phrasing a thing of pure joy ... a wonderful disc. Buy it' (*Gramophone*) 'Beautifully played by virtuoso musicians, this is a thoughtful and insightful recording, enhanced by the lovely Fantaisie for violin and harp' (*Classic FM Magazine*) 'Fascinating ... Graffin and Devoyon offer fine, committed performances ... Graffin produces a beguiling tone' (*BBC Music Magazine*) 'Strongly recommended' (*Fanfare*, USA)



JULIUSZ ZAREBSKI (1854-1885)

Piano Quintet

Piano Quintet in G minor, Op 34

WŁADYSŁAW ZEŁEŃSKI (1837-1921) Piano Quartet in C minor, Op 61

JONATHAN PLOWRIGHT piano

SZYMANOWSKI QUARTET

» [More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67905](http://www.hyperion-records.co.uk/dc.asp?dc=D_CDA67905)

'Hyperion's useful coupling ... makes this disc especially welcome and the playing is first-rate' (*Gramophone*) 'An outstanding account of Zarebski's Piano Quintet, capturing the score's emotional intensity ... a performance of passionate warmth ... another invaluable Hyperion release' (*BBC Music Magazine*) 'Warmly spacious sound, and detailed booklet notes by Adrian Thomas, only add to the disc's attractions. Hopefully this partnership will record more Polish chamber music of the late Romantic era' (*International Record Review*) 'The combination of Hyperion's state-of-the-art recording, an inspired repertoire choice and committed, musically performances makes this disc a winner ... a fascinating disc, lovingly produced' (*International Piano*)



ALEKSANDER ZARYCKI (1834-1895)

Piano Concerto & Grande Polonaise

Piano Concerto in A flat major, Op 17

Grande Polonaise in E flat major, Op 7

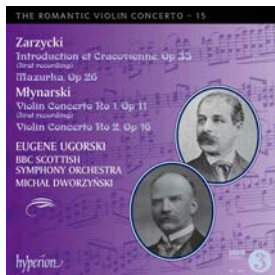
WŁADYSŁAW ZELENKA (1837-1921) Piano Concerto in E flat major, Op 60

JONATHAN PLOWRIGHT piano

BBC SCOTTISH SYMPHONY ORCHESTRA / ŁUKASZ BOROWICZ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7958

'Who better to do the business than that alchemist among keyboard players, Jonathan Ploewright, who has that rare ability to turn second-rate music into masterpieces ... buy the album for the Zelenka finale alone. A word, too, about his conductor Łukasz Borowicz who catches spot-on every tricky twist and turn and inspires the BBC Scottish players in their cracking accompaniment. We'll be hearing a lot more of him' (*Gramophone*) 'Arrestingly heroic, lushly poetic and very likeable: Chopin meets Rachmaninov. It requires the pianist to do technical cartwheels, which Jonathan Ploewright achieves admirably, romancing as required ... the performances, recording and presentation are all superb' (*International Piano*)



ALEKSANDER ZARYCKI (1834-1895)

Introduction et Cracovienne & Mazurka

Introduction et Cracovienne in D major, Op 35

Mazurka in G major, Op 26

EMIL MŁYNARSKI (1870-1935) Violin Concerto No 1 in D minor, Op 11

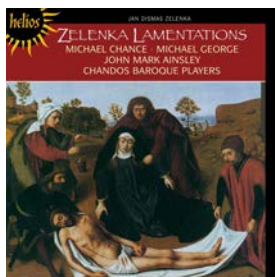
Violin Concerto No 2 in D major, Op 16

EUGENE UGORSKI violin

BBC SCOTTISH SYMPHONY ORCHESTRA / MICHAŁ DWORZYŃSKI

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7990

'A couple of magnetic Poles walk the Hyperion red carpet' (*Limelight, Australia*) 'Ugorski is a dazzling guide; fearless in his attack and utterly secure in even the most demanding passagework' (*MusicWeb International*) 'De mouvement en mouvement, tous débordant de vie et d'engagement, la jonction s'opère dans une entente artistique réjouissante' (*Diapason, France*)



JAN DISMAS ZELENKA (1679-1745)

The Lamentations of Jeremiah

Lamentations for Maundy Thursday

Lamentations for Good Friday

Lamentations for Easter Eve

MICHAEL CHANCE countertenor, JOHN MARK AINSLEY tenor

MICHAEL GEORGE bass, THE CHANDOS BAROQUE PLAYERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5106

'This is a real gem' (*International Record Review*) 'Quite simply, it's the most consistently beautiful sung version of the work I know, with exemplary instrumental contributions. If you don't have it already make sure you don't miss it this time round' (*Early Music Review*) 'Performances which are not only exemplary but compelling' (*Organists' Review*) 'Unusual music ... a rewarding release' (*Gramophone*) 'Stylish and deeply moving' (*CDReview*)



JAN DISMAS ZELENKA (1679-1745)

Sacred Music

Litaniae de Venerabili Sacramento, Z147; Regina caeli laetare, Z134

Salve regina, mater misericordiae, Z135

Invitatorium and three Lectioes from Officium defunctorum, Z47

CAROLYN SAMPSON, REBECCA OUTRAM soprano

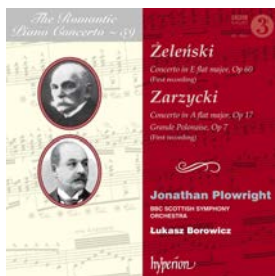
ROBIN BLAZE countertenor, JAMES GILCHRIST tenor

MICHAEL GEORGE, PETER HARVEY bass

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55424

'Constantly fascinating to listen to. Especially when performed as beautifully and with such evident care and affection as it is on Robert King's new CD ... Zelenka's curious music could scarcely have better advocacy' (*Gramophone*) 'A really first-rate release' (*International Record Review*) 'Performances are sensitive and stylish in ways that we have come to expect from this group' (*BBC Music Magazine*)



WŁADYSŁAW ZELENKA (1837-1921)

Piano Concerto

Piano Concerto in E flat major, Op 60

ALEKSANDER ZARYCKI (1834-1895) Piano Concerto in A flat major, Op 17

Grande Polonaise in E flat major, Op 7

JONATHAN PLOWRIGHT piano

BBC SCOTTISH SYMPHONY ORCHESTRA / ŁUKASZ BOROWICZ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7958

'Who better to do the business than that alchemist among keyboard players, Jonathan Ploewright, who has that rare ability to turn second-rate music into masterpieces ... buy the album for the Zelenka finale alone. A word, too, about his conductor Łukasz Borowicz who catches spot-on every tricky twist and turn and inspires the BBC Scottish players in their cracking accompaniment. We'll be hearing a lot more of him' (*Gramophone*) 'Arrestingly heroic, lushly poetic and very likeable: Chopin meets Rachmaninov. It requires the pianist to do technical cartwheels, which Jonathan Ploewright achieves admirably, romancing as required ... the performances, recording and presentation are all superb' (*International Piano*)



WŁADYSŁAW ŻELEŃSKI (1837-1921)

Piano Quartet

Piano Quartet in C minor, Op 61

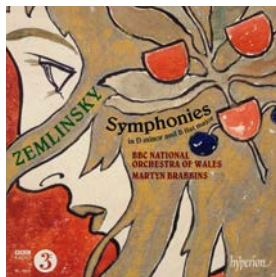
JULIUSZ ZAREBSKI (1854-1885) Piano Quintet in G minor, Op 34

JONATHAN PLOWRIGHT piano

SZYMANOWSKI QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67905

'Making this recording doubly valuable is the even rarer Piano Quartet in C minor by Wladyslaw Żeleński ... gentler and yearningly introspective, it is nevertheless full of soaring melodies, and folk-inflected scales and rhythms reinforce a certain Slavic tone. Again, the performance is impeccable ... another invaluable Hyperion release' (*BBC Music Magazine*) 'The Piano Quartet by Żeleński is complementary in almost every respect ... the pianism of Polish specialist Jonathan Ploewright has an eloquence and poise which meshes with the strings in a master-class of responsive ensemble playing. Warmly spacious sound, and detailed booklet notes by Adrian Thomas, only add to the disc's attractions. Hopefully this partnership will record more Polish chamber music of the late Romantic era' (*International Record Review*)



ALEXANDER ZEMLINSKY (1871-1942)

Symphonies

Symphony in D minor; Symphony in B flat major

BBC NATIONAL ORCHESTRA OF WALES / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67985

'You may know about the life of Alexander Zemlinsky (1871-1942): born full of promise in old Vienna, dying disappointed and neglected in émigré New York, brother-in-law of Schoenberg, lover of Alma Schindler who ditched him for Mahler. But there are increasing attempts to address this imbalance, with some of Zemlinsky's prominent, later works – the 'Lyric' Symphony and the tone poem *The Mermaid* – now programmed regularly. These two early symphonies, played with the right degree of late-Romantic lushness and fluency by the BBC NOW under Martyn Brabbins, place him firmly in that fascinating stylistic crevice between Brahms and Mahler. Whether you see him as a footnote to the 19th century or a prelude to the 20th, the music has a variety and melodic warmth which is well worth exploring' (*The Observer*) 'Both works are played for all they are worth' (*The Sunday Times*) 'Colourful pieces in the rich turn-of-the-century mosaic of Austrian art' (*The Independent on Sunday*)

Orchestral collections

including concertos with orchestral accompaniment,
from the Baroque era to the present day



American Light Music Classics

SOUSA The Washington Post; 'KERRY MILLS' Whistling Rufus; GOULD Pavanne; ARNDT Nola; A Silhouette; PRYOR The Whistler and his Dog; ANDERSON Belle of the Ball; Plink, Plank, Plunk!; ANON The Arkansas Traveller; BRATTON The Teddy Bears' Picnic; MacDOWELL To a Wild Rose; HOLZMANN Blaze Away!; FRIML Chanson 'In Love'; 'RAYMOND SCOTT' The Toy Trumpet; GERSHWIN Promenade; HERBERT The March of the Toys; ROSE Holiday for Strings; NEVIN Narcissus; GILLIS Symphony No 5½ 'A Symphony for Fun'; RODGERS The Carousel Waltz
NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67067

'These lovely old tunes have a freshness and charm akin to the best light-hearted literature or illustration from the same period. A splendid successor to the previous volumes' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



Baroque Christmas Music

TELEMANN Festive Suite in A major
PURCELL Two Christmas Interludes from 'Behold, I bring you glad tidings'
VALENTINI Sinfonia a tre, per il santissimo Natale, Op 1/12
TORELLI Concerto in forma di pastorale, per il santo natale in G minor, Op 8/6
SCHIASSI Sinfonia pastorale from Christmas Symphony in D major
NORTHWEST CHAMBER ORCHESTRA OF SEATTLE / ALUN FRANCIS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55048

'A delightful evocation of that momentous Christmas night' (*The Tablet*) 'Charming programme ... very beautiful. A highly commendable issue' (*Hi-Fi News*)

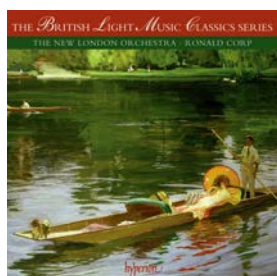


Bassoon Concertos

MOZART Concerto in B flat major, K191 (K186e)
MICHAEL HAYDN Concertino in B flat major, Perger 52/5
STAMITZ Concerto in F major
WEBER Andante e Rondo Ungarese, Op 35; Concerto in F major, Op 75
LAURENCE PERKINS bassoon
MANCHESTER CAMERATA / DOUGLAS BOYD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67288

'Dazzling. Hyperion's perceptive talent-spotting has produced a charming disc from performers virtually new to the catalogue – unreservedly recommended' (*BBC Music Magazine*) 'A delightful and generous collection' (*Gramophone*) 'Dynamic and expressive contrasts are carefully and adroitly created and the orchestra meticulously managed. The result is a lovely and technically superior recording, not to mention another star in the crown of the folks at Hyperion' (*Fantare, USA*) 'A recording of airy clarity ... a most recommendable disc, with much to enjoy' (*International Record Review*) 'Perkins brings out the fun in much of the inspiration as well as the lyrical beauty, warmly accompanied by the Camerata' (*The Guardian*)



British Light Music Classics

A special edition containing the four discs of Hyperion's successful 'British Light Music Classics' series: 77 tracks of golden nostalgia including the music made famous as the signature tunes to Music While You Work, The Secret Garden, Dick Barton-Special Agent, Jennings at School, the Paul Temple detective series, In Town Tonight, The Archers, Down Your Way, Dr Finlay's Casebook, Housewives' Choice, My Word, Top of the Form, BBC Morning Music, Desert Island Discs, The Barlows of Beddington ... with music by 45 composers, including Charles Ancliffe, Ronald Binge, Ernest Bucalossi, Eric Coates, Frederic Curzon, Robert Farnon, Herman Finck, Albert W Ketelbey, Lionel Monckton, Gilbert Vinter & Charles Williams
NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44261/4

'Prestigiously presented and well thought through ... riches indeed!' (*MusicWeb International*)



The Clarinet in Concert

BRUCH Concerto in E minor for clarinet, viola and orchestra, Op 88
 MENDELSSOHN Two Concert Pieces, Opp 113 & 114
 CRUSELL Introduction and Variations on a Swedish Air, Op 12
 HEINZE Konzertstück in F major; RIETZ Clarinet Concerto in G minor, Op 29
 SOLÈRE Sinfonia Concertante in F major for two clarinets
 SPOHR Variations in B flat major on a theme from Alruna

THEA KING clarinet

with GEORGINA DOBRÉE basset horn, clarinet, NOBUKO IMAI viola
 LONDON SYMPHONY ORCHESTRA / ALUN FRANCIS
 ENGLISH CHAMBER ORCHESTRA / JAMES JUDD, ANDREW LITTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22017

'A winner' (*Gramophone*) 'Without question, this release should be on the shelf of every serious student and teacher of the clarinet' (*Fanfare*, USA)



The Classical Piano Concerto

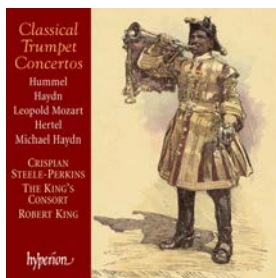
See composer entries for full details

1: **Dussek** CDA68027

2: **Steibelt** CDA68104

3: **Franz Xaver Mozart & Clementi** CDA68126

4: **Kozeluch** CDA68154



Classical Trumpet Concertos

JOSEPH HAYDN (1732-1809) Trumpet Concerto in E flat
 MICHAEL HAYDN (1737-1806) Trumpet Concerto in C, MH60
 JOHANN WILHELM HERTEL (1727-1789) Trumpet Concerto No 1 in E flat
 JOHANN NEPOMUK HUMMEL (1778-1837) Trumpet Concerto in E
 LEOPOLD MOZART (1719-1787) Trumpet Concerto in D

CRISPAN STEELE-PERKINS trumpet

THE KING'S CONSOET / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67266

'A pioneering and generous enterprise deserving plaudits galore' (*Gramophone*) 'The stylish and spirited playing soon engages 21st-century ears' (*Classic FM Magazine*) 'Much of the repertoire on this release has been explored before, but few have distinguished themselves as well as Crispian Steele-Perkins. The performances are top-notch' (*Fanfare*, USA)



The Concerto in Europe

PAISIELLO Harp Concerto in A major

GRÉTRY Flute Concerto in C major

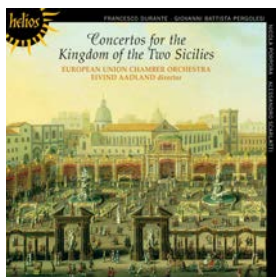
STAMITZ Viola Concerto in D major, Op 1

GARTH Cello Concerto No 2 in B flat major

EUROPEAN UNION CHAMBER ORCHESTRA / DIMITRI DEMETRIADES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55035

'Well worth hearing. "Background" music of the finest variety' (*Classic CD*)



Concertos for the Kingdom of the Two Sicilies

ALESSANDRO SCARLATTI Sinfonia di Concerto Grosso No 12 in C minor;
 Concerto No 6 in E major

? GIOVANNI PERGOLESI Flute Concerto in G major

NICOLA PORPORA Cello Concerto in G major

FRANCESCO DURANTE Concerto per quartetto No 1 in F minor

GIULIO GIANNELLI VISCARDI flute, GIOVANNI SOLLIMA cello

EUROPEAN UNION CHAMBER ORCHESTRA / EVIND AADLAND

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55005

'Stylishly played and naturally recorded ... I urge you to share the pleasure I have had from this record' (*Gramophone*) 'Elegant listening' (*American Record Guide*)

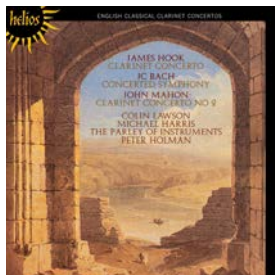


English 18th-century Keyboard Concertos

CHILCOT Concerto in A major, Op 2 No 2
 HANDEL Chaconne in G major (original version)
 Organ Concerto Movement in D minor (original version)
 HAYES Piano Concerto No 4 in A major
 HOOK Concerto in D major, Op 1 No 5
 NARES Concerto / Sonata in G major, Op 2
 ROSEINGRAVE Organ Concerto in D major
 PAUL NICHOLSON harpsichord, fortepiano, organ
 THE PARLEY OF INSTRUMENTS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55341

'A delightful project' (*The Times*) 'Los amantes de la buena música encontrarán en él elementos de indubitable atractivo que sería una lástima dejar escapar' (*CD Compact*, Spain)

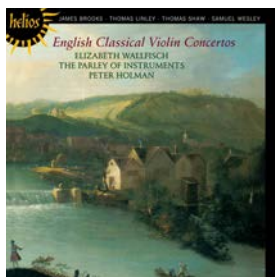


English Classical Clarinet Concertos

JOHANN CHRISTIAN BACH (1735-1782) Concerted Symphony in E flat major
 JAMES HOOK (1746-1827) Concerto in E flat major
 JOHN MAHON (c1748-1834) Concerto No 2 in F major; Two Duets
 COLIN LAWSON clarinet, basset horn
 with MICHAEL HARRIS clarinet, basset horn
 THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55261

'This is a really delightful collection of pieces. Both Lawson and Harris play superbly throughout, blending well together and displaying immaculate intonation' (*BBC Music Magazine*) 'Un hermoso y magníficamente interpretado registro, con el habitual buen sonido de Hyperion' (*CD Compact*, Spain) 'Dazzlingly played by Colin Lawson, a sustained tour de force of virtuosity, coupled with a depth and richness of tone one hardly expects from a period clarinet as well as high musicianship. Anyone interested in the clarinet and its early repertory should be sure to try this disc' (*Gramophone*)



English Classical Violin Concertos

JAMES BROOKS (1760-1809) Violin Concerto No 1 in D major
 THOMAS LINLEY JUNIOR (1756-1778) Violin Concerto in F major
 THOMAS SHAW (c1755-1830) Violin Concerto in G major
 SAMUEL WESLEY (1766-1837) Violin Concerto No 2 in D major
 ELIZABETH WALLFISCH violin
 THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55260

'This disc proves as delightful as it is surprising ... a disc of rarities that will give much unexpected pleasure' (*Early Music Review*) 'Playing of touching beauty in the slow movements and infectious energy elsewhere, supported by a robust and fragrant orchestral accompaniment. Bravo to all concerned for another distinctive release' (*Gramophone*) 'The performances transcend specialists' interest and the recording should therefore appeal to the broadest possible range of listeners. Highly recommended' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE



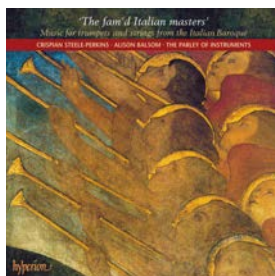
European Light Music Classics

JESSEL Parade of the tin soldiers; LEHÁR Gold and silver; PIERNÉ March of the little lead soldiers; J STRAUSS II Tritsch-Tratsch-Polka; LINCKE Glow worm idyll; ALFVÉN Swedish Polka; GOUNOD Funeral march of a marionette; WALDTUEFEL The skaters; HEYKENS Serenade; PADILLA El relicario; BECCUCCI Tesoro mio!; HELLMESBERGER Ball scene; WEINBERGER Polka from Schwanda the Bagpiper; 'FETRÁS' Moonlight on the Alster; HALVORSEN The entry of the Boys

NEW LONDON ORCHESTRA / RONALD CORP

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55477

'Another tasty compilation that will sell like hot cakes' (*Classic CD*) '15 numbers that everyone can whistle but few can put a name to. Played with panache and affection, the imaginative Mr Corp has notched up another success' (*Classic FM*)



The fam'd Italian masters

Music for trumpets and strings from the Italian Baroque

LAZZARI Sonata à 6 in D; CAZZATI Sonata à 4 in G minor 'La Sampiera'; GROSSI Sonata à 5 in D, Op 3/10; JACCHINI Sonata à 5 in D; VITALI Sonata in A minor, 'La Sassatelli', Op 5/10; MELANI Sonata à 5 in C; LEGRENZI Sonata in E minor, Op 10/17; STRADELLA Sinfonia in D, from 'Il barcheggio'; TORELLI Sonata à 5 in D, G7; SCARLATTI Sonata à 4 No 1 in F minor; VIVALDI Concerto in C, RV537

CRISPIAN STEELE-PERKINS trumpet, ALISON BALSOM trumpet
 THE PARLEY OF INSTRUMENTS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67359

'Beautifully lyrical trumpet-playing' (*BBC Music Magazine*) 'It comes as no surprise to have a well researched, well presented and beautifully played issue from this team of artists and recording company. The trumpeters, representing the pioneering and the newest generations of players, are well matched and sparkling in their duets ... this gets the warmest of recommendations' (*Early Music Review*)



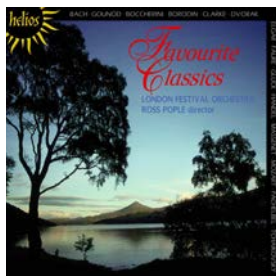
Favourite Baroque Classics

ALBINONI Adagio (Oboe Concerto in D minor); BACH Sinfonia (Cantata 21); Sinfonia (Easter Oratorio); Air 'on the G string'; BOYCE Gavot (Symphony 4); CHARPENTIER Prelude (Te Deum); CLARKE The Prince of Denmark's March; CORELLI Allegro (Concerto Grosso in D); FUX Rondeau in C; GALLO Moderato (Trio Sonata 1); HANDEL The Arrival of the Queen of Sheba; Andante (Violin Concerto in B flat); Allegro ma non troppo (Concerto a due cori); Allegro in F (Water Music); LOCKE Curtain Tune (The Tempest); MUFFAT Chaconne in G; PACHELBEL Canon and Gigue in D; PURCELL Rondeau (The Fairy Queen); Rondeau (Abdelazer); RAMEAU Menuet tendre en rondeau (Dardanus); Rondeau (Les Indes Galantes); TELEMANN Largo (Concerto for recorder and flute); Adagio (Trumpet Concerto in D); VIVALDI Largo (Concerto for viola d'amore and lute)

THE BRANDENBURG CONSORT / ROY GOODMAN

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55020

'This disc deserves to go to the top of the charts' (*Early Music Review*)



Favourite Classics

BACH Air 'on the G string'; PACHELBEL Canon and Gigue; CLARKE The Prince of Denmark's March; HANDEL The Arrival of the Queen of Sheba; GLUCK The Dance of the Blessed Spirits; MOZART Andante in C major K315; BORODIN Nocturne; BOCCHERINI Minuet in A; DVORAK Notturmo in B major; TCHAIKOVSKY Andante Cantabile; Nocturne in C sharp minor; MASSENET The Last Sleep of the Virgin; BACH/GOUNOD Ave Maria; ELGAR Salut d'amour; FAURE Nocturne from 'Shylock' Suite

LONDON FESTIVAL ORCHESTRA / ROSS POPLE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55001

'This is indeed a CD with the most popular tunes in the classic repertoire' (*Interval*)

'As a CD to lift the spirits ... it would be hard to beat' (*Contemporary Review*)



Five Italian Oboe Concertos

ALBINONI Oboe Concerto in D minor, Op 9 No 2
BELLINI Oboe Concertino in E flat major
CIMAROSA (arr Benjamin) Oboe Concerto in C major
ALESSANDRO MARCELLO Oboe Concerto in D minor
VIVALDI Oboe Concerto in C major, RV447

NICHOLAS DANIEL oboe

PETERBOROUGH STRING ORCHESTRA

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55034

'Nicholas Daniel's playing, beautifully controlled and judiciously ornamented, makes it easy to listen again to a choice selection' (*Fanfare*, USA) 'Nicholas Daniel plays quite superbly' (*Gramophone*)



Il Ballarino

Italian Dances, c1600, from

CAROSO Il Ballarino; Nobilità di Dame

GARDANE Intabolutura Nova

GASTOLDI Balletti

LUPI Libro di Gagliarda

MAINERIO Il Primo Libro di Balli

NEGRI Le Gratie d'Amore

PICCHI Intavolutura di Balli d'Arpicordo

RADINO Il Primo Libro d'Intavolutura di Balli d'Arpicordo

VALENTE Intavolutura di Cimbalo

THE BROADSIDE BAND / JEREMY BARLOW

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55059

'The playing is lovely, as is the recording' (*Fanfare*, USA)



Italian Baroque Trumpet Music

ALBRICI Sonata a 5, 2 Trombette, 2 Violini con Fagotto; BONONCINI Sinfonia decima a 7; CAZZATI Sonata a 5 'La Bianchina'; CORELLI Sonata in D; FANTINI Sonata a due Trombe detta del Gucciardini; Balletto detto la Squilletti; Brando detto l'Albizi; Saltarello detto del Naldi; FRANCESCHINI Suonata a 7 Con due Trombe; MANCINI Sinfonia from the opera *Gl'Amanti Generosi*; MATTEIS Concerto di Trombe a tre Trombette; PALLAVACINO Sinfonia from the opera *Il Diocletiano*; STRADELLA Sonata a otto Viole con una Tromba; VIVIANI Sonata Prima per Trombetta sola

CRISPAN STEELE-PERKINS, STEPHEN KEAVY trumpet

THE PARLEY OF INSTRUMENTS

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55192

'A cornucopia of riches' (*Fanfare*, USA)

'Beautiful, newly-presented music. The achievement is quite breathtaking' (*Hi-Fi News*)



Neapolitan Flute Concertos – 1

NICCOLÒ JOMMELLI (1714-1774) Flute Concerto in D major
GIUSEPPE DE MAJO (1697-1771) Flute Concerto in G major
ANTONIO PALELLA (1692-1761) Flute Concerto No 2 in G major
TOMMASO PROTA (?1727-after 1768) Flute Concerto in C major
GENNARO RAVA (d1779) Flute Concerto in B minor
CARLO IPATA flute, AUZER MUSICI

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67784

'The performances are a delight. What with Carlo Ipata's liquid tone and secure virtuosity, and the brightness, nimbleness and transparency of the one-to-a-part strings of Auser Musici (excellently captured by the recording), this unassuming but sunny and attractive music has surely achieved its finest hour' (*Gramophone*) 'Ipata's playing is impeccable in both technique and style ... the members of Auser Musici, on this occasion a tiny string band, play their period instruments with Mediterranean sparkle and wit, with some occasional delightful flourishes for solo violin and cello' (*International Record Review*)

GRAMOPHONE EDITOR'S CHOICE

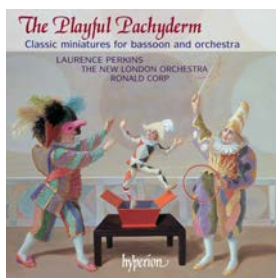


Neapolitan Flute Concertos – 2

CARLO CECERE (1706-1761) Flute Concerto in G major
GERASO (fl early 1700s) Flute Concerto in G major
ANTONIO PALELLA (1692-1761) Flute Concerto in G major
FRANCESCO PAPA (fl mid-1700s) Flute Concerto in D major
DAVIDE PEREZ (1711-1778) Flute Concerto in G major
CARLO IPATA flute, AUZER MUSICI

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67884

'Auser Musici play quick music with brio, slower movements have a graceful lyrical sweep, and Ipata's flute-playing is always shapely; there's no disputing the easy charm of these skilfully crafted concertos ... these finely judged performances of consistently well-wrought compositions offer wider charms' (*Gramophone*) 'Utter rarities, delightfully played and immaculately recorded – another triumph for Hyperion and Auser Musici' (*International Record Review*) 'This is music of considerable charm ... Ipata's virtuosity is, as always, exceptional, and there's fine playing from his own period band, Auser Musici' (*The Guardian*) 'This is very pleasant music with some particularly dreamy slow movements' (*Early Music Review*)



The Playful Pachyderm

ASHLYN The Bassoon; ELGAR Romance, Op 62; FAURÉ Pièce; FUCIK The Old Grumbler; GANGLBERGER My Teddy Bear; GODFREY Lucy Long; GOUNOD Funeral March of a Marionette; HUME The Carnival; RAVEL Pièce en forme de habañera; SENAILLE Allegro spiritoso; TRADITIONAL Bonny at Morn; Mist-covered Mountains; Walking song from Appelbo; VAUGHAN WILLIAMS Four Studies in English Folk-song; VINTER The Playful Pachyderm

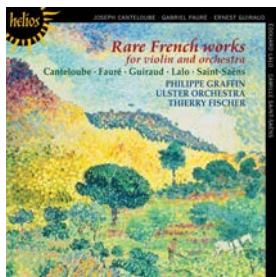
LAURENCE PERKINS bassoon

with RICHARD SUART baritone, CATRIONA McKay clarsach

NEW LONDON ORCHESTRA / RONALD CORP

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67453

'Perkins is a compelling advocate of the instrument, not only in his painstaking work as orchestrator and arranger, and his enthusiastic and well-researched booklet notes, but most of all in his playing ... this is a delightful disc which will be of interest to a much wider audience than merely the bassoon-crazy' (*International Record Review*)



Rare French works for violin & orchestra

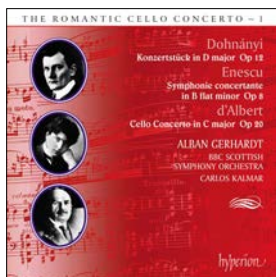
CANTELOUBE Poème; FAURÉ Violin Concerto, Op 14; GUIRAUD Caprice
LALO Fantaisie norvégienne; Guitarre, Op 28
SAINT-SAËNS Morceau de concert, Op 62

PHILIPPE GRAFFIN violin, ULSTER ORCHESTRA / THIERRY FISCHER

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH5396

'Philippe Graffin is just the player for these delectable byways of late-Romantic French repertoire ... pure sound, inflected by a magical range of legato bow strokes and vibratos ... Graffin plays [the Fauré] as though he believes in every note—what sublime advocacy! ... superb performances, then, boldly and atmospherically engineered' (*International Record Review*) 'Philippe Graffin is one of the most sensitive and refined of violinists; he is also a champion of lesser-known French music ... Graffin's reflective approach perfectly suits the elusive beauty of the remnants of Fauré's early violin concerto' (*Classic FM Magazine*) 'Lusciously scored and richly violinistic ... such a combination of enterprise, imagination and responsive musicianship is rare indeed' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



The Romantic Cello Concerto Series

See composer entries for full details

1: Dohnányi, Enescu & d'Albert CDA67544

2: Dietrich, Gernsheim, Schumann & Volkmann CDA67583

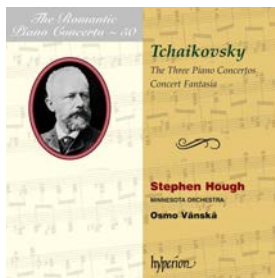
3: Stanford CDA67859

4: Pfitzner CDA67906

5: Saint-Saëns CDA68002

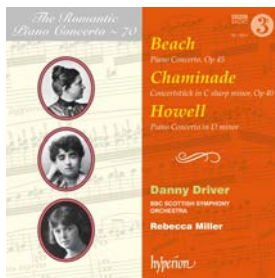
6: Vieuxtemps & Ysaÿe CDA67790

7: Fitzenhagen CDA68063



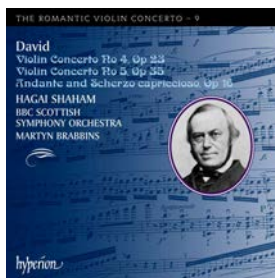
The Romantic Piano Concerto Series

- 1: Moszkowski & Paderewski CDA66452; 2: Medtner CDA66580; 3: Mendelssohn CDA66567
- 4: Arensky & Bortkiewicz CDA66624; 5: Balakirev & Rimsky-Korsakov CDA66640
- 6: Dohnányi CDA66684; 7: Alkan & Henselt CDA66717; 8: Medtner CDA66744; 9: d'Albert CDA66747
- 10: Weber CDA66729; 11: Scharwenka & Sauer CDA66790; 12: Parry & Stanford CDA66820
- 13: Glazunov & Goedicke CDA66877; 14: Litolf CDA66889; 15: Hahn & Massenet CDA66897
- 16: Huss & Schelling CDA66949; 17: Mendelssohn CDA66989; 18: Kornfeld & Marx CDA66990
- 19: Tovey & Mackenzie CDA67023; 20: Brüll CDA67069; 21: Kullak & Dreyschack CDA67086
- 22: Busoni CDA67143; 23: Holbrooke & Wood CDA67127; 24: Vianna da Motta CDA67163
- 25: MacDowell CDA67165; 26: Litolf CDA67210; 27: Saint-Saëns CDA67331/2
- 28: Stojowski CDA67314; 29: Moscheles CDA67276; 30: Lyapunov CDA67326
- 31: Fuchs & Kiel CDA67354; 32: Moscheles CDA67385; 33: Scharwenka CDA67365
- 34: Pierné CDA67348; 35: Herz CDA67465; 36: Moscheles CDA67430
- 37: Nápravník & Blumenfeld CDA67511; 38: Rubinstein & Scharwenka CDA67508
- 39: Delius & Ireland CDA67296; 40: Herz CDA67537; 41: Kalkbrenner CDA67535
- 42: Alnas & Sinding CDA67555; 43: Sterndale Bennett & Bache CDA67595; 44: Melcer CDA67630
- 45: Hiller CDA67655; 46: Bowen CDA67659; 47: Draeseke & Jadassohn CDA67636
- 48: Benedict & Macfarren CDA67720; 49: Stenhammar CDA67750; 50: Tchaikovsky CDA67711/2



The Romantic Piano Concerto Series continued ...

- 51: Taubert & Rosenhain CDA67765; 52: Goetz & Wieniawski CDA67791
- 53: Reger & Strauss CDA67635; 54: Somervell & Cowen CDA67837; 55: Widor CDA67817
- 56: Kalkbrenner CDA67843; 57: Wiklund CDA67828; 58: Pixis & Thalberg CDA67915
- 59: Zarzkycki & Zelenka CDA67958; 60: Dubois CDA67931; 61: Döhler & Dreyschack CDA67950
- 62: Gounod CDA67975; 63: Godard CDA68043; 64: Oswald & Napoleão CDA67984
- 65: Albéniz & Granados CDA67918; 66: Herz CDA68100; 67: Rözycki CDA68066
- 68: Moszkowski & Schulz-Evler CDA68109; 69: Hill & Boyle CDA68135
- 70: Beach, Chaminade & Howell CDA68130; 71: Czerny CDA68138; 72: Potter CDA68151
- 73: Coke CDA68173; 74: Sterndale Bennett CDA68178; 75: Ries CDA68217
- 76: Rheinberger & Scholz CDA68225; 77: Bronsart & Urspruch CDA68229



The Romantic Violin Concerto Series

See composer entries for full details

- 1: Saint-Saëns CDA67074; 2: Stanford CDA67208
- 3: Hubay 3 & 4 CDA67367; 4: Moszkowski & Karłowicz CDA67389
- 5: Coleridge-Taylor & Somervell CDA67420; 6: Hubay 1 & 2 CDA67498
- 7: Arensky & Taneyev CDA67642; 8: Vieuxtemps 4 & 5 CDA67798
- 9: David CDA67804; 10: Cliffe & d'Erlanger CDA67838
- 11: Reger CDA67892; 12: Vieuxtemps 1 & 2 CDA67878
- 13: Schumann CDA67847; 14: Glazunov & Schoeck CDA67940
- 15: Mynarski & Zarzkycki CDA67990; 16: Busoni & Strauss CDA68044
- 17: Bruch 3 CDA68050; 18: Jongen & Lazzari CDA68005
- 19: Bruch 1 CDA68060; 20: Stojowski & Wieniawski CDA68102
- 21: Bruch 2 CDA68055



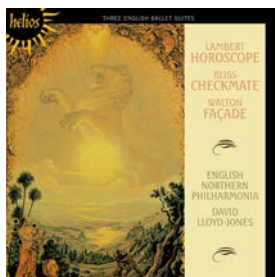
Sound the Trumpet

JOHN BARRETT (c1676-1719) Sonata in D from the play Tunbridge Walks
WILLIAM CORBETT (c1675-1748) Suite in D; WILLIAM CROFT (1678-1727)
Overture in D; JOHN ECCLES (1668-1735) Suite 'made for the Queen's
Coronation'; GOTTFRIED FINGER (c1660-1730) 3 Sonatas in C; JAMES
PAISIBLE (d1721) Sonata in D; HENRY PURCELL (1659-1695) Symphony in C
from The Indian Queen, Z630; Symphony from The Yorkshire Feast Song,
Z333; Symphony in C from King Arthur, or The British Worthy, Z628

MARK BENNETT, MICHAEL LAIRD trumpets, JUDY TARLING violin
FRANK DE BRUINE oboe, THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55258

'A thoughtfully planned disc with plenty of variety ... expertly directed and stylishly played, this well-filled disc is highly recommended' (BBC Music Magazine) 'Universally full of spirit and charm ... both trumpeters are on fine form, sounding effortlessly relaxed and beautifully matched, with an enticing sweetness of tone. Recommended' (Gramophone) 'Excellent recording. Strongly recommended' (Fanfare, USA)



Three English Ballet Suites

BLISS Checkmate
LAMBERT Horoscope
WALTON Façade

ENGLISH NORTHERN PHILHARMONIA / DAVID LLOYD-JONES

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55099

'A joy to welcome ... all in all a disc not to be missed' (Gramophone) 'The music of all three is essentially English, splendidly dramatic and filled with wonderful tunes' (BBC Music Magazine) 'The music for Horoscope is sheer delight' (The Penguin Guide to Compact Discs) 'Strongly recommended' (Fanfare, USA)

PENGUIN GUIDE ROSETTE



Victorian Concert Overtures

CORDER Prospero

ELGAR Froissart, Op 19

MACFARREN Chevy Chase

MACKENZIE Britannia – A Nautical Overture, Op 52

PARRY Overture to an Unwritten Tragedy

PIERSON Romeo and Juliet, Op 86

SULLIVAN Macbeth

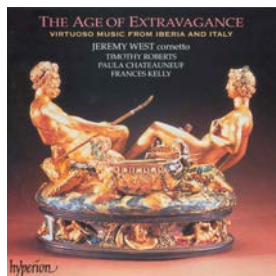
ENGLISH NORTHERN PHILHARMONIA / DAVID LLOYD-JONES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55088

'More precious evidence of the hidden riches of British music during the 19th century. A splendid collection' (*CDReview*) '67 minutes of delightful, ear-catching musical cameos' (*American Record Guide*) 'This praiseworthy Hyperion disc certainly deserves the consideration of all serious devotees of English music' (*Gramophone*) 'A required purchase for Anglophiles' (*Fanfare*, USA)

Chamber collections

including music for brass



The Age of Extravagance

Virtuoso music from Iberia and Italy

AGUILERA DE HEREDIA Tiento de quarto tono de falsas; BASSANO Divisions on Susanna un jour; BRUNA Tiento de primero tono; CABEZÓN Divisions on Susanna un jour; CASTELLO Sonata seconda a soprano solo; CORREA DE ARAUXO Tientos Nos 15, 28 & 41; Glosas sobre el Canto Llano de la Immaculada Concepción; FONTANA Sonata sesta; FRESCOBALDI Aria detta la Frescobaldia; KAPSSBERGER Ciacona; MACQUE Seconde Stravaganze; MERULA Capriccio cromatico del primo tono; Sonata prima; MERULO Toccata quarta del secondo tono; ORTIZ Recercada primera sobre un canto llano; PERAZA Tiento de primero tono; ROSSI Toccata settima

JEREMY WEST cornett, TIMOTHY ROBERTS organ/regal
PAULA CHATEAUNEUF lute, with FRANCES KELLY harp

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66977

'Outstanding' (*BBC Music Magazine*) Jeremy West is a wonderful performer with an astonishing technique and remarkable ornamentation skills' (*American Record Guide*) 'Virtuoso playing ... an exhilarating experience' (*Fanfare, USA*) 'Brilliant and expressive playing' (*Early Music Today*)



L'Album des Six

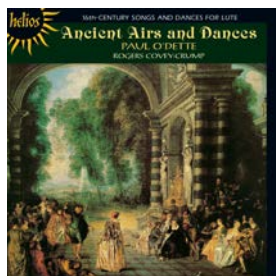
The complete works of 'The Six' for flute and piano

AURIC Aria; Imaginées 1; Prélude; DUREY Romance sans paroles, Op 21; Sonatine, Op 25; Deux Dialogues, Op 114; HONEGGER Sarabande; Danse de la chèvre; Romance; MILHAUD Mazurka; Sonatine, Op 76; POULENC Sonata for flute and piano; Valse; TAILLEFERRE Pastorales; Forlane

EMILY BEYNON flute, ANDREW WEST piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH5386

'Hyperion has enriched the catalogs with far more than its fair share of superb releases, and this is yet another one ... urgently recommended to everyone who has even a passing interest in fine flute-playing or works of this period' (*Fanfare, USA*) 'Emily Beynon plays quite beautifully throughout' (*Gramophone*) 'An ingenious piece of programming by the Royal Concertgebouw Orchestra's (Welsh) principal flautist and the pianist Andrew West: they have gathered together the complete works for flute and piano by the group of French composers known as Les Six ... Poulenec's dazzling Sonata (1957), brilliantly played by Beynon and West, is the highlight of an absorbing and hugely entertaining disc' (*The Sunday Times*)



Ancient Airs and Dances

The original versions of music by various composers used by Respighi

ANON Italiana; Villanella 'Orlando fa' che ti raccordi'; Passo mezzo bonissimo; Mascherada; Campanae Parisiennes; Spagnolella; BESARD Bransles de village; Airs de cour; BOËSSET Divine Amaryllys; CAROSO Laura soave; GALILEI Polymnia; GARSÍ DA PARMA La Cesarina; GIANONCELLI Tasteggjata; Bergamasca; MOLINARO Ballo detto il Conte Orlando; Saltarello del predetto ballo; RONCALLI Passacaglia

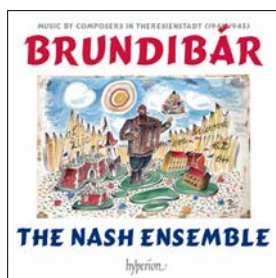
PAUL O'DETTE lutes, guitar, ROGERS COVEY-CRUMP tenor

NIGEL NORTH lute, JOHN HOLLOWAY violin, CHRISTEL THIELMANN viol

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55146

'A delightful record' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



Brundibár

Music by composers in Theresienstadt (1941-1945)

HANS KRÁSA (1899-1944) Suite from Brundibár (arr. David Matthews)

VIKTOR ULLMANN (1898-1944) String Quartet No 3, Op 46

GIDEON KLEIN (1919-1945) String Trio; PAVEL HAAS (1899-1944) String Quartet No 2 'From the Monkey Mountains', Op 7

THE NASH ENSEMBLE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67973

'This important and satisfying album brings together works by four Jewish composers transported by the Nazis to the ghetto created in the Czech town of Terezin ... Simon Broughton's excellent booklet note encourages further study of this extraordinary story ... the superb musicians of The Nash Ensemble turn in performances of searing conviction and they have been beautifully recorded' (*International Record Review*) 'Powerfully emotional works, performed here by The Nash Ensemble with passionate conviction and great attention to detail ... an impressive achievement' (*BBC Music Magazine*)



Casals Encores

BOCCHERINI Allegro moderato (from Sonata in A major, G4); ANON/CASALS The Song of the Birds; CHOPIN Nocturne in E flat major, Op 9 No 2; 'Raindrop' Prelude, Op 28 No 15; DEBUSSY Menuet; ELGAR Salut d'amour, Op 12; FALLA Nana; FAURÉ Après un rêve, Op 7 No 1; GODARD Berceuse de Jocelyn; GRANADOS Andaluza, Op 37 No 5; KREISLER Chanson Louis XIII and Pavane; LASSEN Mit deinen blauen Augen; MACDOWELL Romanze, Op 35; POPPER Chanson villageoise, Op 62 No 2; Vito, Op 54 No 5; Mazurka in G minor, Op 11 No 3; SAINT-SAËNS Le Cygne; Allegro appassionato, Op 43; SGAMBATI Serenata napoletana, Op 24 No 2; WAGNER To the Evening Star
ALBAN GERHARDT cello, CECILE LICAD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD677831

'It goes without saying, though I better say it, that the playing is immaculate from both players' (*International Record Review*) 'Gerhardt and the superb Cecile Licad are wholly successful in this endeavour from the outset ... this is cello playing of exquisite sophistication and bold imagination' (*BBC Music Magazine*)



Czech Piano Trios

SMETANA Piano Trio in G minor, Op 15

MARTINŮ Piano Trio No 1 'Cinq pièces brèves'

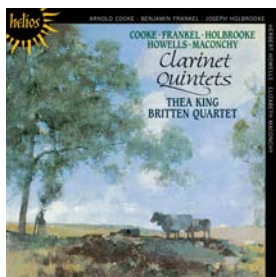
EBEN Piano Trio

THE FLORESTAN TRIO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67730

'An imaginatively planned programme ... [Eben] the work of a man with a keen ear and a probing spirit ... this is the sort of score the Florestans seem to relish, music full of subtle shades, many of them tucked carefully within subsidiary voices ... this is an excellent programme, beautifully recorded' (*Gramophone*) 'The Florestan Trio give exemplary accounts of the two classic Czech trios ... this is a stimulating programme with recorded sound in the high traditions of the house' (*International Record Review*) 'The Florestan are particularly successful in the two 20th-century trios ... if anything, the Eben is more impressive with the players completely in command of his distinctive and often introspective idiom' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



English Clarinet Quintets

HOWELLS Rhapsodic Quintet, Op 31

COOKE Clarinet Quintet

MACONCHY Clarinet Quintet

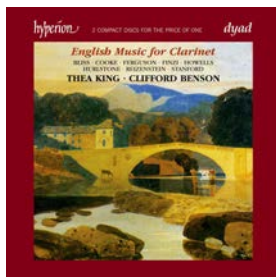
FRANKEL Clarinet Quintet, Op 28

HOLBROOKE Eileen Shona

THEA KING clarinet, THE BRITTEN STRING QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55105

'Yet another super disc from this company. Thea King is no stranger to Hyperion but I think this may be her best disc to date for them. [The Frankel] is a masterpiece pure and simple and anyone who tells you different must be deaf' (*Tempo*) 'Thea King is a peerless advocate in just such a voyage of discovery' (*Hi-Fi News*) 'Easily the most important clarinet disc of the year' (*Clarinet & Saxophone Journal*) 'A CD to treasure and savour in the years to come' (*Fanfare, USA*) 'A most attractive disc, beautifully played' (*The Penguin Guide to Compact Discs*)



English Music for Clarinet and Piano

FINZI Five Bagatelles, Op 23

FERGUSON Four Short Pieces, Op 6

HURLSTONE Four Characteristic Pieces

STANFORD Sonata for clarinet and piano, Op 29

BLISS Pastoral

COOKE Sonata in B flat for clarinet and piano

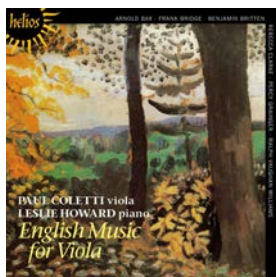
HOWELLS Sonata for clarinet and piano, Op 129

REIZENSTEIN Arabesques, Op 47

THEA KING clarinet, CLIFFORD BENSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD222027

'Music, its performance, and its recording, of the highest class' (*Gramophone*) 'The recording is outstandingly truthful. A splendid record' (*The Monthly Guide to Recorded Music*) 'This set should be on the shelf of every teacher and serious student of the clarinet' (*American Record Guide*)



English Music for Viola

BAX Legend

BRIDGE Pensiero; Allegro appassionato

BRITTEN Elegy

REBECCA CLARKE Lullaby No 1; Morpheus; Viola Sonata

GRAINGER The Sussex Mummer's Christmas Carol; Arrival Platform Humlet

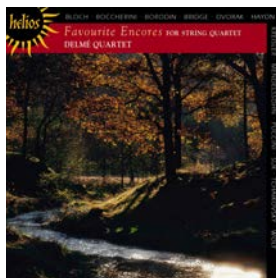
VAUGHAN WILLIAMS Romance

PAUL COLETTI viola, LESLIE HOWARD piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55085

'Superb advocacy for some scandalously neglected music ... this disc deserves to win both musicians and composers many new friends' (*CDReview*) 'A voyage of discovery for both the auditors and the players ... a worthy and repertoire-expanding release on all counts' (*Fanfare, USA*) 'Exemplary performances one and all: a most distinguished recorded debut' (*Gramophone*)

CDREVIEW PICK OF THE YEAR / GRAMOPHONE CRITICS' CHOICE
BBC MUSIC MAGAZINE BEST OF THE YEAR

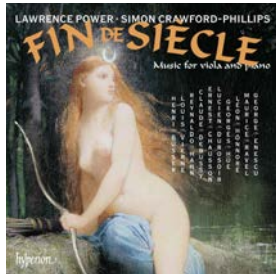


Favourite Encores for String Quartet

BLOCH Night; BOCCHERINI Rondo
BORODIN Nocturne; BRIDGE Cherry Ripe; Sully in our alley
DVORAK Two Waltzes, Op 54; HOFFSTETTER, attrib HAYDN Serenade
HAYDN Rondo (Presto); KREISLER Scherzo
MENDELSSOHN Canzonetta; PUCCINI Crisantemi
SUK Meditation, Op 35a; TCHAIKOVSKY Andante cantabile
WOLF Italian Serenade
THE DELMÉ QUARTET

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55002

'This is quite magnificent' (CDReview, USA) 'How many string quartets play encores? Those that don't should have a listen to the Delmé Quartet's highly entertaining selection. The playing is excellent' (Classic CD)



Fin de siècle

Music for viola and piano

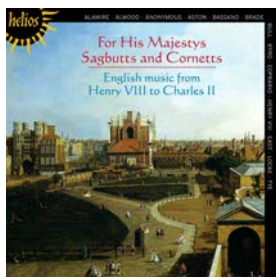
HENRI BÜSSER (1872-1973) Appassionato, Op 34; CHAUSSON (1855-1899) Pièce, Op 39; DEBUSSY (1862-1918) Beau soir; LUCIEN DUROSOIR (1878-1955) Vitrail; ENESCU (1881-1955) Concertstück; HAHN (1874-1947) Soliloque et forlane; LÉON HONNORÉ (1859-after 1901) Morceau de concert; GEORGES HÜE (1858-1948) Thème varié; RAVEL (1875-1937) Kaddisch; VIERNE (1870-1937) Le soir; Légende

LAWRENCE POWER viola, SIMON CRAWFORD-PHILLIPS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68165

'Superb playing ... lovers of the viola need not hesitate' (The Sunday Times) 'Power and Crawford-Phillips are a superb duo, matching their depth and richness of tone with an energetic, passionate approach, and the warm recorded sound lets them shine' (BBC Music Magazine)

GRAMOPHONE EDITOR'S CHOICE



For His Majestys Sagbutts and Cornetts

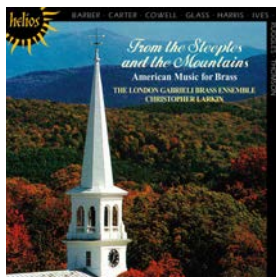
English music from Henry VIII to Charles II

PIERRE ALAMIRE Bassedance 'T'Andernacken a 5'; RICHARD ALWOOD In nomine II; ANON The Trowmpettus; Hugh Ashton's Maske; In nomine; The Queen's Masque; Irish Dance; HUGH ASTON A Hornpipe; AUGUSTINE BASSANO Pavan and Galliard; JEROME BASSANO Fantasia a 5 No 3; WILLIAM BRADY Cornish Dance; Scottish Dance; JOHN BULL The Bull Masque; Fantasia; WILLIAM BYRD In nomine V a 5; JOHN COPRARIO Gray's Inn the 1st; Fantasia a 6; MICHAEL EAST When David Heard that Absalon was Slain; HENRY VIII Bassedance 'En vray amour a 4, a 6'; Bassedance 'Taunder nacken a 3'; MATTHEW LOCKE For His Majestys Sagbutts and Cornetts; Voluntary in F major; Voluntary in A minor; Voluntary in D minor; CHRISTOPHER TYE In nomine XI 'Farewell my good one, for ever'; In nomine IV 'Howld fast'; In nomine XIX 'Crye'

HIS MAJESTYS SAGBUTTS AND CORNETTS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55046

'These players demonstrate perfectly how a balance of scholarship and expert period performance can restore familiar music to such radiant good health that we wonder how it ever survived before' (BBC Music Magazine)



From the Steeples and the Mountains

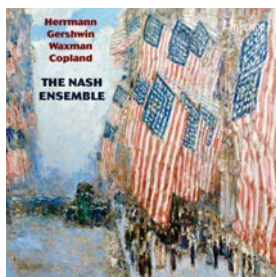
American Music for Brass

BARBER Mutations from Bach
CARTER A Fantasy about Purcell's Fantasia upon One Note
COWELL The Grinnell Fanfare; A Tall Tale; Hymn and Fuguing Tune No 12
GLASS Rondo for brass sextet; HARRIS Choral for organ and brass
IVES From the Steeples and the Mountains; 'Let There Be Light'
RUGGLES Angels; THOMSON Family Portrait

LONDON GABRIELI BRASS ENSEMBLE / CHRISTOPHER LARKIN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55018

'The British have given us a thoroughly American disc of extraordinary beauty; for which, many thanks!' (Fanfare, USA) 'The most interesting and enterprising brass collection I have yet encountered ... first rate, and very realistic recording ... The brass playing throughout is vividly expert and the recording is splendidly real' (Gramophone)



Herrmann, Gershwin, Waxman & Copland

American chamber music

BERNARD HERRMANN (1911-1975) Souvenirs de voyage
GEORGE GERSHWIN (1898-1937) George Gershwin's Song-book;
Promenade 'Walking the dog'; Lullaby
FRANZ WAXMAN (1906-1967) Four scenes from childhood
AARON COPLAND (1900-1990) Waltz and Celebration from Billy the Kid
THE NASH ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68094

'A fascinating and enjoyable selection, played with panache and style by top musicians' (Classic FM) 'Charmingly pastoral in a style that dates back almost a century, beautifully played here' (Gramophone) 'Recording quality ... is excellent, and auditioned via the 24/96 high-resolution download, the stereo imaging is very well focused and realistic ... the booklet, with its attractive cover illustration, has a thoroughly good essay by Nigel Simeone. Very highly recommended, especially, as the reader will guess, for Bernard Herrmann's *Souvenirs de voyage!*' (Audiophile Audition, USA)



His Majestys Sagbutts & Cornetts Grand Tour

Music from 16th- & 17th-century Italy, Spain and Germany

ANON Canciones de clarines; BASSANO Vestiva i colli; BUONAMENTE Sonata a 6; Canzona a 6; CASTELLO Sonata duodecima; CORREA DE ARAUXO Tiento de segundo tono; MACQUE Seconde Stravaganze; MARINI La Zorzi; Sonata a quattro tromboni; Sonata a 6; MERULA Chiacona; PEÑALOSA O Domina sanctissima; SCHEIDT Canzona super Cantionem Gallicam 'Est-ce Mars?'; Galliarda 'La Battaglia'; SCHEIN Padoana; VIERDANCK Sonatas 31 & 28; WECKMANN Toccata III; XIMÉNEZ Batalla de octavo tono

HIS MAJESTYS SAGBUTTS & CORNETTS

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55344

'Very stylish and well-informed performances of some fascinating repertoire' (*Classic CD*) 'This is everything a grand tour should be: educating, entertaining and enriching. Well worth exploring' (*BBC Music Magazine*) 'A strong recommendation' (*Gramophone*) 'A thoroughly recommendable issue' (*Fanfare*, USA)



La Folia

CORELLI Sonata in D minor, Op 5 No 12

MARAIS Les Folies d'Espagne

ALESSANDRO SCARLATTI Folia from Toccata No 7 (Primo tono)

VIVALDI Trio Sonata in D minor (Variations on 'La Folia'), RV63 (Op 1 No 12)

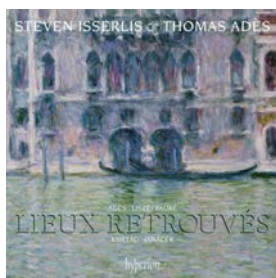
CPE BACH 12 Variationen über die Folia d'Espagne, Wq118/9/H263

GEMINIANI Concerto Grosso 'La Folia' (after Corelli)

THE PURCELL QUARTET, THE PURCELL BAND

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67035

'Add to the remarkable program Hyperion's marvelous sound, plus excellent performances by the musicians, and you have a very attractive release indeed' (*American Record Guide*)



Lieux retrouvés

THOMAS ADÈS (b1971) Lieux retrouvés

GABRIEL FAURÉ (1845-1924) Cello Sonata No 2 in G minor, Op 117

LEOŠ JANÁČEK (1854-1928) Pohádka 'A Tale'

GYÖRGY KURTÁG (b1926) For Steven: Im Memoriam Pauline Mara; Pilinszky

János: Gérard de Nerval; Schatten; György Króó in memoriam

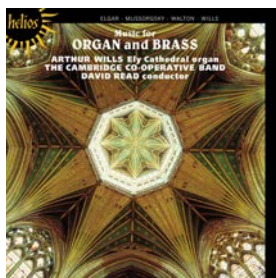
FRANZ LISZT (1811-1886) Romance oubliée, S132; Die Zelle in Nonnenwerth,

S382; Die Trauergondel 'La lugubre gondola', S134

STEVEN ISSERLIS cello, THOMAS ADÈS piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67948

'This blissfully unhackneyed and brilliantly executed recital ... an unusually rewarding programme' (*Gramophone*) 'Something very special ... unusual, memorable, and wonderfully performed from start to finish' (*BBC Music Magazine*) 'Unreservedly recommended' (*International Record Review*) 'Isserlis's brilliant recital disc with Adès makes an admirably integrated whole' (*The Sunday Times*) 'A true musical dialogue' (*Financial Times*)



Music for Organ and Brass

ELGAR/WILLS Nimrod from 'Enigma' Variations, Op 36

Pomp and Circumstance March No 4, Op 39 No 4

MUSORGSKY/WILLS Pictures at an Exhibition

WALTON/WILLS Touch her soft lips and part from Henry V; Crown Imperial

WILLS The Fenlands

ARTHUR WILLS organ of Ely Cathedral

THE CAMBRIDGE CO-OPERATIVE BAND / DAVID READ

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55003

'Marvelously recorded ... this record is a winner' (*Gramophone*) 'The recording is spectacularly realistic' (*Penguin Stereo Record Guide*) 'Arthur Wills on the organ of Ely Cathedral combines with the Cambridge Co-Op Brass Band in his own picturesque and descriptive Fenlands Suite and his arrangements of familiar music by Elgar and Walton. For power without distortion and overall fidelity this ranks high in the demonstration class. Glorious sound!' (*The Oxford Mail*)



Rostropovich Encores

CHOPIN/GLAZUNOV Étude in C sharp minor, Op 25 No 7; DEBUSSY Nocturne

et scherzo; DEBUSSY/ROSTROPOVICH Minstrels; Clair de lune; POPPER

Elftanzung, Op 39; PROKOFIEV/ROSTROPOVICH March from the love of three

oranges; Adagio & Waltz-Coda from Cinderella; RACHMANINOV Oriental

dance, Op 2 No 2; Vocalise, Op 34 No 14; RAVEL Pièce en forme de

habanera; ROSTROPOVICH Humoresque, Op 5; Moderato;

SCRIABIN/PIATIGORSKY Étude in B flat minor, Op 8 No 11; SINDING Presto

from Suite, Op 10; STRAVINSKY/DUSHKIN/ROSTROPOVICH Pas de deux

from Divertimento; STRAVINSKY/MARKEVITCH Russian maiden's song

ALBAN GERHARDT cello, MARKUS BECKER piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68136

'To explore the tracks on this recording is to explore Rostropovich himself' (*Gramophone*) 'Comes with an icy vodka shot of Prokofiev and Stravinsky: fabulous, high-kicking arrangements' (*BBC Music Magazine*)

GRAMOPHONE CRITICS' CHOICE



Smörgåsbord

BERKELEY Andantino; FAURÉ Papillon; GODOWSKY Larghetto Lamentoso
GRAINGER The Sussex Mummers' Christmas Carol
HÄGG Andante; Albumblatt; HALFFTER Habanera; JONGEN Valse; Havenera
KORNGOLD Mummenschantz; Romance Impromptu; KREISLER Liebesleid
LIDSTRÖM The Sea of Flowers is Rising Higher; MARTINŮ Arabesque
MOERAN Prelude; MONTSALVATGE Canto Negro
OFFENBACH Souvenir du Val; RAMEAU Air vif; SCRIABIN Poème; Romance
SIBELIUS Rondino; Berceuse; STENHAMMAR Adagio; TILLE Courante
TORTIELIER Pishnetto

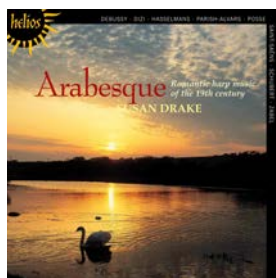
MATS LIDSTRÖM cello, BENGT FORSBERG piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67184

'Plenty to enjoy here' (*Gramophone*)

BBC MUSIC MAGAZINE PICK OF THE MONTH

Instrumental collections



Arabesque

Romantic harp music of the 19th century

ANONYMOUS Romance (Jeux Interdits)

DEBUSSY Arabesque No 1; The girl with the flaxen hair

DIZI Etude No 21; HASSELMANS Will-o'-the-wisp (Feux Follets)

PARISH-ALVARS Romance in G flat; La Mandoline

POSSE Variations on The Carnival of Venice

SAINT-SAËNS The Swan; SCHUBERT Ave Maria

TRADITIONAL All through the night

ZABEL Am Springbrunnen; Marguerite douloureuse au rouet

SUSAN DRAKE harp

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55129

'Will give much pleasure to harpists, day-dreamers, and the good old-fashioned romantics in our midst' (*Gramophone*)



Bach Performance on the Piano DVD

DISC 1 Lecture **Bach Performance on the Piano** Angela Hewitt shares the inspiration and experience behind her award-winning playing in an illustrated lecture that explains the technical and practical steps essential for performing Bach on the piano.

Angela's engaging blend of scholarship, precision and candour allows her to distil the essence of good performance and leaves the viewer enthused and better equipped both to play and to appreciate Bach's works. It is a lecture that will be of value and interest to player, teacher and listener alike.

DISC 2 Recital **Angela Hewitt Live in Concert**

JOHANN SEBASTIAN BACH (1685-1750) Partita No 4 in D major, BWV828

Italian Concerto in F major, BWV971; Chromatic Fantasy and Fugue in D minor, BWV903

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_DVDA68001

'The recital ... is a joy. Hewitt's Bach is founded on taking from the harpsichordists what suits her purposes while reveling in the expressive, sometimes Romantic possibilities of the piano. She is so in command of the music, not just technically but intellectually' (*BBC Music Magazine*)



Caprices & Fantasies

Romantic harp music of the 19th century

DEBUSSY Clair de lune

FAURÉ Une châteline en sa tour ..., Op 110; Impromptu, Op 86

GLINKA Nocturne in E flat

HASSELMANS Mazurka, Op 31; Nocturne, Op 43

PARISH-ALVARS Grande fantasia et variations de bravoure

PIERNÉ Impromptu-Caprice, Op 9

THOMAS Etude; Fantasia on 'David of the White Rock'

ZABEL Valse caprice, Op 37

SUSAN DRAKE harp

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55130

'Highly successful throughout are the playing and recording: both immaculate' (*Gramophone*)



The Composer-Pianists

ALKAN Andante from Symphony No 94 (Haydn); from Esquisses, Op 63:

No 46 Le Premier Billet Doux; No 47 Scherzetto; BUSONI Fantasia nach J S

Bach; FEINBERG Schübler Choral No 6 (Bach); Berceuse, Op 19a

GODOWSKY Toccata in G flat, Op 13; HAMELIN Etude No 9 d'après Rossini;

Etude No 10 d'après Chopin ('pour les idées noires'); Prelude and Fugue

(Etude No 12); MEDTNER Improvisation No 1, Op 31/1; RACHMANINOV

Moment Musical, Op 16/2 (1940 version); Etude-Tableau, Op 33/4; SCRIBABIN

Poème tragique, Op 34; Deux poèmes, Op 71; SORABJI Pastiche on the

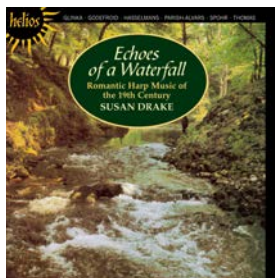
Hindu Merchant's Song from 'Sadko' by Rimsky-Korsakov

MARC-ANDRÉ HAMELIN piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67050

'Rampant supernova pianism ... a Pandora's Box of riches no connoisseur will want to miss' (*International Piano Quarterly*)

GRAMOPHONE EDITOR'S CHOICE



Echoes of a Waterfall

Romantic harp music of the 19th century

GLINKA Variations on a theme of Mozart

GODEFROID Bois solitaire; Etude de Concert, Op 193

HASSELMANS La Source, Op 44; Prelude, Op 52; Chanson de mai, Op 40

PARISH-ALVARS Divertissement, Op 36

SPOHR Variations on 'Je suis encore', Op 36

THOMAS Echoes of a Waterfall; Megan's Daughter; Watching the Wheat

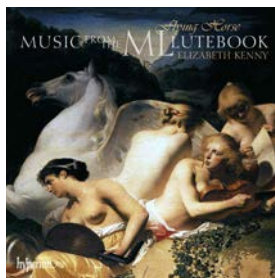
SUSAN DRAKE harp

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55128

'Seductively attractive' (Records and Recording) 'Lovely disc' (Fanfare, USA)

'Her technical mastery is total and astonishing' (Hi-Fi News)

MTA AWARD WINNER



Flying Horse - Music from the ML Lutebook

ANONYMOUS Tom of Bedlam; John come kiss me now; Corants; The Battle; Corant (de la Durette);

Allmayne and Corant; Gray's Inn Maske; The Flying Horse; BACHELER A Gallyard by Mr Dan

Bachelor; ? BALLARD La Courante Sarabande; DOWLAND The Battle Galliard; A Gallyard upon the

Gallyard before; HOLBORNE Mr Holborn's Last Will and Testament; JOHNSON Pavans; Allmayne (The

Prince's Almain); The Noble Man; Allmayne (Hit it and take it); MERCURE D'ORLEANS A Voite;

PERRICHON Corant (Le Testament); STURT A Voite

ELIZABETH KENNY lute

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7776

'The listener is able to savour the individual qualities of each work while finding additional pleasure in the

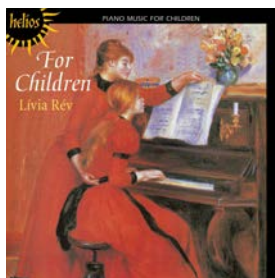
numerous correspondences and differences that pervade the collection - all the while marvelling not only at

Kenny's acute sense of local colour, form and texture but also her considerable technical prowess' (Gramophone)

'Kenny's performances are technically expert ... they are invariably sensitive, with special attention paid to

the suppleness of phrasing. She never shortchanges the ornamentation, and incorporates rhetorical pauses in

the musical textures of the slower works into her sound to great effect ... top marks all around' (Fanfare, USA)



For Children

BACH Prelude in E major; Praeambulum in G minor; BARTÓK An evening in

the country; Andante; Swineherd's Song; Moderato; Jest; BEETHOVEN Für

Elise; BIZET La toupie; CHOPIN Nocturne in C minor; DAQUIN Le Coucou;

DEBUSSY Doctor Gradus ad Parnassum; The little shepherd; Le petit nègre;

FAURÉ Berceuse; JOLIVET Chanson naïve No 1; Chanson naïve No 3; LISZT

Étude No 1; Étude No 2; MAGIN Danse noble; Nostalgie du pays; Chant des

moissons; MATIČIĆ Miniature Variations; MOZART Variations on 'Ah vous dirai-

je, maman'; PROKOFIEV Waltz; SCHUMANN Wilder Reiter; Volksliedchen;

Fröhlicher Landmann von der Arbeit zurückkehrend; TCHAIKOVSKY Maman;

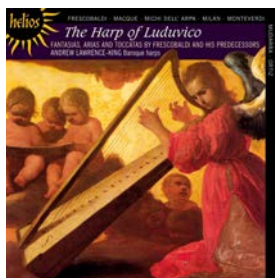
Valse; VILLA-LOBOS O Polichinello; A Pobrezinha; Moreninha

LÍVIA REV piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55194

'An adventurous and well-devised recital, as well played as it is recorded' (Gramophone) 'A wholly

delectable recital, and not just for children either. First class' (The Penguin Guide to Compact Discs)



The Harp of Luduvico

FRESCOBALDI Toccata Decima; Aria detta la Frescobalda; Toccata Quinta;

Aria detta Ballata; Ciacona; Toccata Nona; MACQUE Prime Stravaganze;

Gagliarda Prima; Toccata a modo di trompetas; MILÁN Fantasia de

consonancias y redoubles; Divisions on the Spanish Pavan; Three

improvisations after DIEGO ORTIZ; MUDARRA Fantasia que contrahaze la

harpa en la manera de Luduvico; Divisions on Spagnoletta; ORAZIO MICHI

DELL' ARPA Su duro tronco; I diletti di mundo; Quel signor; MONTEVERDI

Nigra sum

ANDREW LAWRENCE-KING baroque harps

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55264

'This is a quite stunning record. Treat yourself to it, even if it means pawning something you can live

without' (Gramophone) 'This is a stunning record' (Fanfare, USA)

GRAMOPHONE CRITICS' CHOICE



Harp music of the Italian Renaissance

ANONYMOUS Vergine Bella; Gagliarda Prima

CACCINI Amarilli mia bella

FILLIMARINO Canzon Cromatica

MAYONE Toccata Prima

NEGRI Brando per Quattro Pastore e Quattro Ninfe; La Barriera

TRABACI Toccata Seconda & Ligature; Gagliarda Terza a 4, detta la Talianella;

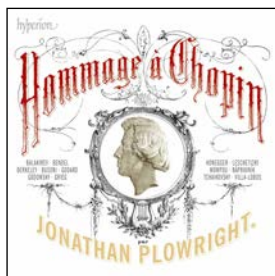
Acidetermi pur; Gagliarda Terza a 5, sopra La Mantoana; Partite sopra Zefiro;

Gagliarda Quarta, alla Spagnola

ANDREW LAWRENCE-KING arpa doppia

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55162

'An impressive debut, beautifully recorded' (Gramophone)



Hommage à Chopin

BALAKIREV Impromptu on the themes of two Preludes by Chopin; FRANZ BENDEL Hommage à Chopin, Op 111 No 1; BERKELEY Three Mazurkas, Op 32 No 1; BUSONI Ten Variations on a Prelude of Chopin in C minor, BV213a; GODARD Hommage à Chopin, Op 66 No 2; GODOWSKY Profil (Chopin) from Walzermasken; GRIEG Studie (Hommage à Chopin), Op 73 No 5; HONEGGER Souvenir de Chopin; THEODOR LESCHETIZKY Hommage à Chopin, Op 46 No 9; MOMPOU Variations sur un thème de Chopin; NAPRAVNÍK Notturmo (La reminiscence de Chopin), Op 48 No 1; TCHAIKOVSKY Un poco di Chopin, Op 72 No 15; VILLA-LOBOS Hommage à Chopin

JONATHAN PLOWRIGHT piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67803

'All of these multifaceted offerings (jewels as well as gemstones) show Jonathan Plowright as beguiling in intimacy ... as he is magisterial in virtuosity. Such quality will leave lesser pianists bemused, as as on Plowright's earlier superb Hyperion recordings he has been immaculately recorded' (*Gramophone*) 'Warmly recommended' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



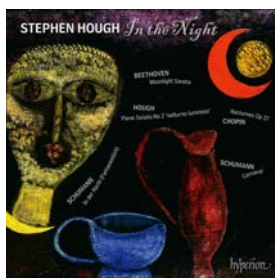
Hommage to Paderewski

BARTÓK Three Hungarian Folk-Tunes, Sz66; BENJAMIN Elegiac Mazurka; BLUMENFELD Kujawiak – Obertas, Op 31/2; BRITTEN Mazurka elegiaca for two pianos, Op 23/2; CASTELNUOVO-TEDESCO Hommage à Paderewski; CHAMINADE Étude symphonique, Op 28; CHANLER Aftermath; GOOSSENS Homage; HAMMOND Dance; LABUNSKI Threnody; MARTINŮ Mazurka, H284; MILHAUD Choral; NIN-CULMELL In Memoriam Paderewski; RATHAUS Kujawiak; RIETI Allegro danzante; SCHELLING Nocturne (Ragusa); [Con tenerezza]; STOJOWSKI Cradle Song; WEINBERGER Étude in G major; WHITHORNE Hommage, Op 58/2; WIENIAWSKI Étude, Op 44/22; ZARZYCKI Chant du printemps, Op 34/1

JONATHAN PLOWRIGHT piano, with AARON SHORR piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67903

'A fascinating document. Pieces by Martinů and Castelnuovo-Tedesco are among the gems ... more reflective than virtuosic, this disc allows Plowright to show off his superb command of texture and colour' (*BBC Music Magazine*) 'Performances of a superlative technique and musicianship. Pianism and sheer musical quality of this order are rare at any time, and Hyperion's recordings ... are exemplary' (*Gramophone*)



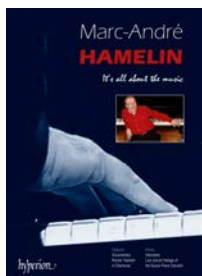
In the Night

BEETHOVEN Piano Sonata in C sharp minor 'Moonlight', Op 27 No 2
CHOPIN Nocturnes in C sharp minor, Op 27 No 1 & D flat major, Op 27 No 2
HOUGH Piano Sonata No 2 'notturmo luminoso'
SCHUMANN Carnaval, Op 9; In der Nacht (Fantasiestücke, Op 12)

STEPHEN HOUGH piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67996

'I've not heard Hough play Schumann before. What a pleasure it is! His *Carnaval* has great warmth and gentleness, along with appropriate doses of high spirits and antic, even slapstick humour. Extremely original in concept, this interpretation is seasoned throughout with a unique tempo rubato that is both apt and uncannily subtle' (*International Record Review*) 'Hyperion's superb recording and Stephen Hough's burnished sound make this a most appealing disc on the subject of music of the night ... Hough gives a 'Moonlight' Sonata in a different league ... finding cheeky accents in the central Allegretto and presenting an explosive finale' (*International Piano*) 'Hearing a masterful pianist performing his own work is a special experience in itself ... countless details prove rewarding' (*BBC Music Magazine*)



It's all about the music The art of Marc-André Hamelin DVD

Internationally known for his musicality and refined pianism, Marc-André Hamelin has been described by one respected critic as the 'greatest living pianist' (*Gramophone*, October 2005). Shot on location in Vancouver, Philadelphia, Scotland and Quebec, this beautiful film affords a fresh look at the music-making of virtuoso composer-pianists, both from the present and the 'golden age' of the past.

Documentary and recital, including works by Godowsky and Medtner, and a movement from the rarely performed massive Busoni Piano Concerto for which Hamelin received a Grammy Award nomination in 2001.

MARC-ANDRÉ HAMELIN piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_DVDA68000

'The piano/recorded sound is ravishing, the performances inspired. For those who only know the French-Canadian virtuoso from his recordings, I urge you to witness with what extreme economy and concentration such supreme artistry is achieved' (*Gramophone*)



Jerusalem on High

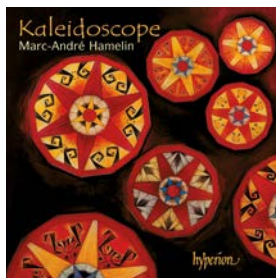
Victorian Voluntaries and Concert Pieces for Organ

OLIVER KING Prelude for Lent, Op 10 No 2
GEORGE ALEXANDER MACFARREN Variations on the Psalm Tune 'Windsor'
MEDELSSOHN Overture to the Oratorio 'St Paul'
CHARLES WILLIAM PEARCE Creator of the Stary Height, Op 25; Corde natus ex parentis (Of the Father sole begotten), A Symphonic Poem, Op 27
EDWARD SILAS Fantasia on St Ann's Hymn, Op 93
WILLIAM SPARK The Ancient Vesper Hymn (Theme, Variations and Fugue)
CHARLES STEGGALL Postlude ('Jerusalem on High')

GRAHAM BARBER organ of Tewkesbury Abbey

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67356

'A worthy celebration of the British organ tradition ... rich, clear recordings' (*Gramophone*)



Kaleidoscope

EDNA BENTZ WOODS Valse Phantastique; BEHR/RACHMANINOV Polka de W R.; JOSEF HOFMANN Nocturne; Kaleidoskop; MARC-ANDRÉ HAMELIN Etude No 3 (d'après Paganini-Liszt); Etude No 6 (Omaggio a Domenico Scarlatti); FELIX BLUMENFELD Etude pour la main gauche seule; OFFENBACH/JAKOB GIMPEL Concert Paraphrase of 'The Song of the Soldiers of the Sea'; MASSENET Valse folle; MOSZKOWSKI Etude in A flat minor; POULENC Intermezzo in A flat major; GODOWSKY Alt Wein (Triaktameron No 11); ALEKSANDER MICHALCOWSKI Etude on Chopin's Impromptu in A flat; ARTHUR LOURIE Gigue; EMILE-ROBERT BLANCHET Au jardin du vieux séral; ALFREDO CASELLA Deux Contrastes; JOHN VALLIER Toccatina; GLAZUNOV Petit Adagio (from The Seasons); NIKOLAI KAPUSTIN Toccatina

MARC-ANDRÉ HAMELIN piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD667275

'This collection of virtuoso encores by mostly forgotten pianist-composers is simply sensational' (*The Sunday Times*) 'Twenty encore pieces for lovers of superhuman virtuosity' (*Classic FM Magazine*)

GRAMOPHONE CRITICS' CHOICE / SUNDAY TIMES RECORD OF THE YEAR 10 DE RÉPERTOIRE, FRANCE / CANNES CLASSIQUE AWARD



The Maiden's Prayer

and other gems from an old piano stool

BADARZEWSKA The Maiden's Prayer; BEETHOVEN Minuet in G; DURAND Première valse, Op 83; DVORAK Humoresque in G flat, Op 101/7; FIBICH Poème, Op 41/14; GRIEG Nocturne, Op 54/4; GRUNFELD Romanze, Op 45/1; HANDEL The harmonious blacksmith; HERBERT La coquette; MACDOWELL To a wild rose; MASON Silver Spring, Op 6; MENDELSSOHN Spring Song, Op 62/6; MOSZKOWSKI Serenata, Op 15/1; NEVIN Narcissus, Op 13/4; PADREWSKI Minuet in G, Op 14/1; PALMGREN May Night, Op 57/4; PARADIES Toccatina in A; PIECZONKA Tarentella in A minor; POLDINI Poupée valsante; RAFF La fileuse, Op 157/2; RUBINSTEIN Melody in F, Op 3/1; SIBELIUS The spruce tree, Op 75/5; SINDING Rustle of Spring, Op 32/3; TCHAIKOVSKY Chanson triste, Op 40/2

PHILIP MARTIN piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55410

'Repertoire that makes for a welcome family evening around the piano; alas for us all that we cannot offer renderings of such sympathetic finesse and lyrical elegance as are here set down by Philip Martin' (*Classic FM*) 'You may wonder when you last heard such beguiling, fine-toned fluency' (*Gramophone*)



Marc-André Hamelin in a state of jazz

FRIEDRICH GULDA (1930-2000) Exercises Nos 1, 4 & 5 from Play Piano Play; Prelude and Fugue; NIKOLAI KAPUSTIN (b1937) Sonata No 2, Op 54

ALEXIS WEISSENBERG (1929-2012) Sonate en état de jazz; Six arrangements of songs sung by Charles Trenet; GEORGE ANTHEIL (1900-1959) Jazz Sonata

MARC-ANDRÉ HAMELIN piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD667656

'Played with such astounding agility and aplomb that you end up mesmerised by virtually every bar. Indeed, it is no exaggeration to say that no other pianist could approach Hamelin in such music. Notes pour and cascade like diamonds from his fingers and he has an inborn flair for the music's wild, free-wheeling melodies and rhythms, for its glittering whimsy and caprice ... superbly presented and recorded, this is a special addition to Hamelin's towering and unique discography' (*Gramophone*) 'This is a lovely, lovely disc; I highly recommend it' (*International Record Review*) 'Dazzling and enchanting' (*Classic FM Magazine*)

GRAMOPHONE EDITOR'S CHOICE



Marc-André Hamelin Live at Wigmore Hall

BEETHOVEN/ALKAN First movement from Piano Concerto No 3

CHOPIN/BALAKIREV Romanza from Piano Concerto No 1

ALKAN Trois Grande Études, Op 76

BUSONI Sonatina No 6: Kammer-Fantasie über Carmen

MEDTNER Danza festiva, Op 38/3

MARC-ANDRÉ HAMELIN piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD667656

'The most dazzling piano disc of the year' (*The Guardian*) 'Titanic ... awe-inspiring ... truly phenomenal ... a disc I cannot recommend too highly. Buy it!' (*Gramophone*) 'An exceptional disc by one of the keyboard phenomena of today ... jaw dropping ... an awesome display of virtuoso pianism' (*Classic CD*) 'A feast for lovers of titanic piano playing' (*American Record Guide*) 'This is amongst the most spectacular piano issues of the decade' (*The Penguin Guide to Compact Discs*)

PENGUIN GUIDE ROSETTE / GRAMOPHONE EDITOR'S CHOICE / CRITICS' CHOICE / CLASSIC CD 100 GREATEST DISCS OF THE DECADE



New York Variations

AARON COPLAND Piano Variations (1930)

JOHN CORIGLIANO Etude Fantasy (1976)

GEORGE TSONTAKIS Ghost Variations (1991)

BEN WEBER Fantasia (Variations) (1946)

STEPHEN HOUGH piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD667005

'Everything about this production (including recorded sound of almost palpable realism) deserves the highest praise' (*International Piano Quarterly*) 'Hough's playing is glorious' (*BBC Music Magazine*) 'This disc is a remarkable combination of artistic vision, stunning performance technique, and curatorial intelligence. Stephen Hough seems to have it all – blazing technique, real artistic vision, an adventurous curiosity, and a deft style as an annotator. The sound of the recording is full and faultless. A great piano album' (*Fanfare*, USA) 'Scintillating performances and vivid sonics from Hyperion. Even the notes, by Hough himself, are superlative' (*American Record Guide*)

GRAMOPHONE CRITICS' CHOICE



Nikolai Demidenko Live at Wigmore Hall

BEETHOVEN/LISZT An die ferne Geliebte; BERG Sonata
 BUXTEHUDE/PROKOFIEV Prelude and Fugue in D minor
 GUBAIDULINA Ciacona; HAYDN Variations in F minor
 KALKBRENNER Nocturne in A flat (Les Souds de la Harpe Eolienne), Op 129
 LISZT Funérailles; MENDELSSOHN Fantasy in F sharp minor, Op 28
 SCARLATTI Sonatas in C minor, Kk11; B minor, Kk377
 SCHUBERT Impromptu in A flat, D899/4
 SCHUMANN Variations on a theme of Clara Wieck, Op 14
 VORÍSEK Fantasia in C major
 NIKOLAI DEMIDENKO piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDD22024

'All these performances are a marvel of the most concentrated pianism, musical thought and emotion ... sound and presentation are fully equal to a very special occasion' (*Gramophone*) 'All-encompassing mastery ... first rate' (*American Record Guide*)



Organ Dreams – 1

ALKAN Prière in E; BATISTE Offertoire in G
 BEETHOVEN Adagio in F; BENEDICT March of the Templars
 WALFORD DAVIES Solemn Melody
 ELGAR The Angel's Farewell; FRANCK Choral No 1
 LANGLAIS Thème et Variations
 WILLIAM LLOYD WEBBER Prelude
 SPARK Jerusalem the Golden
 SPICER Dreams of Derry
 THALBEN-BALL Elegy

CHRISTOPHER HERRICK organ of the Temple Church, London

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67060

'Brilliantly played by this much-feted player' (*Choir & Organ*) 'Bask in the warm glow that permeates this recital, recorded in a perfect setting' (*Classic CD*) 'Immaculate playing, and persuasive advocacy of much bleeding-heart repertoire' (*BBC Music Magazine*)



Organ Dreams – 2

BARBER Adagio for Strings (arr. Strickland); BRIDGE Adagio in E major
 DUBOIS In Paradisum; ELGAR Vesper Voluntaries, Op 14
 GUILMANT Rêve (from Organ Sonata No 7 in F major, Op 89)
 HOWELLS Siciliano for a High Ceremony
 LISZT Évocation à la Chapelle Sixtine S658
 SCHUMANN Study in A flat major, Op 56 No 4
 WESLEY Four Pieces from Twelve Short Pieces and a Voluntary

CHRISTOPHER HERRICK organ of Ripon Cathedral

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67146

'Brilliantly played by this much-feted player' (*Choir & Organ*) 'Constantly enjoyable' (*Organists' Review*) 'A beautifully chosen selection ... magical ... another fine collection of varied organ works. Thoroughly enjoyable and strongly recommended' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



Organ Dreams – 3

BRAHMS Eleven Choral Preludes, Op 122; EFTSTØL Dance to your Daddy
 GUILMANT Marche de Procession sur deux chants d'église, Op 44 No 3
 HOWELLS Rhapsody in D flat major, Op 17 No 1
 KETELBEY In a monastery garden
 LEMARE Andantino in D flat 'Moonlight and Roses', Op 83 No 2
 LINDBERG Gammal fåbodpsalm från Dalarna
 NIELSEN Five Preludes from 29 Little Preludes, FS136
 WHITLOCK Folk Tune

CHRISTOPHER HERRICK organ of Truro Cathedral

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67317

'A beautiful sense of intimacy and privacy pervades; nothing is hurried, nothing overdone ... this is a superb disc' (*Gramophone*) 'The programming works exceptionally well ... Herrick gives a compelling performance' (*BBC Music Magazine*) 'Herrick's performances offer not only state-of-the-art sound, but the sounds of a quite special British organ' (*Fanfare, USA*)



Organ Dreams – 4

ALKAN/Franck Prière, Op 64 No 5; DURUFLÉ Sicilienne, Op 5 No 2
 FRANCK Prélude, Fugue et Variation, M30 Op 18
 HARVEY GRACE Reverie 'The God of love my Shepherd is'
 GUILMANT Choral 'Was Gott thut das ist wohlgethan', Op 93 No 1
 LISZT Weinen, Klagen, Sorgen, Zagen 'Präludium nach J S Bach', S179
 SUMSION Air, Berceuse and Procession
 SS WESLEY Andante in E flat major
 WIDOR Marche du veilleur de nuit 'Wachet auf!', BWV645

CHRISTOPHER HERRICK organ of St Nikolai, Halmstad, Sweden

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67436

'Whether your dreams are of the nocturnal or day variety there is plenty to enjoy on this fastidiously engineered disc; Herrick's playing is strong on communication and conviction. Most refreshing' (*Gramophone*) 'As ever, an enterprisingly devised selection of music, excellently performed on a pristine instrument. And, by the way, the quality of the recording is very good, too' (*International Record Review*)



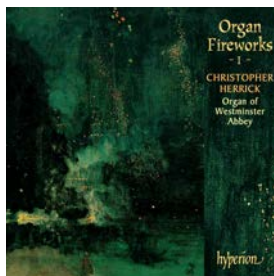
Organ Fireworks World Tour

ALAIN Litanies; BONNET Matin provençal, Op 3 No 2
BOSSI Pièce héroïque in D minor, Op 128; COCKER Tuba Tune
EBEN Finale from Hommage à Buxtehude
GOWERS An Occasional Trumpet Voluntary; JOHNSON Trumpet Tune in D
LEFEBURE-WELY Sortie in E flat; LEMARE Concert Fantasia, Op 91
LISZT Prelude and Fugue on BACH, S260
REUBKE Fugue from Sonata on the 94th Psalm
TAKLE Festmusikk from Våg å leve (Dare to live)
VERDI/LEMARE/HERRICK Grand March from Aida
WEITZ Grand Chœur 'Benedicamus Domino'

CHRISTOPHER HERRICK organ

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68214

'Here's something! Fourteen pieces played on fourteen organs, including those in Westminster Abbey, Royal Albert Hall, and venues in New York, Finland ... majestic and multi-coloured sounds to relish' (*Hi-Fi Critic*)



Organ Fireworks I

BONNET Variations de concert, Op 1; BREWER Marche héroïque
GUILMANT Grand chœur triomphal, Op 47 No 2; Marche sur un thème de
Hændel, Op 15 No 2; HOVLAND Toccata 'Nu la oss takke Gud'
JOHNSON Trumpet Tune in D; MONNIKENDAM Toccata No 1
PRESTON Alleluyas; WHITLOCK Fanfare from Four Extemporisations
WIDOR Organ Symphony No 7 in A minor, Op 42 No 3 – Finale

CHRISTOPHER HERRICK organ of Westminster Abbey

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66121

'If you want only one CD of a grand organ this has to be it' (*Gramophone*) 'A tour de force' (*The Penguin Guide to Compact Discs*) 'Technically sizzling' (*Hi-Fi News*)

GRAMOPHONE CRITICS' CHOICE



Organ Fireworks II

BONNET Elfes, Op 7 No 11
BOURGEOIS Serenade, Op 22
ELGAR/LEMARE Pomp and Circumstance March No 1 in D major, Op 39 No 1
GUILMANT Fantaisie sur deux mélodies anglaises, Op 43
LANGLAIS Incantation pour un jour saint
LEFEBURE-WELY Sortie, Boléro de Concert, Op 166
LEMARE Concert Fantasia, Op 91; Symphony in G minor, Op 35 – Scherzo
WEAVER Passacaglia on a theme by Dunstable

CHRISTOPHER HERRICK organ of The Royal Albert Hall

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66258

'The most stunning recording of this organ ever made. Buy it!' (*Organists' Review*) 'What a joy for organ fanciers' (*Which CD*)



Organ Fireworks III

BATISTE Offertoire in D minor; BOSSI Scherzo in G minor, Op 49 No 2; Pièce
héroïque in D minor, Op 128; DUBOIS Grand Chœur in B flat major
DUPRÉ Cortège et Litanie, Op 19 No 2; JOLIVET Hymne à l'Univers
LEFEBURE-WELY Marche in F major, Op 122 No 4
LEMARE Marche héroïque in D major, Op 74; Concert Fantasy on the tune
'Hanover', Op 4; SAINT-SAËNS Improvisation in A minor, Op 150 No 7

CHRISTOPHER HERRICK organ of St Eustache, Paris

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66457

'My vote for the best organ record of 1991 ... another Herrick/Hyperion marvel' (*Gramophone*) 'Here is something truly spectacular. Hyperion's vivid recording of this magnificent instrument stands out as one of the best recordings of an organ currently available on CD' (*The Good CD Guide*) 'A treasure chest of sparkling jewels ... polished and displayed to perfection' (*Organists' Review*)



Organ Fireworks IV

BATISTE Grand Offertoire in D; BONNET Étude de Concert, Op 7 No 2
BOURGEOIS Variations on a theme of Herbert Howells, Op 87
BUCK Concert Variations on The Star-Spangled Banner, Op 23
GUILMANT Paraphrase on a chorus of Judas Maccabaeus by Handel 'See the
conqu'ring hero comes!', Op 90 No 15; JOHNSON Trumpet Tune in A
LEFEBURE-WELY Sortie in E flat; LEMARE Toccata di Concerto, Op 59
SHOSTAKOVICH Passacaglia; VIERNE Divertissement, Op 31 No 11
WHITLOCK Paean; WIDOR Organ Symphony No 6, Op 42 No 2 – Allegro

CHRISTOPHER HERRICK organ of St Bartholomew's Church, New York

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66605

'Hyperion's organ recordings are in a class of their own, and this wonderfully mixed bag of goodies ... represents unparalleled value for money. I doubt whether any of these pieces has ever been played better' (*Gramophone*) 'Herrick's performances need no recommendation to those already acquainted with his dazzling skills' (*The Good CD Guide*)



Organ Fireworks V

ALAIN Litanies

ELGAR Pomp and Circumstance March No 4

LEFEBURE-WÉLY Marche in C major

LINDBERG Sonata in G minor, Op 23

MOZART Fantasia in F minor, K608

MULET Carillon-Sortie in D

NIELSEN Commotio, FS155

SIBELIUS Finlandia, Op 26 No 7

SLOGEDAL Variations on a Norwegian Folk Tune

CHRISTOPHER HERRICK organ of Turku Cathedral, Finland

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66676

'An organ, the mere sound of which can send shivers down the spine ... breathtaking ... another splendid disc as thrilling and truly spectacular as they, or anyone else for that matter, have so far produced' (*Gramophone*)



Organ Fireworks VI

COCKER Tuba Tune; ELGAR Sonata in G, Op 28

HOLLINS A Trumpet Minuet; LANG Tuba Tune

LEMARE Concertstück in the form of a Polonaise No 1, Op 80

SPICER Kiwi Fireworks 'Variations on God defend New Zealand'

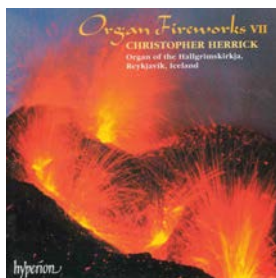
SUMSION Ostinato – Introduction and Theme

WAGNER/LEMARE/WESTBROOK/HERRICK Overture 'Die Meistersinger'

CHRISTOPHER HERRICK organ of Wellington Town Hall, New Zealand

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66778

'Christopher Herrick's runaway success as a recording artist can be explained not simply by his technical brilliance but also by his sympathetic and imaginative approach to individual venues and instruments ... this disc will be eagerly added to existing Fireworks collections, and may be savoured by new converts as the musical equivalent of a vintage Madeira' (*Classic CD*) 'Though this is a disc absolutely not to be missed by all lovers of the Edwardian organ and its music, I would say that it rises above this narrow musical bracket and is of great musical worth full stop!' (*Organists' Review*)



Organ Fireworks VII

BONNET In Memoriam – Titanic, Op 10 No 1

EDMUNDSON Toccata 'Von Himmel hoch'

GUILMANT Deuxième Offertoire sur des Noël's, Op 33

JOHNSON Trumpet Tune in F

KARG-ELERT Improvisation on Nearer my God to Thee

LEFEBURE-WÉLY Offertoire pour le jour de Noël

LITAIZE Variations sur un Noël angevin

PACHELBEL Prelude on Von Himmel hoch

REUBKE Sonata on the 94th Psalm

CHRISTOPHER HERRICK organ of the Hallgrímskirkja, Reykjavík, Iceland

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66917

'This performance [Reubke] surpasses any version yet to appear on CD. I can't think of any other organ record which I've found so unfailingly magnificent' (*Gramophone*)



Organ Fireworks VIII

BERLIOZ/BEST Hungarian March from La Damnation de Faust; BOSSI Étude

symphonique, Op 78; DURULÉ Prélude et Fugue sur le nom d'Alain, Op 7

EBEN Moto Ostinato from Sunday Music

ELGAR/MARTIN Imperial March, Op 32; LEFEBURE-WÉLY Sortie in B flat

LEMARE When Johnny comes marching home

LISZT Prelude and Fugue on BACH, S260

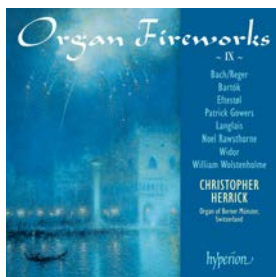
MOZART Fantasia in F minor and major, K594; PAINE Austrian Hymn, Op 3/1

REGGER Variations and fugue on Heil dir im Siegerkranz

CHRISTOPHER HERRICK organ of the Hong Kong Cultural Centre

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66978

'Familiarity still does not diminish the wonder of such outstanding playing. The organ makes a glorious noise ... an outstanding example of imaginative and successful programme planning' (*Gramophone*) 'Again, Herrick's playing is exemplary, and the organ is superb' (*Choir & Organ*) 'Playing of great flair and character in arguably the finest yet of this distinguished series' (*Classic CD*)



Organ Fireworks IX

BACH/REGGER Chromatic Fantasia and Fugue in D minor, BWV903

BARTÓK/HERRICK Six Roumanian Folk Dances

EFTESTØL Allegorical Pictures based on Norwegian tune 'Kling no, klokka'

GOWERS An Occasional Trumpet Voluntary

LANGLAIS Trois Paraphrases Grégoriennes, Op 5

RAWSTHORNE Line Dance (from Dance Suite)

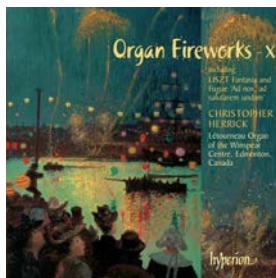
WIDOR Toccata (from Symphony No 5 in F, Op 42 No 1)

WOLSTENHOLME Bohemesque

CHRISTOPHER HERRICK organ of Berner Münster, Switzerland

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67228

'Another feast of organ music played on a fine instrument. Herrick's playing ... can only be described as unfailingly brilliant' (*Gramophone*) 'Herrick lavishes his usual musical and technical skills on pieces both great and small ... a definite recommendation for this latest 'Fireworks' CD is in order' (*International Record Review*)



Organ Fireworks X

BEHNKE Siyahamba 'We are marching in the light of God'; BONNET Matin Provençal (Poèmes d'Automne); DURUFLÉ Toccata (Suite, Op 5); FARRINGTON Celebration and Stride Dance (Fiesta!); JOHNSON Trumpet Tune in G; LISZT Fantasia and Fugue: 'Ad nos, ad salutarem undam' MULET Tu es petra et portae inferi non praevalerunt adversus te RUTTER Variations on an Easter theme: 'O Filii et Filiae'; TAKLE Blues-Toccata CHRISTOPHER HERRICK organ of the Winspear Centre, Edmonton, Canada with JEREMY SPURGEON organ

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67458

'Herrick portrays it as a persuasive, powerful and utterly compelling entity in which every note holds the listener in thrall, while this huge 96-stop Canadian organ has more colour than even Liszt, in his wildest dreams, could ever have imagined' (*Gramophone*) 'He brings enthusiasm and boundless energy to whatever repertoire he tackles. Apt registrations, dexterous clarity, and phrase-making metrical verve inform his performances ... the sound on this release is excellent' (*Fanfare*, USA)



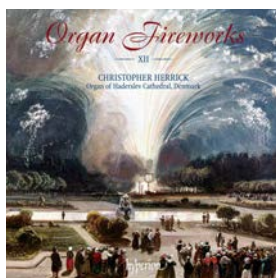
Organ Fireworks XI

BEHNKE Go tell it on the mountain; COPLAND Preamble (for a Solemn Occasion); FARRINGTON Fast Dance (Fiesta!); GERMAN Festive Trumpet Tune; GIGOUT Grand chœur dialogue; GUILMANT Choral et Fugue (Sonata No 5 in C minor, Op 80); JANAČEK Organ Solo (Glagolitic Mass); JONGEN Sonata eroica, Op 94; KIEFFER Blues Chorale: 'Die ganze Welt hast du uns überlassen'; LANGLAIS Battle Hymn of the Republic (American Folk-Hymn Settings, Op 231); LEMARE Marche moderne, Op 2; NAGEL Danke-Swingföglein; TAKLE Festmusik (Våg å leve); WIDOR/DUPRÉ Marche américaine, Op 31

CHRISTOPHER HERRICK Lay Family Concert Organ, Dallas, Texas

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67577

'As we have come to expect from Christopher Herrick and Hyperion everything is done to the highest standard. The varied and exciting programme is convincingly played, making full use of the extensive tonal spread of the organ ... another fine organ firework display' (*Cathedral Music*)



Organ Fireworks XII

BRAHMS/LEMARE Academic Festival Overture, Op 80; BUXTEHUDE Prelude, Fugue and Chaconne in C major, BuxWV137; Prelude and Fugue in G minor, BuxWV148; DUPRÉ Prelude and Fugue in G minor, Op 7 No 3; EBEN Hommage à Buxtehude; GADE Tone Piece in F major, Op 22 No 1; KARG-ELERT Passacaglia and Fugue on BACH, Op 150; RHEINBERGER Fantasia on 'Tonus Peregrinus'; VIERNE Carillon de Westminster, Op 54 No 6 CHRISTOPHER HERRICK organ of Haderslev Cathedral, Denmark

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67612

'The unfailingly superb Christopher Herrick ... this instrument is just right for this music, and the sumptuous Hyperion sound captures it all with great clarity ... these are fireworks good and proper, lit with unerring precision and vividly displayed ... Herrick has come up with performances of the two great French show-pieces which are so perfectly suited to the instrument that these wonderful performances stand as yardsticks ... you have, for my money at least, the most glitteringly splendid set of Fireworks so far' (*International Record Review*)



Organ Fireworks XIII

BOURGEOIS Prelude and Toccata; DURUFLÉ Choral varié sur le thème du Veni Creator, Op 4; GRAINGER Handel in the Strand (Clog Dance); LEMARE Toccata and Fugue in D minor, Op 98; LLOYD WEBBER Dedication March; MATHIAS Recessional, Op 96 No 4; OLSSON Introduction and Allegro from Credo Symphoniacum, Op 50; RINCK Variations and finale on 'Ah, vous dirai-je, Maman', Op 90; VAUGHAN WILLIAMS Prelude and Fugue in C minor; WEITZ Grand Chœur 'Benedicamus Domino'

CHRISTOPHER HERRICK organ of Västerås Cathedral, Sweden

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67734

'This instrument makes a pretty spectacular noise ... with plenty of incendiary reeds and pyrotechnic instruments, it provides yet another ideal organ on which Christopher Herrick can light his blue touch paper and not retire but leap onto the pyre and set off as many fireworks as he can in the space of 78 minutes' (*International Record Review*) 'Herrick's playing and imaginative use of the organ's resources are first rate, and he's backed up by a superb recording from Hyperion' (*Gramophone*)



Organ Fireworks XIV

BUCK Variations on 'Old Folks at Home' FARRINGTON from Animal Parade: Penguins; Giraffes; Barrel Organ Monkey FARRINGTON Pièce héroïque; GUILMANT Organ Sonata No 1 in D minor, Op 42 HOLLINS Triumphal March LANQUETUIT Toccata in D major SPICER Fanfares and Dances VERDI/LEMARE/HERRICK Grand March from 'Aida' SS WESLEY Choral Song and Fugue

CHRISTOPHER HERRICK organ of Melbourne Town Hall

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67758

'A source of perpetual admiration in this endlessly rewarding series is the sheer amount of repertoire Christopher Herrick gets through ... some wonderfully entertaining highlights, some memorably revisited classics ... superb playing of a truly enticing programme, a richly magnificent instrument and a top-notch recording; what more could you want?' (*Gramophone*)



The Passinge mesures

Music of the English virginalists

ANON The Scottish gigue; Variations on the Romanesca; BULL Chromatic pavan and galliard 'Queen Elizabeth's'; Fantasia 'Mr Dr Bull'; BYRD The nyntn pavan and galliarde, the Passinge mesures; Ut, re, mi, fa, sol, la; DOWLAND/ANON Can she excuse my wrongs?; GILES FARNABY Fantasia; Woody-Cock; Tell mee, Daphne; Why aske you; RICHARD FARNABY Nobodies Gigue; GIBBONS Pavin 'M. Orlando Gibbons'; The woods so wild; WILLIAM INGLOT The leaves bee greene; TOMKINS Barafostus Dreame; Pavana

MAHAN ESFAHANI harpsichord

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68249

Available Friday 2 November 2018



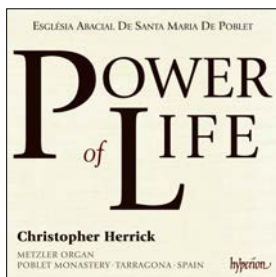
Piers Lane goes to town

BACH/HESS Jesu, joy of man's desiring; ARTHUR BENJAMIN Jamaican Rumba; ZEZ CONFREY Dizzy Fingers; DELIBES/DOHNANYI Nalla Waltz; ANTHONY DOHENY Toccata for Piers Lane; GRAINGER Irish tune from County Derry; ANTONY HOPKINS Variations on a well-known theme; IRELAND Ballering; KARG-ELERT Arabesque No 1; ROBERT KEANE The Tiger Tango; ALAN LANE Toccata; BILLY MAYERL Marigold; DUDLEY MOORE Beethoven Parody 'And the same to you'; KATHARINE PARKER Down Longford Way; POULENC Nocturne No 4; RACHMANINOV Daisies; MARK SAYA Barcarolles; MANNING SHERWIN/REGIS DANILLO A nightingale sang in Berkeley Square; ALEC TEMPLETON Bach goes to town 'Prelude and Fugue in swing'

PIERS LANE piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67967

'This superbly recorded disc (played on a gorgeously voiced Steinway) is Lane's love letter to the piano. I wish more pianists would share their guilty pleasures like this' (*Gramophone*) 'Lane in wonderful, debonair mode here, sparkling through a personal encore selection from Jamaican Rumba to a Toccata by his own father, and from Myra Hess to Dudley Moore' (*BBC Music Magazine*)



Power of Life

DUPRÉ Ave maris stella, Op 18 Nos 6-9; MARIUS MONNIKENDAM (1896-1977) Toccata No 2; MOZART Andante and variations in G major, K501; VINCENZO PETRALI (1830-1889) Allegro festoso (from Messa solenne); SAINT-SAËNS Rhapsodie sur des cantiques bretons, Op 7 No 3; GEORGE SHEARING (1919-2011) Amazing Grace; HANS-ANDRÉ STAMM (b1958) Rapsodia alla latina; MONS LEIDVIN TAKLE (b1942) Power of Life; VILLA-LBOS Aria (from Bachianas brasileiras No 5); FRANZ WAGNER (1970-1929) Trionfo della vita 'Phantasiesück', Op 76; WALTON Orb and Sceptre 'Coronation March'; WARLOCK Pieds-en-l'air

CHRISTOPHER HERRICK Metzler organ of Poblet Monastery, Tarragona, Spain

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68129

'Features a tremendous instrument and a programme combining tantalising rarities ... there is more than enough here to excite anyone with a taste for spectacular organ pyrotechnics' (*Gramophone*) 'Fine playing, a noble instrument and a superb recording; fans of Mr Herrick will love this one' (*MusicWeb International*)



Rare Piano Encores

BRUCKNER Erinnerung; BUSONI Serenade from Mozart's Don Giovanni; FRIEDMAN Viennese Dance No 2 on motifs by Gärtner; GERSHWIN Promenade; GRAINGER Blithe Bells after J S Bach; GRIEG Ich liebe dich, Op 41 No 3; HOWARD Yuletide Pastoral, Op 33a; Réminiscences de l'opéra 'La Wally' de Catalani, Op 24a; LISZT Valse oubliée No 4, S215/4; Valse de concert sur deux motifs de Lucia et Parisina; Soirées de Vienne No 6; MOSZKOWSKI Chanson bohème de l'opéra 'Carmen'; RACHMANINOV/SILOTI Romance in E flat, Op 8 No 2; REGER Mariä Wiegenlied, Op 76 No 52; ROSSINI Petit caprice (Style Offenbach); RUBINSTEIN Valse-caprice; WAGNER Albumblatt

LESLIE HOWARD piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55109

'A delightful collection, beautifully played' (*BBC World Service*)



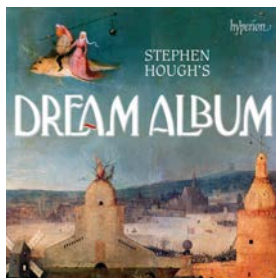
Stephen Hough in recital

BEETHOVEN Piano Sonata No 32 in C minor, Op 111; CHABRIER Feuillet d'album; CHOPIN Waltz in C sharp minor, Op 64 No 2; Waltz in A flat major, Op 34 No 1; DEBUSSY La plus que lente; TRADITIONAL/HOUGH Matilda's Waltz; LISZT Valse oubliée No 1, S215/1; Mephisto Waltz No 1, S514; MENDELSSOHN Variations sérieuses, Op 54; SAINT-SAËNS Valse nonchalante, Op 110; WEBER Aufforderung zum Tanz, Op 65

STEPHEN HOUGH piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67686

'Listening to this recital I felt as though I were a guest at a sumptuous banquet ... it is the different wines accompanying each course that make this meal special, that is to say the discriminating premier cru tone, touch (what magically hushed pianissimos) and masterly pedalling to which the diners are treated, each element adjusted to each composer yet all unmistakably Stephen Hough – vintage Hough at that, for here is a pianist at the height of his powers ... a great piano recording and front runner for instrumental disc of the year' (*Gramophone*) 'A most enthusiastic recommendation' (*International Record Review*)



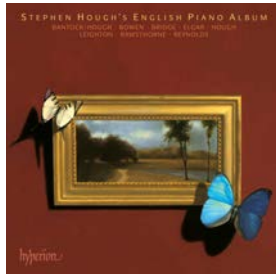
Stephen Hough's Dream Album

ALBENIZ Capricho Catalan; CHAMINADE Pas des écharpes; COATES By the sleepy lagoon; DOHNÁNYI Rhapsody in C; DVORÁK Humoresque in G flat; Songs my mother taught me; ELGAR Salut d'amour; HOUGH Radetzky Waltz; Niccolò's Waltz; Osmanthus Romp & Reverie; Matilda's Rhumba; Iver-song; Lullaby; JULIUS ISSERLIS In the Steppes; LISZT Harmonies du soir; Étude in F minor; HENRY LOVE Das alte Lied; MINKUS Kiti's variation; Dulcinea's variation; MOMPOU Jeunes filles au jardin; PONCE Intermezzo No 1; WILLIAM SEYMER Sológa; SIBELIUS The spruce; VASILY SOLOVYOV-SEDOY Moscow Nights; TATE Somewhere a voice is calling; TRAD Blow the wind southerly

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD681776

'A portrait of an artist in love with music of all sorts ... witty, wistful, extrovert, introspective and cheeky by turn, this is a masterpiece in a certain style of piano-playing, and a dream of an album' (*Gramophone*)
'Superbly played and recorded' (*BBC Music Magazine*) 'A delight from top to bottom' (*BBC Record Review*)



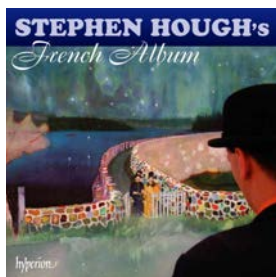
Stephen Hough's English Piano Album

BANTOCK/HOUGH Song to the Seals; BOWEN Rêverie d'amour, Op 20 No 2; The Way to Polden, Op 76; Serious Dance
BRIDGE The Dew Fairy; Heart's Ease; ELGAR In Smyrna
HOUGH Valse enigmatique 1; Valse enigmatique 2
LEIGHTON Six Studies (Study-Variations); RAWSTHORNE Four Bagatelles
REYNOLDS Chanson d'autonne; Impromptu 'Le Printemps'; Rustic Idyll; Serenade and Dance of Spring

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7267

'Another winner from the ever-imaginative Stephen Hough. In all these pieces Hough's magic is presented in full, clear Hyperion sound' (*Gramophone*) 'Powerful, sympathetic and beautifully recorded, and his fans everywhere will be thrilled' (*BBC Music Magazine*) 'Hough's performances are magical – scintillating, refined, sensuous in the smaller works, commanding and powerful in Rawsthorne and Leighton. I hope this superb pianist records many more recitals of British music' (*American Record Guide*)



Stephen Hough's French Album

ALKAN La chanson de la folle au bord de la mer; BACH/CORTOT/HOUGH Toccata and Fugue in D minor, BWV565; BACH/CORTOT Arioso from Keyboard Concerto No 5; CHABRIER Mélancolie; CHAMINADE Autonne; DEBUSSY Clair de lune; DELIBES/HOUGH Pizzicati; FAURÉ Nocturne No 6; Improvisation, Op 84/5; Impromptu No 5; Barcarolle No 5; LISZT Réminiscences de 'La juive'; MASSENET/HOUGH Crépuscule; POULENC Mélancolie; Nocturne No 4; Improvisation No 8; RAVEL Alborada del gracioso

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7890

'Stephen Hough calls [this album] 'a sort of musical dessert trolley' ... it's much more of a festive hamper, offering a full meal to lovers of French music' (*The Mail on Sunday*) 'A substantial gourmet feast of masterly pianism' (*Gramophone*) 'Easily the most satisfying disc of piano music I've encountered so far this year' (*International Record Review*) 'Delivered with delicious wit and grace' (*The Times*) 'Glitteringly played' (*The Sunday Times*) 'A terrific disc' (*International Piano*)



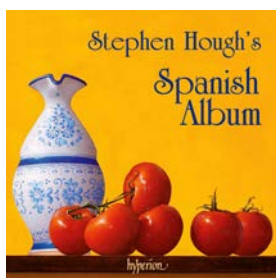
Stephen Hough's New Piano Album

SCHUBERT/LISZT Soirées de Vienne, S427/6; SCHUBERT/GODOWSKY Moment Musical in F minor (from D780); Morgengruss (Die schöne Müllerin); GODOWSKY Alt Wien; MOSZKOWSKI Etincelles, Op 36/6; PADEREWSKI Mélodie in G flat, Op 16/2; CHAMINADE Pierrette – Air de ballet, Op 41; Autrefois, Op 87/4; KÁLMÁN/HOUGH Was weiss ein nie geküsster Rosenmund; HOUGH Musical Jewellery Box; Étude de Concert; RODGERS/HOUGH Hello young lovers; Carousel Waltz; TRAD/HOUGH Londonderry Air; RACHMANINOV Humoresque, Op 10/5; Mélodie, Op 3/3 (1940 version); TCHAIKOVSKY Humoresque, Op 10/2; Dumka, Op 59; TCHAIKOVSKY/WILD Pas de quatre; TCHAIKOVSKY/PABST/HOUGH Sleeping Beauty Paraphrase

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7043

'The unadorned Rachmaninov and Tchaikovsky selections are played with heartfelt simplicity and a lean yet singing sonority ... delightful' (*Gramophone*)



Stephen Hough's Spanish Album

ALBÉNIZ Evocación; Triana; ALBÉNIZ/GODOWSKY Tango; DEBUSSY La sérénade interrompue; La Puerta del Vino; La soirée dans Grenade; GRANADOS Valses poéticos; HOUGH On Falla; LONGAS Aragón; MOMPOU Pájaro triste; La barca; Secreto; Gitano; NIEMANN Evening in Seville, Op 55/2; RAVEL (arr. MAURICE DUMESNIL) Pièce en forme de Habanera; SCHARWENKA Spanish Serenade, Op 63/1; SOLER Sonata in F sharp major

STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7565

'I cannot imagine many piano lovers failing to fall for this delectable and all-too-brief collection of impressions, portraits and postcards' (*Gramophone*) 'Hough again has a more intimate stance than many pianists, quietly brilliant in the cross-cutting between musical ideas. Everything is wonderfully fresh and nothing is laboured – it's a superb and surprising recital' (*BBC Music Magazine*) 'A ravishing display of light-fingered, insouciant virtuosity' (*Classic FM Magazine*)

CLASSIC FM BEST INSTRUMENTAL CD OF 2006



Violin Masters of the 17th Century

HEINRICH BIBER (1644-1704) Passacaglia in G minor

NICOLA MATTEIS (d1695) Musica grave; Andamento malinconico; Fantasia in B flat major; Alemanda facile; Scaramuccia

JOHANN HEINRICH SCHMELZER (c1620/3-1680) Sonata quarta in D major

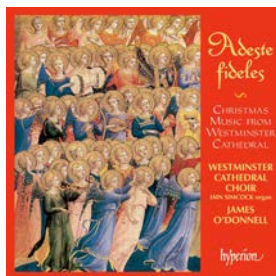
JOHANN PAUL VON WESTHOFF (1656-1705) Suites I, II, IV, V & VI

ELIZABETH WALLFISCH violin

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67238

'An entertaining recital set down with a winning lightness of touch ... Wallfisch's playing is a model of stylishness, her violin, tuned a tone below modern pitch, producing a mellow, expressive sound' (*Gramophone*) 'Playing of poise and sensitivity' (*The Independent*) 'There's no questioning the wonderful sound picture, or the indisputable quality of these performances' (*Early Music Review*) 'These are wonderfully inventive additions to the unaccompanied violin repertoire' (*American Record Guide*) 'I hope that a sequel has been planned' (*The Strad*) 'The high quality of the works together with Elizabeth Wallfisch's stylish playing and intelligent programming make this a thoroughly captivating recital' (*Goldberg*)

Choral collections



Adeste fideles

Christmas Music from Westminster Cathedral

Away in a manger; O little town of Bethlehem; Once in royal David's city; O come, all ye faithful; Ding dong! merrily on high; Hark! the herald angels sing; In the bleak mid-winter; O come, O come, Emmanuel; Silent night; The holly and the ivy; Gabriel's Message; A maiden most gentle; Of the Father's love begotten; I wonder as I wander; In dulci jubilo; HADLEY I sing of a maiden; WARLOCK Bethlehem Down; CORNELIUS The Three Kings; TAVENER The Lamb; HOWELLS Sing lullaby; PARRY Welcome, Yule!

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD066668

'A model of its kind' (*The Times*) 'Celestial' (*The San Francisco Examiner*) 'An extremely well-sung traditional carol collection. The concert makes a great appeal by the quality of the singing and the beautiful digital recording' (*The Penguin Guide to Compact Discs*)



Advent at St Paul's

ANON Laudes Regiae; Rejoice in the Lord alway; Angelus ad virginem; O come, O come, Emmanuel

BRITTEN A Hymn of St Columba; BRUCKNER Virga Jesse floruit

BYRD Laetentur caeli; CARTER Organ Toccata on Veni Emmanuel

GIBBONS This is the record of John; HANDL Ecce concipies

LLOYD Drop down ye heavens; PARSONS Ave Maria

after PALESTRINA Mattins Responsory; Vesper Responsory

PEERSON Blow out the trumpet in Zion; RUTTER Hymn to the Creator of Light

WEELKES Hosanna to the Son of David; WILBY Echo Carol

ANDREW LUCAS, JOHN SCOTT organ

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55463

'This truly rich advent feast is performed wonderfully well on all counts and can be highly recommended' (*Organists' Review*)



All in the April evening

BANTOCK O can ye sew cushions?; BENNET All creatures now; BYRD Ave verum corpus; ELGAR My love dwelt in a northern land; As torrents in summer; IRVINE/GRANT Crimond; MANSFIELD W! a hundred pipers; MORLEY Fyre! Fyre; PARRY Never weather-beaten sail; ROBERTSON All in the April evening; An Eriskay Love Lilt; Dream Angus; The Wee Cooper o' Fife; Drink to me only with thine eyes; All through the night; The Banks o' Doon; STANFORD The Blue Bird; SULLIVAN The long day closes; VAUGHAN WILLIAMS The Turtle Dove; Full fathom five; The cloud-capp'd towers; Over hill, over dale; Ca' the yowes; WARLOCK Corpus Christi

LAUDIBUS / MICHAEL BREWER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55243

'Phrasing, diction, internal balance and attention to detail, all captured in a warm acoustic, contribute towards superb readings of Orpheus favourites' (*Classic FM Magazine*) 'It's a delightful disc ... if there was a 'Critics' Fancy' it would be there sure enough' (*Gramophone*) 'Buy on sight' (*American Record Guide*)



Allegri Miserere & the music of Rome

GREGORIO ALLEGRI Miserere mei, Deus; Gustate et videte; Lamentations

GIOVANNI PIERLUIGI DA PALESTRINA Cantantibus organis; Missa

Cantantibus organis (with sections by GIOVANNI ANDREA DRAGONI,

RUGGIERO GIOVANNELLI, CURZIO MANCINI, PROSPERO SANTINI,

FRANCESCO SORIANO, ANNIBALE STABILE, and ANONYMOUS)

FELICE ANERIO Salve regina

THE CARDINALL'S MUSICK / ANDREW CARWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067860

'The Cardinal's Musick proceed to give the *Miserere* perhaps its finest recorded performance. Using female sopranos as he does is of course inauthentic, but Carwood is vindicated by their bell-like clarity and thrilling projection, way beyond anything you could get from boy trebles ... the triumphant success of this disc is much enhanced by the vividness of the recording' (*The Mail on Sunday*) 'This is all really exciting stuff and should be heard by anybody who cares about music of the late-16th century' (*Gramophone*)



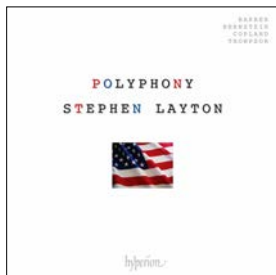
Amarae mortis

Lamentations and motets by Cardoso, Gombert, Lassus, Morales, Palestrina, Phinot & Victoria

CARDOSO Vau. Et egressus est a filia Sion; GOMBERT Media vita
LASSUS Media vita; Lamentatio tertia, primi diei; Regina caeli
MORALES Regina caeli a 6; PALESTRINA Laudate pueri a 8
PHINOT Incipit oratio Jeremiae prophetae
VICTORIA Regina caeli a 8; Magnificat primi toni a 8
EL LEÓN DE ORO / PETER PHILLIPS

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68279

Available Friday 1 February 2019

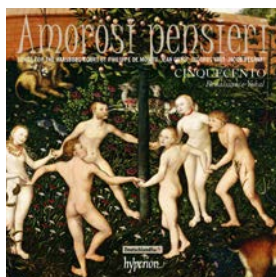


American Polyphony

SAMUEL BARBER (1910-1981) Agnus Dei; Reincarnations, Op 16
Twelfth Night, Op 42 No 1; To be sung on the water, Op 42 No 2
A nun takes the veil 'Heaven-haven', Op 13 No 1
The virgin martyrs, Op 8 No 1; Let down the bars, O death, Op 8 No 2
LEONARD BERNSTEIN (1918-1990) Missa brevis
AARON COPLAND (1900-1990) Four Motets
RANDALL THOMPSON (1899-1984) Alleluia; Fare Well
POLYPHONY / STEPHEN LAYTON

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68729

'It's often the familiar, hackneyed pieces which most fully reveal the character of an ensemble or performer, the mirror in which their interpretive mettle is most fully reflected. In that respect I've no hesitation in saying this is the finest performance of Barber's Agnus Dei I've heard by any choir, live or on record ... a wonderful recital, not to be missed' (*BBC Music Magazine*) 'The peerless choir offer meticulously blended and shaped performances of 20th-century a cappella American choral works' (*The Sunday Times*)



Amorosi pensieri

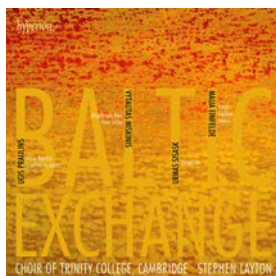
Songs for the Habsburg Court

PHILIPPE DE MONTE (1521-1603) Amorosi pensieri; Ombra son io; Con che soavità; Anima dolorosa; O dolci sguardi; Que me servent mes vers; Susanne un jour; Sortez regretz; JEAN GUYOT (1520-1588) En lieux d'esbatz; Je suis amoureux; Vous estes si douce; L'arbre d'amour; Vous perdez temps; Tel en mesdicit; JACOBUS VAET (c1529-1567) Amour leal; Sans vous ne puis; En l'ombre d'ung buissonnet; JACOB REGNART (c1540-1599) Ach weh der Zeit; Ein Lieb nit mehr hat; Venus du und dein Kind; Du hast mich sollen nemen; Chi mi consolerà; Amior, che debbo fare; Vola vola pensier; Alarm', alarm'

CINQUECENTO

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68053

'It's not just that Cinquecento's ensemble and tuning are flawless, nor that with six highly individual voices they can create an amazing range of colours, but that with their multicultural forces they can fit effortlessly into the style of the music, whether the texts are in Italian, French or German ... I am not aware that any of the 25 short pieces here has been recorded before ... don't miss it' (*Gramophone*)



Baltic Exchange

MAIJA EINFELDE (b1939) A cycle of Frisic Bärda poems
VYTAUTAS MIŠKINIS (b1954) Angelis suis Deus; Pater noster
UGIS PRAULIŅŠ (b1957) Missa Rigensis; Laudibus in sanctis
URMAS SISASK (b1960) Benedictio

TRINITY COLLEGE CHOIR CAMBRIDGE / STEPHEN LAYTON

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67747

'A fascinating collection of choral works ... centring on a Mass setting by Latvian Uģis Praulišs ... probably the single most impressive moment in the work is the end of the Credo, whose increasing waves of spoken affirmation of faith are haloed by bell-like choral roulades ... Einfelde's music is altogether more introverted, darker than that of Praulišs but beautifully crafted and jewel-like ... [Miškinis] These are works of absolutely luminous beauty' (*Gramophone*)



Beneath the northern star

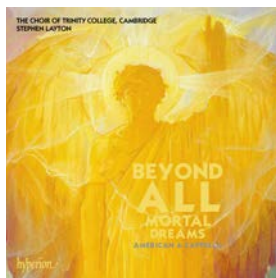
The rise of English polyphony, 1270-1430

JOHANNES ALANUS Sub Arturo plebs / Fons citharizancium / [In omnem terram]; ANONYMOUS Alleluia. Christo iubilemus; Stella maris nuncuparis; Spiritus et alme / Gaude virgo salutata; Ave mundi rosa; Kyrie Cuthberte prece; Credo a 3; Credo a 4; BYTTERING En Katherine solennia / Virginalis concio / [Sponsus amat sponsam]; [? ROBERT] CHIRBURY Agnus Dei; [? THOMAS] DAMETT Salvatoris mater pia / O Georgi Deo care / [Benedictus Mariae Filius]; JOHN DUNSTAPLE Dies dignus / Demon dolens / Iste confessor; Gloria; J EXCETRE Credo; GERVAYS Gloria; LEONEL POWER Credo; Gloria a 3
THE ORLANDO CONSORT

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA68132

'This is an informative survey of the roots of English polyphony ... a fair proportion of the works here are simply not available elsewhere' (*Early Music Review*)

GRAMOPHONE EDITOR'S CHOICE



Beyond all mortal dreams

RENÉ CLAUSEN (b1953) Tonight eternity alone; FRANK FERKO (b1950) Hildegard Triptych; EDWIN FISSINGER (1920-1990) Lux aeterna; OLA GUEILO (b1978) Sanctus; Phoenix; WILLIAM HAWLEY (b1950) Two Motets; STEPHEN PAULUS (1949-2014) The day is done; Hymn to the Eternal Flame; Pilgrims' Hymn; STEVEN STUCKY (1949-2016) Three New Motets 'in memoriam Thomas Tallis'; HEALEY WILLAN (1880-1968) Rise up, my love, my fair one; I beheld her, beautiful as a dove; How they so softly rest; Fair in face
TRINITY COLLEGE CHOIR CAMBRIDGE / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67832

'The singing is beautifully blended, the parts sensitively balanced, the absence of spurious vibrato a constant pleasure. Typically outstanding Hyperion sound caps this warmly recommendable issue' (*BBC Music Magazine*) 'Layton is a master of shading and dynamic control' (*American Record Guide*) 'It is impossible to do anything else but listen once the opening track of this glorious album begins ... here is music making of the highest quality' (*Classic FM Magazine*)

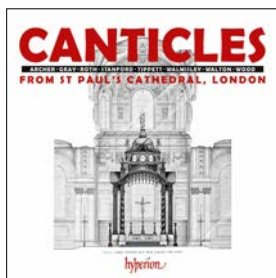


Brazilian Adventures

ANONYMOUS Matais de incêndios; JOSÉ MAURÍCIO NUNES GARCIA (1767-1830) Missa pastoral para a noite de natal; ANDRÉ DA SILVA GOMES (1752-1844) Missa a 8 vozes e instrumentos; JOSÉ JOAQUIM EMERICO LOBO DE MESQUITA (1746-1805) Padre nosso; Ave Maria; Glória; LUÍS ALVARES PINTO (1719-?1789) Beata virgo; Lição de solfejo No 25; Oh! Pulchra es; THEODORO CYRO DE SOUZA (1761-?) Ascendit Deus
EX CATHEDRA / JEFFREY SKIDMORE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68114

'The performances catch effectively [the] sense of freshness and spontaneity, and one can only hope there might be a second volume in the offing' (*BBC Music Magazine*) 'Skidmore brings out a buoyant and altogether brighter quality, emphasising the greater use of Baroque styles' (*Gramophone*) 'A really touching disc that inhabits a sound-world closer to that of Mozart and Haydn more than that usually associated with South America. Much of the music is crammed with melody and it is quite magical, often romantic and always metingly beautiful' (*MusicWeb International*)



Canticles from St Paul's

ARCHER Benedicite, omnia opera; GRAY Magnificat and Nunc dimittis in B minor; ROTH Jubilate; STANFORD Magnificat and Nunc dimittis in C flat, Op 10; TIPPETT Magnificat and Nunc dimittis 'Collegium Sancti Johannis Cantabrigiae'; WALMSLEY Magnificat and Nunc dimittis in D minor; WALTON Coronation Te Deum; CHARLES WOOD Magnificat and Nunc dimittis in F 'Collegium Regale'

SIMON JOHNSON organ
ST PAUL'S CATHEDRAL CHOIR / ANDREW CARWOOD

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68058

'It's thrilling to hear much-loved works by Stanford and Walmisley so well sung, together with less familiar pieces by Alan Gray, Michael Tippett and Charles Wood ... this is choral singing at its finest, in every way, listening to this glorious CD is a heavenly experience' (*Gramophone*) 'St Paul's Cathedral Choir gives us here a really fine and outstandingly sung collection of canticles, some of them quite familiar and others decidedly not' (*International Record Review*)

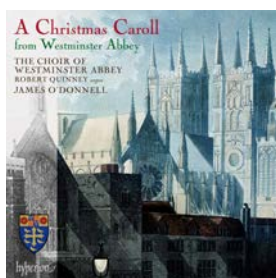


Children of our time

SIR MICHAEL TIPPETT Five Negro Spirituals from A child of our time
RUTH BYRCHMORE (b1966) In the silence of the night
MARK EDGLEY SMITH (1955-2008) Five Madrigals to poems by e e cummings
ANTONY PITTS (b1969) Thou knowest my lying down
FRANCIS POTT (b1957) Amore langueo
NICHOLAS O'NEILL (b1970) Ave verum corpus
EUGENIO MANUEL RODRIGUES (b1961) Eres ...
SCHOLA CANTORUM OF OXFORD / JEREMY SUMMERLY

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67575

'This disc offers considerable rewards in an admittedly parochial field, and also preserves a delectable snap-shot of the Schola Cantorum of Oxford on outstanding form' (*International Record Review*)



A Christmas Carol from Westminster Abbey

In dulci jubilo; Silent night; I saw three ships
BOB CHILCOTT The Shepherd's Carol; STEPHEN CLEOBURY Joys Seven
JONATHAN DOVE The Three Kings
MICHAEL HEAD The little road to Bethlehem; JAMES LAVINO Nativity
KENNETH LEIGHTON A Christmas Carol; WILLIAM MATHIAS Ave Rex
FRANCIS POULENC Quatre motets pour le temps de Noël
JOHN RUTTER Dormi, Jesu; WILLIAM WALTON All this time
ROBERT QUINNEY organ
WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67716

'An ambitious and superbly sung programme, sympathetically framed within the choir's spaciouly atmospheric home acoustic' (*BBC Music Magazine*) 'Commands top spot among this year's Christmas vocal releases. James O'Donnell and his choristers are on splendid form, upholding the character of each piece in a compelling programme without false sentiment or wanton display' (*Classic FM Magazine*)



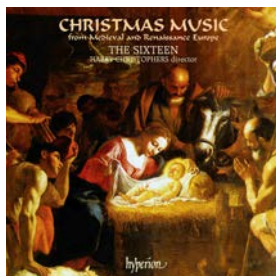
Christmas at St John's College, Cambridge

ANONYMOUS *Rorate caeli*; O come, O come, Emmanuel; Hodie Christus natus est; 'O' Antiphons; Lo! He comes; O come, all ye faithful; BINGHAM The clouded Heaven; GOLDSCHMIDT A tender shoot; HOLST This have I done for my true love; HOWELLS A Spotless Rose; LAURIDSEN O magnum mysterium; NAYLOR *Vox dicentis*: Clama; POTT Lullay my liking; RUTTER There is a flower; WARLOCK Bethlehem Down

THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE / DAVID HILL

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67576

'David Hill's Advent programme imaginatively mingles antiphons, carols, hymns and motets. Favourites alternate with relative rarities such as Edward Naylor's *Vox Dicentis*: *Clama*, whose sumptuous sonorities unfold gloriously in the chapel's acoustic ... the John's choir, fielding what sounds like a vintage crop of trebles, sings throughout with its trademark mixture of refinement and gutsy energy' (*The Daily Telegraph*) 'Blend, balance, intonation and diction are all unfailingly top-drawer, and the choir's unanimity of phrasing and dynamic shading come across as something quite special' (*Fanfare*, USA)



Christmas Music from Medieval & Renaissance Europe

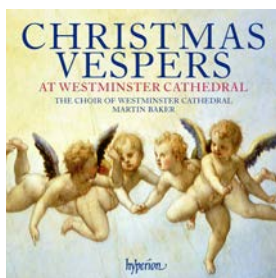
Puer natus est nobis (Plainsong)

ANON Nowell, nowell; Gaudete; The Song of the Nuns of Chester; Coventry Carol; Boar's Head Carol; In dulci jubilo; Riu, riu chiu; Quem pastores HANDL Pueri, concinite; O magnum mysterium; Resonet in laudibus LAMBE Nesciens Mater LASSUS Omnes de Saba MOUTON Nesciens Mater TALLIS Videte miraculum

THE SIXTEEN / HARRY CHRISTOPHERS

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66263

'A most unusual and attractive record' (*The Guardian*)



Christmas Vespers at Westminster Cathedral

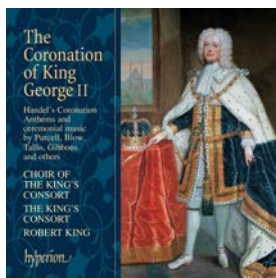
This disc presents an adorned version of the Office of Vespers as it might be heard on the eve of Christmas in Westminster Cathedral, a building steeped in art, music and spirituality. The chant on this disc is the golden thread which runs throughout the entire liturgy giving the Office a natural rhythm and inevitability as well as clarity of text and beautiful language; it is complemented here by motets and canticles by Thomas Tallis, Tomás Luis de Victoria and Heinrich Schütz, while Jean Langlais's massive *Fête* for organ concludes the service.

MATTHEW MARTIN organ

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67522

'The real value of this disc is the palpable sense of atmosphere in the listening. The service unfolds in the acoustic space of the great Byzantine structure, almost making the listener present ... this disc is quite unique, a hugely successful evocation of Catholic cathedral worship at its best' (*Fanfare*, USA)



The Coronation of King George II

A reconstruction of the Coronation of King George II in Westminster Abbey in 1727, with music by Handel, Purcell, Blow, Child, Farmer, Tallis and Gibbons

THE KING'S CONSORT, CHOIR OF THE KING'S CONSORT / ROBERT KING

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67286

'A reconstruction, complete with a plethora of fanfares, drum processions, schoolboys shouting 'Vivat Rex!', and a great deal of bell clanging ... all of it impressive music, well played and sung, and vividly recorded' (*The Sunday Times*) 'Vividly atmospheric' (*The Guardian*) 'Robert King's magical history tour of Hanoverian London brings life to contemporary accounts of the coronation of George II. Outstanding accounts of Handel's Coronation Anthems and a joyful reading of Purcell's *I was glad* ... a powerful experience' (*Classic FM Magazine*) 'The whole experience of listening repeatedly to this restaged coronation has been deeply satisfying and indeed moving. It is not like hearing a recording. You were there – it is as simple, and as wonderful, as that' (*Fanfare*, USA)

GRAMOPHONE EDITOR'S CHOICE



The English Anthem – 1

BAIRSTOW Blessed city, heavenly Salem; Let all mortal flesh keep silence

FINZI God is gone up, Op 27 No 2

GARDINER Evening Hymn (Te lucis ante terminum)

HADLEY My beloved spake; IRELAND Greater love hath no man

NAYLOR *Vox dicentis*: Clama; STAINER I saw the Lord

STANFORD Beati quorum via, Op 38 No 3

SS WESLEY Blessed be the God and Father

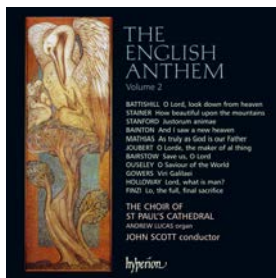
C WOOD Hail, gladdening Light

ANDREW LUCAS organ

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66374

'Serene beauty that heals the spirit and calms the troubled soul. They sing with perfect unity and a rare vigour. Hyperion has captured the famed acoustics of St Paul's to perfection. There is no finer collection available' (*American Record Guide*)



The English Anthem – 2

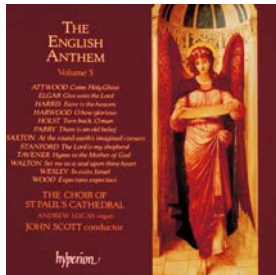
BAINTON And I saw a new heaven; BAIRSTOW Save us, O Lord
BATTISHILL O Lord, look down from heaven
FINZI Lo, the full, final sacrifice
GOWERS Viri Galilaei; HOLLOWAY Lord, what is man?
JOUBERT O Lord, the maker of all thing
MATHIAS As truly as God is our Father; OUSELEY O Saviour of the world
STAINER How beautiful upon the mountains
STANFORD Justorum animae

ANDREW LUCAS organ

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD66519

'Spellbinding performances of some of the great classics of the repertoire. Buy this one; you'll enjoy every moment' (*Organists' Review*)



The English Anthem – 3

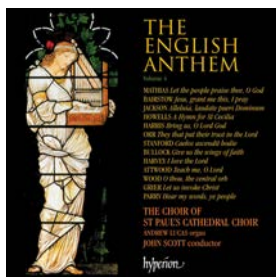
ATTWOOD Come, Holy Ghost, our souls inspire
ELGAR Give unto the Lord, Op 74; HARRIS Faire is the heaven
HARWOOD O how glorious is the kingdom; HOLST Turn back, O man
PARRY There is an old belief; SAXTON At the round earth's imagined corners
STANFORD The Lord is my shepherd; TAVENER Hymn to the Mother of God
WALTON Set me as a seal upon thine heart; S WESLEY In exitu Israel
C WOOD Expectans expectavi

ANDREW LUCAS organ

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD66618

'A rich feast indeed' (*Gramophone*) 'This is a lovely programme' (*Organists' Review*)



The English Anthem – 4

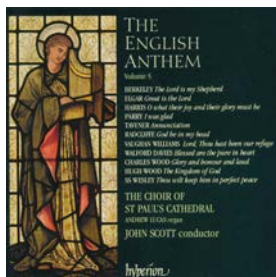
ATTWOOD Teach me, O Lord; BULLOCK Give us the wings of faith
GIBBONS/BAIRSTOW Jesu, grant me this, I pray
GRIER Let us invoke Christ; HARRIS Bring us, O Lord God
HARVEY I love the Lord; HOWELLS A Hymn for St Cecilia
JACKSON Alleluia, laudate pueri Dominum
MATHIAS Let the people praise thee, O God, Op 87
ORR They that put their trust in the Lord; PARRY Hear my words, ye people
STANFORD Caelos ascendit hodie, Op 38 No 2
C WOOD O thou, the central orb

ANDREW LUCAS organ

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD66678

'The choir sing with their customary splendour and assurance' (*Gramophone*)



The English Anthem – 5

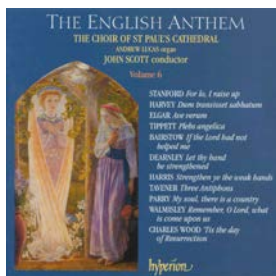
BERKELEY The Lord is my shepherd; DAVIES Blessed are the pure in heart
ELGAR Great is the Lord, Op 67
HARRIS O what their joy and their glory must be; PARRY I was glad
RADCLIFFE God be in my head; TAVENER Annunciation
VAUGHAN WILLIAMS Lord, thou hast been our refuge (Psalm 90)
SS WESLEY Thou wilt keep him in perfect peace
C WOOD Glory and honour and Laud; H WOOD The Kingdom of God, Op 38

ANDREW LUCAS organ

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD66758

'A rich feast here ... a magnificent choir' (*Gramophone*) 'A memorable record of some of the best 19th- and 20th-century church music' (*Methodist Recorder*)



The English Anthem – 6

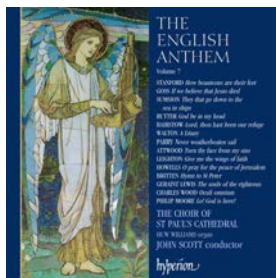
BAIRSTOW If the Lord had not helped me
DEARNLEY Let thy hand be strengthened; ELGAR Ave verum corpus, Op 21
HARRIS Strengthen ye the weak hands; HARVEY Dum transisset Sabbatum
PARRY My soul, there is a country; STANFORD For lo, I raise up, Op 145
TAVENER Three Antiphons; TIPPETT Plebs angelica
WALMSLEY Remember, O Lord, what is come upon us
C WOOD 'Tis the day of Resurrection

ANDREW LUCAS organ

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD66826

'St Paul's is the king of cathedral choirs, and the sound of their singing, with the majesty of the organ in the awesome reverberance of the great building to match, is as rich and noble as any sound on earth' (*Gramophone*) 'Truly heroic performances from the St Paul's Choir which is on top form. A memorable record' (*Organists' Review*)



The English Anthem – 7

ATTWOOD Turn thy face; BAIRSTOW Lord, thou hast been our refuge
BRITTEN Hymn to St Peter; GOSS If we believe that Jesus died
HOWELLS O pray for the peace of Jerusalem
LEIGHTON Give me the wings of faith; LEWIS The souls of the righteous
MOORE Lo! God is here!; PARRY Never weatherbeaten sail
RUTTER God be in my head; STANFORD How beautiful are their feet
SUMSION They that go down to the sea in ships; WALTON A Litany
C WOOD Oculi omnium

HUW WILLIAMS organ

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67087

'All of the music is of the very highest quality. This disc will offer lasting pleasure and satisfaction to cathedral music enthusiasts and newcomers alike' (*BBC Music Magazine*) 'Rewarding indeed' (*Classic FM Magazine*)



The English Anthem – 8

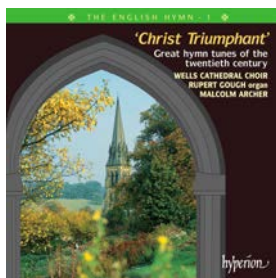
BAIRSTOW Lord, I call upon thee; DEARNLEY Jubilate Deo
GIBBONS Great Lord of Gods; GOSS O pray for the peace of Jerusalem
McKIE We wait for thy loving-kindness, O God
MIDDLETON Let my prayer be set forth; PARRY Lord, let me know mine end
RUTTER A crown of glory; JOHN SCOTT Behold, O God our defender
SHEPPARD Libera nos I; STAINER They that wait upon the Lord
STANFORD Ye choirs of new Jerusalem; TABAKOVA Praise
VANN Behold, how good and joyful a thing it is; S W SLEWLEY Praise the Lord,
my soul; WHITLOCK Glorious in Heaven

HUW WILLIAMS organ

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67483

'The performances are excellent, as are William McVicker's booklet-notes, and the great echo's presence is felt as friend, not foe' (*Gramophone*)



The English Hymn – 1: 'Christ Triumphant'

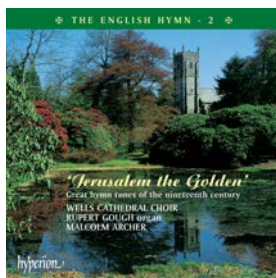
Great hymn tunes of the twentieth century

Christ triumphant, ever reigning; How shall I sing that Majesty; Like a mighty river
flowing; Father, hear the prayer we offer; I vow to thee, my country; We sing the
praise of him who died; I, the Lord of sea and sky; All my hope on God is
founded; Give me the wings of faith; Lord Jesus Christ; For all the saints; My song
is love unknown; Praise the Lord of heaven; Glorious things of thee are spoken;
Come down, O Love divine; Hark what a sound; King of Glory, King of Peace;
Holy Spirit, ever dwelling; For the fruits of his creation; Lead, kindly light; Lord, for
the years; Thy hand, O God, has guided

WELLS CATHEDRAL CHOIR, RUPERT GOUGH organ / MALCOLM ARCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDP12101

'The time spent listening to it has been delightful. Tone, enunciation, resourcefulness of arrangement and accompaniment, all are exemplary' (*Gramophone*)



The English Hymn – 2: 'Jerusalem the Golden'

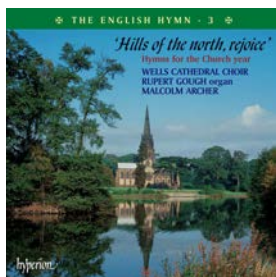
Great hymn tunes of the nineteenth century

O praise ye the Lord!; Abide with me; Sun of my soul; Hail, gladdening light;
Praise to the holiest; Praise, my soul, the king of heaven!; O strength and stay;
O Jesus, I have promised; Alleluia! Alleluia! Hearts to heav'n and voices raise;
Christ is our cornerstone; Nearer, my God, to thee; Crown him with many
crowns; When morning gilds the skies; At the name of Jesus; O perfect love;
The day thou gavest; The Church's one foundation; Lord, her watch thy church
is keeping; Angel-voices ever singing; Jerusalem the Golden; Lord, enthroned
in heavenly splendour

WELLS CATHEDRAL CHOIR, RUPERT GOUGH organ / MALCOLM ARCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDP12102

'Delivered with crisp, evocative conviction' (*Classic FM Magazine*)



The English Hymn – 3: 'Hills of the north, rejoice'

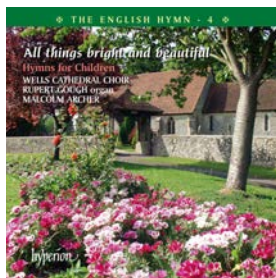
Hymns for the Church year

Hills of the north, rejoice; On Jordan's Bank the Baptist's cry; Of the Father's
heart begotten; O little town of Bethlehem; Brightest and best of the sons of
the morning; From the eastern mountains; Forty days and forty nights; Lord
Jesus, think on me; Ah, holy Jesu, how hast thou offended; It is a thing most
wonderful; Drop, drop, slow tears; When I survey the wondrous Cross; Come
ye faithful, raise the strain; Ye choirs of new Jerusalem; Hail the day that sees
him rise; Gracious Spirit, Holy Ghost; Come, Holy Ghost, our souls inspire;
I bind unto myself today; Holy, Holy, Holy!; We plough the fields and scatter;
For the beauty of the earth; Palms of glory; For all the saints

WELLS CATHEDRAL CHOIR, RUPERT GOUGH organ / MALCOLM ARCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDP12103

'The voices are magnificent; likewise the organ. The whole record is a delight' (*Gramophone*)



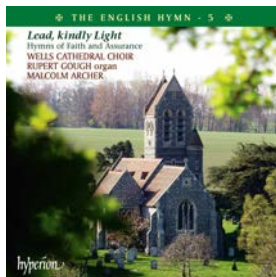
The English Hymn – 4: 'All things bright & beautiful'

Hymns for Children

All things bright and beautiful; Little Jesus, sweetly sleep; Morning has broken; When a knight won his spurs; There is a green hill far away; He who would valiant be; Tell me the stories of Jesus; Daisies are our silver; God my Father, loving me; There's a Friend for little children; What a friend we have in Jesus; Lord of the Dance; Loving Shepherd of thy sheep; Gentle Jesus, meek and mild; Children of the heavenly King; From out of a wood did a cuckoo fly; All glory, laud and honour; Away in a Manger; Jesus good above all other; Onward, Christian soldiers; All things which live below the sky; Now the day is over; Jesus, friend of little children; Jesus, tender Shepherd, hear me; Dear Lord and Father of mankind

WELLS CATHEDRAL CHOIR, RUPERT GOUGH organ / MALCOLM ARCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDP12104



The English Hymn – 5: 'Lead, kindly Light'

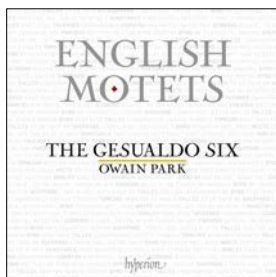
Hymns of Faith and Assurance

Guide me, O thou great Redeemer; Great is thy faithfulness; There's a wideness in God's mercy; Breathe on me, Breath of God; Saviour, again to thy dear name we raise; The Lord's my shepherd; Ye holy angels bright; God be in my head; O Jesus, I have promised; Tell out, my soul; Lead, kindly Light; O for a thousand tongues to sing; Blest are the pure in heart; Gracious Spirit, Holy Ghost; We have a gospel to proclaim; Lord of all hopefulness; Firmly I believe and truly; Jesu, the very thought of thee; O God, you search me and you know me; Love divine, all loves excelling; O thou who camest from above; Christ is made the sure foundation; Thine be the glory

WELLS CATHEDRAL CHOIR, RUPERT GOUGH organ / MALCOLM ARCHER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDP12105

'The Wells Cathedral Choir again shows its stuff – and it's glorious' (*classicrotoday.com*)



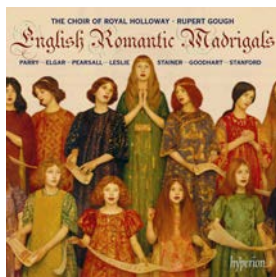
English Motets

BYRD Vigilate; Miserere mei, Deus; Ne irascaris, Domine; CORNYSH Ave Maria, mater Dei; DUNSTAPLE Veni Sancte Spiritus / Veni creator Spiritus; GIBBONS O Lord, in thy wrath rebuke me not; MORLEY Haec dies; PARSONS Deliver me from mine enemies; SHEPPARD Libera nos, salva nos I & II; TALLIS Suscipe quaeso Domine; Loquebantur variis linguis; If ye love me; TAVERNER Quemadmodum; TOMKINS When David heard; WHITE Christe, qui lux es et dies I

THE GESUALDO SIX / OWAIN PARK

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68256

'A wonderful achievement' (*The Daily Telegraph*) 'The vocal quality is very fine, not to say superb' (*Gramophone*) 'It's all exquisitely done, collegiate smoothness and blend to the fore. And what blend! Weavers of rich and plangent tapestries, The Gesualdo Six meld style and substance with beguiling sure-footedness. An auspicious debut' (*BBC Music Magazine*)



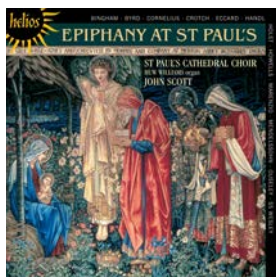
English Romantic Madrigals

ELGAR To her beneath whose steadfast star; ARTHUR MURRAY GOODHART (1866-1941) Lady on the silver throne; HENRY LESLIE (1822-1896) My love is fair; Thine eyes so bright; PARRY Who can dwell with greatness!; La belle dame sans merci; ROBERT LUCAS PEARSALL (1795-1856) Sing we and chaunt it; Light of my soul; Summer is y' coming in; Great god of love; Lay a garland; STAINER Disappointment; Dry your sweet cheek; Like as a ship; The castle by the sea; Flora's Queen; STANFORD God and the universe, Op 97 No 2; On Time, Op 142

ROYAL HOLLOWAY CHOIR / RUPERT GOUGH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68140

'Impeccably judged interpretations, executed with equal skill' (*Gramophone*) 'Beautifully sung. A most welcome release, which should win many converts to this repertoire' (*Choir & Organ*) 'The joy of this disc is that it ranges from the well-loved ... through to works that will be unknown to most listeners, spanning all the while the full gamut of emotions' (*MusicWeb International*)



Epiphany at St Paul's

ANON Coventry Carol; BINGHAM Epiphany; BYRD Praise our Lord, all ye Gentiles; Senex puerum portabat; CORNELIUS The Three Kings; CROTCH Lo! Star-led chiefs; ECCARD When to the temple Mary went; HANDL Omnes de Saba venient; HOLST Nunc dimittis; HOWELLS Here is the little door; MARENZIO Tribus miraculis; MENDELSSOHN When Jesus our Lord; OUSELEY From the rising of the sun; SS WESLEY Ascribe unto the Lord; Hymns: Brightest and best of the sons of the morning; The growing limbs of God the Son; O worship the Lord in the beauty of holiness!

HUW WILLIAMS organ

THE CHOIR OF ST PAUL'S CATHEDRAL / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55443

'Hurrah for John Scott and St Paul's ... let us rejoice at the richness of this programme' (*Organists' Review*) 'Luminous with a sense of goodness and well-being, brightest and best of choral records for the last many months ... a distinguished record' (*Gramophone*) 'Seventy-two minutes of utter bliss' (*Cathedral Music*)



Exultate Deo

Masterpieces of Sacred Polyphony

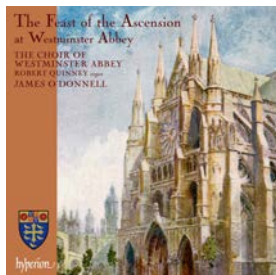
ALLEGRI Miserere; BYRD Ave verum corpus; Civitas sancti tui; Haec dies
GABRIELI Jubilate Deo; LOTTI Crucifixus
MONTEVERDI Cantate Domino; PALESTRINA Sicut cervus; Exultate Deo
PARSONS Ave Maria; PHILIPS Ascendit Deus; Ave verum corpus
TALLIS Salvator mundi I; O nata lux; In manus tuas; TYE Omnes gentes
VIADANA Exultate just; VICTORIA O quam gloriosum

JOSEPH CULLEN organ

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA66850

'For anyone eager to sample varied music from the Golden Age of polyphony this is a perfect disc' (*Classic CD*) 'The answer to many prayers; a blockbusting survey of choral masterpieces performed by a choir of exceptional calibre' (*Classic FM Magazine*)



The Feast of Ascension at Westminster Abbey

BARNBY Psalm 24; BRITTEN Festival Te Deum in E, Op 32

FINZI God is gone up, Op 27 No 2; GOWERS Viri Galilaei

MACFARREN Psalm 93; PHILIPS Ascendit Deus; POTT Toccata

ROSE Preces & Responses; SCHÜTZ Der 100. Psalm, SWV36

STANFORD Caelos ascendit hodie; VAUGHAN WILLIAMS O clap your hands

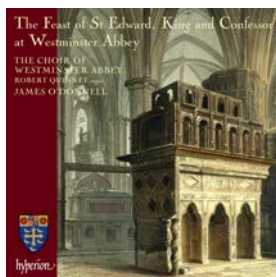
WALTON Missa brevis; Chichester Service

ROBERT QUINNEY organ

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67680

'Everything is a joy here, including the modern works, the anthem *Viri Galilaei* by Patrick Gowers and Francis Pott's brilliant *Toccata* for organ, played with assured virtuosity by Robert Quinney. The choir of Westminster Abbey under James O'Donnell sing with the happy care which his choristers at the Cathedral used to bring to their work with him' (*Gramophone*)



The Feast of St Edward at Westminster Abbey

The Feast of St Edward, King and Confessor, at Westminster Abbey

ANONYMOUS Laudes Regiae; BRUCKNER Os iusti meditabitur

CROTCH Psalm 132; DEMESSIEUX Te Deum, Op 11; HARVEY Missa brevis

MOORE The King and the Robin; MORLEY Psalm 99

PURCELL O God, thou art my God, Z35; Evening Service in G minor, Z231

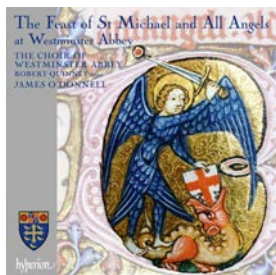
SMITH Preces & Responses; STANFORD Te Deum & Benedictus 'Service in C major', Op 115; STONE(S) The Lord's Prayer

ROBERT QUINNEY organ

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67586

'Early notice is served of how well the Abbey's choristers are currently singing ... an admirably varied programme, with excellent Hyperion recording' (*BBC Music Magazine*) 'The acoustics of the Gothic building are superb, and the organ makes magnificent sounds' (*Fanfare, USA*)



The Feast of St Michael at Westminster Abbey

The Feast of St Michael and All Angels at Westminster Abbey

ALCOCK Psalm 91; BRITTEN Jubilate in C; DERING Faciem est silentium

HARVEY Laus Deo; HOWELLS A Sequence for St Michael

LANGLAIS Messe solennelle; LEIGHTON Preces & Responses

STANFORD Psalm 148; TIPPETT Magnificat and Nunc dimittis 'Collegium

Sancti Johannis Cantabrigiense'; Plebs angelica

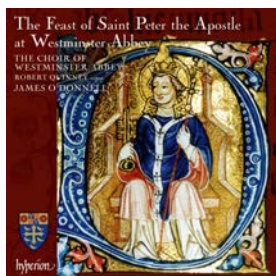
VAUGHAN WILLIAMS Te Deum in G

ROBERT QUINNEY organ

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67643

'The disc is a splendid and colourful addition to the Abbey Choir's recordings of special services. They themselves are in fine form, sovereign (as befits the status of their church) in musical confidence, as well placed as the bright-toned voices of the boys who rise with an aplomb many opera house choruses might envy to the high Cs of the Langlais Mass' (*Gramophone*)



The Feast of St Peter at Westminster Abbey

The Feast of Saint Peter the Apostle at Westminster Abbey

BYRD Mass for five voices; CROTCH Psalm 124

BACH/DUPRÉ Sinfonia from Cantata 29; DURUFLÉ Tu es Petrus, Op 1 No 3

LEY Psalm 138; PALESTRINA Tu es Petrus; RADCLIFFE Preces & Responses

STANFORD Service in B flat: Te Deum; Jubilate; Magnificat; Nunc dimittis

WALTON The Twelve

ROBERT QUINNEY organ

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67770

'A sumptuous banquet of choral delight awaits the hungry listener, laid out in three carefully balanced courses, to be savoured slowly, the whole programme sung and played with superlative skill ... another jewel of a disc' (*Gramophone*) 'This is cathedral choral singing at its finest and most inspiring' (*The Daily Telegraph*) 'Hyperion's excellent recording perfectly captures the unique atmosphere. It's as good as being there – without the babble of tourists' (*International Record Review*)



Fire burning in snow

JUAN DE ARAUJO Dixit Dominus a 3 choros; Silencio; Dime, amor; IA, de la región de luces!; IA, del cielo!; ¡Fuego de amor!; En el muy gran Padre Ignacio; Dios de amor; IA, del tiempo!; DIEGO JOSÉ DE SALAZAR ¡Salga el torillo hosquillo!; ANONYMOUS Hanacpachap cussicuirin

EX CATHEDRA / JEFFREY SKIDMORE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667600

'An unmissable release' (*Classic FM Magazine*) 'The performances throughout can hardly be faulted ... a positive kaleidoscope of wind and brass' (*BBC Music Magazine*) 'Hauntingly beautiful' (*The Guardian*) 'A hugely appealing, atmospheric disc' (*The Sunday Times*) 'Araujo is rightly considered to be perhaps the finest composer of his age working in Latin America ... this is a captivating, colourful recording which may breathe the stiller London air but audibly relishes the genius of the too-long-neglected Juan de Araujo' (*International Record Review*)

BBC MUSIC MAGAZINE CHOICE



From the vaults of Westminster Cathedral

A procession of chant & polyphony

ANON Rorate caeli; Mass X 'Alme Pater'; Psalm 2; Alleluia, Dominus dixit; Mass IX 'Cum iubilo'; Ecce advenit; Alleluia, Vidimus stellam; Magnificat; MARTIN BAKER Improvisation 'Marche des Rois mages'; BYRD Rorate caeli; Tollite portas; Ecce virgo concipiet; LASSUS Omnes de Saba; GEORGE MALCOLM Missa Ad praesepe; MATTHEW MARTIN Adam lay ybounden; MONTEVERDI Messa a 4 da Cappella; VICTORIA Ascendit Angelus Domini; CHARLES WOOD Nunc dimittis in B flat

MATTHEW MARTIN, MARTIN BAKER organ

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667707

'Splendid singing illuminates these works from the vaults of Westminster ... the Monteverdi Missa a 4 is especially virile and mellifluous ... throughout, the choral singing under Martin Baker's direction glows resplendently, while still retaining its celebrated 'continental' edge. Another tremendous plus is the exhilarating, splashy, dynamic and fiery improvisations dished up by Matthew Martin on the Grand Organ ... the recording is up to Hyperion's exemplary high standards' (*Gramophone*)



The Golden Age of English Polyphony

FAYRFAX Aeternae laudis illium; Missa Albanus; TAVERNER Masses: O Michael, Corona spinea, Gloria tibi Trinitas, Mater Christi sanctissima, Western Wynde & Sancti Wilhelmi devotio; Leroy Kyrie; Dum transisset I & II; Gaude plurimum; Ex eius tumba; In pace; O splendor gloriae; Te Deum; Alleluia, Veni, electa mea; Audivi vocem; Hodie nobis caelorum rex; Magnificat – Nesciens mater; O Wilhelme, pastor bone; SHEPPARD Masses: Cantate & Western Wynde; Salvator mundi, Domine; Verbum caro; Laudem dicite Deo; Reges Tharsis; In manus tuas I, II & III; Filiae Hierusalem; In pace; Paschal Kyrie; Jesu salvator saeculi, verbum; Second Service; Te Deum; Spiritus Sanctus procedens I & II; Iusti in perpetuum; Libera nos I & II; Audivi vocem; Deus tuorum militum I; Ave maris stella; Jesu salvator saeculi, redemptis; Beata nobis gaudia; Gaude, gaude, gaude Maria; Haec dies; Impetum fecerunt unanimis; Dum transisset I & II; Sancte Dei pretiose; Sacris solemniis; Hostis Herodes; MUNDY Aeternae rex altissime; O Lord, the maker of all things; Videte miraculum; Sive vigilem; Ah, helpless crying; Vox Patris caelestis; Kyrie 'Orbis factor'; O Lord, the world's Saviour; Magnificat & Nunc dimittis 'in medio chori'; The secret sins; Beatus et sanctus; Adolescentulus sum ego

THE SIXTEEN / HARRY CHRISTOPHERS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44401/10

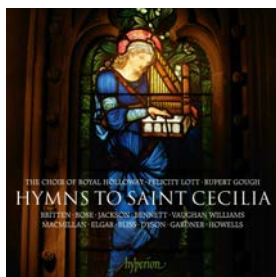


Hear my prayer

GREGORIO ALLEGRI Miserere mei, Deus
JOHANNES BRAHMS Ye now are sorrowful
BENJAMIN BRITTEN Festival Te Deum in E
JONATHAN HARVEY Come, Holy Ghost
FELIX MENDELSSOHN Hear my prayer
BERNARD ROSE Feast Song for Saint Cecilia
SIR CHARLES VILLIERS STANFORD Evening Service in G
SIR JOHN TAVENER I will lift up mine eyes
MICHAEL WISE The ways of Zion do mourn
JEREMY BUDD treble
ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55445

'The control, range, purity, accurate placing and intelligent musicianship of his singing are totally admirable' (*Gramophone*)



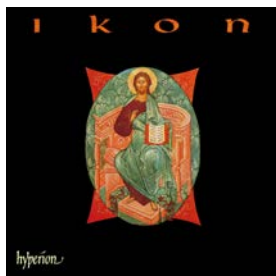
Hymns to Saint Cecilia

RICHARD RODNEY BENNETT Verses on Saint Cecilia's Day
BLISS Sing, mortals!; BRITTEN Hymn to Saint Cecilia, Op 27
DYSON Live for ever, glorious Lord; ELGAR There is sweet music, Op 53 No 1
JOHN GARDNER A Song for St Cecilia's Day, Op 119
HOWELLS A Hymn for St Cecilia; GABRIEL JACKSON La musique
MACMILLAN Cecilia Virgo; BERNARD ROSE Feast Song for Saint Cecilia
VAUGHAN WILLIAMS Silence and Music

ROYAL HOLLOWAY CHOIR / RUPERT GOUGH
with FELICITY LOTT soprano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD668047

'Gough has an exceptional group of singers here. They are impressively responsive, shifting from the rich homophony of Howells's *A Hymn for St Cecilia* (anchored always in the bass), to the fidgity contrapuntal writing of Britten's 'I have no shadow' episode and embracing the bluesy harmonies of Richard Rodney Bennett's *Verses on St Cecilia's Day*' (*Gramophone*)



Ikon

Sacred Choral Music from Eastern Europe

GÓRECKI Totus Tuus

GRECHANINOV The Cherubic Hymn; The Creed; Our Father

KALINNIKOV Radiant Light; NYSTEDT Immortal Bach

PART Magnificat

SVIRIDOV Three Choruses for Tolstoy's *Tsar Feodor Ioannovich*;

Four Choruses from *Songs of Troubled Times*

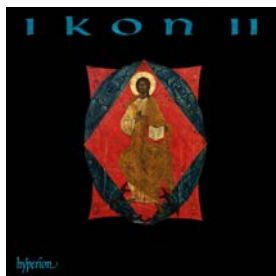
TCHAIKOVSKY We hymn Thee; The Cherubic Hymn; Blessed are they

JAMES BOWMAN countertenor

HOLST SINGERS / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66928

'Sensitive readings of the utmost sensitivity and control' (*Gramophone*) 'Uniformly charismatic performances. Fine engineering and notes too. Highly recommended' (*Fanfare*, USA)



Ikon II

Sacred Choral Music from Eastern Europe

BALAKIREV Let all mortal flesh keep silence; CHESNOKOV Salvation is created;

Let my prayer arise; Let thy good spirit; Bless the Lord, O my soul; Rejoice in

the Lord, O you righteous; We have no other help; All of creation rejoices in

you; CUI Song of the Most Holy Theotokos (Magnificat); GOLOVANOV Our

Father; GRECHANINOV Of thy mystical supper; KALINNIKOV Come, let us

worship; We hymn thee; Rejoice, O Virgin; KASTALSKY Radiant Light;

RACHMANINOV Rejoice, O Virgin; RIMSKY-KORSAKOV Our Father; SHVEDOV

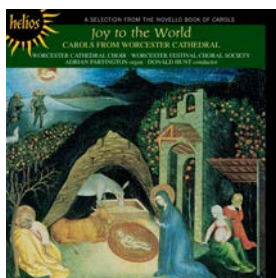
The Cherubic Hymn; The Thrice-Holy; TCHAIKOVSKY Come, let us worship;

TOLSTIAKOV Bless the Lord, O my soul

HOLST SINGERS / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67756

'This is a glorious CD and it should bring you much pleasure' (*International Record Review*)



Joy to the World

A selection from The Novello Book of Carols

Joy to the World; The Song of the Birds; What shall we give to the child?;

Mary, Mother of God's dear child; Ding dong! merrily on high; Il est né, le Divin

Enfant; Sans Day Carol; Once in royal David's city; King Jesus hath a garden;

Hush you, my baby; In the bleak mid-winter; The Yorkshire Wassail; The

Twelve Days of Christmas; A Gallery Carol; Susanni; Illuminare, Jerusalem;

All and some; Hark! the herald angels sing; Away in a manger; God rest you

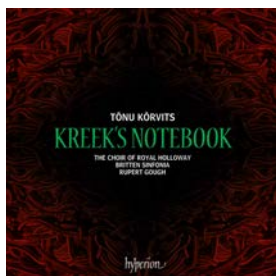
merry, gentlemen; The first Nowell / Mary's Child

WORCESTER CATHEDRAL CHOIR, WORCESTER FESTIVAL CHORAL

SOCIETY, ADRIAN PARTINGTON organ / DONALD HUNT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55161

'Altogether a very enjoyable disc' (*Organists' Review*)



Kreek's Notebook

Spiritual Songs from the Baltic States

TÖNU KÕRVITS (b1969) Kreegi vihik (Kreek's Notebook)

The night is darkening round me

ARTURS MASKATS (b1957) Lacrimosa; Lūgums naktij (Prayer to the night)

PĒTERIS PLAKIDIS (b1947) In memoriam; Fatamorgāna (Mirage)

ROYAL HOLLOWAY CHOIR, BRITTEN SINFONIA / RUPERT GOUGH

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67968

'The Choir of Royal Holloway's championship of the music of the Baltic countries is a true feather in their

cap, as this recording proves once again ... these simple, memorable melodies are couched in Kõrvits's

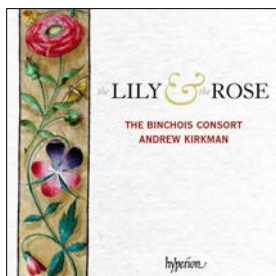
lush (but never too lush) arrangements ... performances and recording are outstanding' (*Gramophone*)

'Gently sympathetic performances by the student singers of Royal Holloway College and the Britten

Sinfonia' (*BBC Music Magazine*) 'Proclaims the excellence of British choral singing and the remarkable

quality of contemporary choral music from the Baltic countries ... this is a lovely work that casts its spell

immediately. Gough and his forces deliver a spellbinding performance' (*International Record Review*)



The Lily & the Rose

Adoration of the Virgin in sound and stone

ANON Salve sancta parens; Virga Jesse floruit; Matronarum hec matrona;

JOHN BEDYNGHAM (dc1459/60) Superno nunc emittitur; BEDYNGHAM or

WALTER FRYE (d1475) Sancta Maria, succurre miseris; COOKE (c1385-?1442)

Stella celi extirpavit; DAMETT (?1389/90-1436/7) Salve porta paradisi; JOHN

DUNSTAPLE (c1390-1453) Ave maris stella; Gaude virgo salutata; Sancta

Maria, succurre miseris; FOREST (fl1400-1450) Qualis est dilectus; FOWLER

(flc1460-1460) O quam glorifica; FRYE Missa Flos regalis; Kyrie 'So ys

empretind'; GUILLAUME LE ROUGE (flc1450-1465) Stella celi extirpavit;

JOHN PLUMMER (?c1410-c1484) Anna mater matris Christi

THE BINCHOIS CONSORT / ANDREW KIRKMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68228

Available Friday 27 July 2018



Lo Sposalizio

The Wedding of Venice to the Sea as it might have been celebrated on Ascension Day, c1600, with music by Giovanni and Andrea Gabrieli, Gussago, Guami, Viadana, Massaino, Kapsberger and Monteverdi

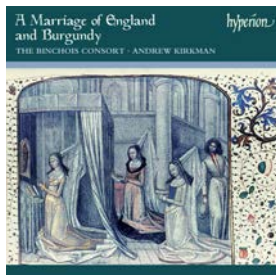
Disc One THE PROCESSIONS AND JOURNEY ACROSS THE LAGOON

Disc Two THE SOLEMN MASS HELD IN SAN NICOLÒ

THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD022072

'An exceptional recorded event. Ravishing music. A very fine achievement all round' (*Gramophone*) 'Glorious music, gloriously performed' (*Classic CD*) 'The music is glorious, the performances exemplary, the sense of occasion overwhelming ... another marvellous concept from Robert King and his redoubtable consort, here breathtakingly recreating the celebrations which would have taken place on Ascension Day circa 1600. Glitteringly recorded and a superb booklet' (*The Sunday Times*) 'The most spectacular and sonorous recording of recent months' (*Contemporary Review*)



A Marriage of England and Burgundy

ANTOINE BUSNOIS (c1430-1492) Regina coeli

WALTER FRYE (d1474) Missa Summe trinitati

ANON Missa Sine nomine; O pulcherrima mulierum/Girum coeli circuiri;

Incomprehensibilia firme/Praeter rerum ordinem

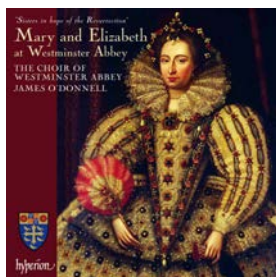
THE BINCHOIS CONSORT / ANDREW KIRKMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67129

'A very fine disc. Another first-rate disc from Andrew Kirkman: this is a must' (*International Record Review*) 'Excellent. It is a perfect example of that all-too-rare marriage of first-class scholarship and high-quality musicianship' (*Daily Telegraph*) 'It is difficult to imagine more lucid or elegant performances. In a very short time, the Binchois Consort have established themselves as one of the very finest ensembles in the field' (*Gramophone*) 'Fascinating' (*CD Review*)

GRAMOPHONE CRITICS' CHOICE

'CHOC', LE MONDE DE LA MUSIQUE



Mary and Elizabeth at Westminster Abbey

BYRD Teach me, O Lord; Ne irascaris, Domine; O Lord, make thy servant

Elizabeth; MUNDY Vox Patris caelestis; SHEPPARD Libera nos, salva nos I;

Magnificat & Nunc dimittis (Second Service); TALLIS Videte miraculum;

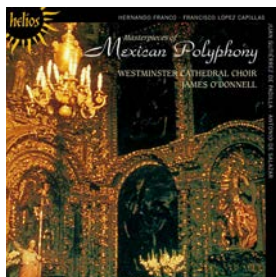
TYE Omnes gentes, plaudite manibus; WHITE Exaudiat te Dominus

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67704

'The beauties of this disc of 16th-century choral music are many and various. The repertoire's selection and arrangement is inspired, the singing some of the best I've heard on CD ... as a showcase for English choral singing at its most charismatic, this deserves to be widely heard' (*Gramophone*) 'Fresh, committed and emotionally compelling accounts. Many overpowering moments take place during Mundy's *Vox Patris caelestis* ... the brilliance of the programming matches that of the singing' (*BBC Music Magazine*) 'This is spectacularly fine singing, with James O'Donnell's obvious affection for the repertoire drawing from both boys and men some exquisite performances' (*International Record Review*)

GRAMOPHONE CRITICS' CHOICE



Masterpieces of Mexican Polyphony

HERNANDO FRANCO (1532-1585) Salve regina

FRANCISCO LÓPEZ CAPILLAS (c1605-1674) Alleluia. Dic nobis, Maria;

Magnificat quarti toni;

JUAN GUTIÉRREZ DE PADILLA (c1590-1664) Deus in adiutorium; Mirabilia

testimonia; Lamentation for Maundy Thursday; Salve regina

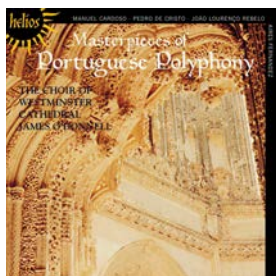
ANTONIO DE SALAZAR (c1650-1715) O sacrum convivium

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH5317

'I'd like me, your knowledge of Mexican music was previously, shall we say undeveloped, you may similarly be stunned by the treasures unveiled here' (*The Music Magazine*) 'This is a magnificent recording. Pure Mexican gold' (*Gramophone*) 'Unusual, timely, interesting, and beautiful' (*Fanfare, USA*)

GRAMOPHONE CRITICS' CHOICE



Masterpieces of Portuguese Polyphony

MANUEL CARDOSO (1566-1650) Lamentations for Maundy Thursday; Non

mortui; Silevit anima mea; Muller quae erat; Tulerunt lapides; Nos autem gloriamur

PEDRO DE CRISTO (c1550-1618) Hodie nobis; O magnum mysterium; Beata

viscera Mariae; Ave Maria; Magnificat; Sanctissimi quinque martires

AIRES FERNANDEZ (dates unknown) Alma redemptoris mater

JOÃO LOURENÇO REBELO (1610-1661) Panis angelicus

IAIN SIMCOCK organ, CELIA HARPER harp, SALLY JACKSON dulcian

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55229

'Although this music is likely to be unknown to most collectors it will prove, as it has to me, a welcome and important discovery' (*The Tablet*)



Miserere

A sequence of music for Lent, St Joseph, and the Annunciation

ANON Attende, Domine; Audi, benigne conditor; Mass IX 'Cum iubilo'; Credo IV; Evigila super nos; Salva nos, Domine; DAVID BEVAN Magnificat quarti toni; BYRD Emendemus in melius; CROCE In spiritu humilitatis; GUERRERO Ave virgo sanctissima; GEORGE MALCOLM Miserere mei, Deus; Scapulis suis; Veritas mea; Nunc dimittis tertii toni; MAWBY Iustus ut palma; PALESTRINA Kyrie & Agnus Dei from Missa Emendemus in melius; PARSONS Ave Maria; TALLIS Te lucis ante terminum

WESTMINSTER CATHEDRAL CHOIR / MARTIN BAKER

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67938

'Very special indeed ... this is a beautifully devised programme, sung with ineffable perceptiveness by the Westminster choristers and recorded with utterly natural atmosphere by the Hyperion team' (*International Record Review*) 'The choir is on excellent form and the recorded sound seems perfectly to capture a sense of place, of atmosphere' (*Gramophone*)



Moon, sun & all things

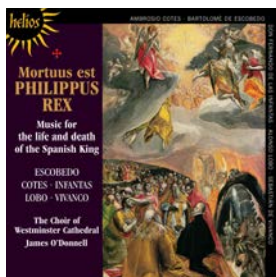
ANONYMOUS Hanacpachap cussicuinin (Ritual, Lima 1631); Dulce Jesús mío JUAN DE ARAUJO Dixit Dominus; ¡Aquí, Valentónes!; ¡Ay, andar!; FERNANDES ¡Viva Ignacio! ¡Viva!; FRANCO Dios itlaizonantziné; HERNÁNDEZ Sancta Maria, e!; LOPEZ CAPILLAS Laudate Dominum; Magnificat; Cui luna, sol et omnia; PADILLA Deus in adiutorium; SALAZAR ¡Salga el torillo hosquillo!; SUMAYA ¡Albricias, mortales!; ZIPOLÍ Beatus vir; Ave maris stella

EX CATHEDRA / JEFFREY SKIDMORE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67524

'Skidmore and Ex Cathedra fill this album with some of the most alive, infectious and uplifting Baroque polyphony I've ever heard ... a very special release' (*Classic FM Magazine*) 'Bursting with fun and uplifting music. The liturgical items shine with melodic beauty and joy' (*The Times*) 'Here is a truly wonderful disc, by reason of the splendours of the works chosen and the superbly controlled enthusiasm and skill of the performers ... an absolute winner' (*International Record Review*)

THE SUNDAY TIMES 'TOP TEN RECORDS OF THE YEAR'



Mortuus est Philippus Rex

Music for the life and death of the Spanish King

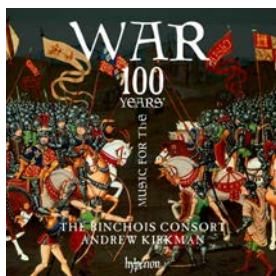
AMBROSIO COTES Mortuus est Philippus Rex ESCOBEDO Missa Philippus Rex Hispaniae; INFANTAS Quasi stella matutina ALONSO LOBO Versa est in luctum; Libera me, Domine VIVANCO Versa est in luctum

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55248

'Another distinguished release from the Westminster stable' (*Classic CD*) 'One of the best CDs they have made, with some wonderfully intense readings' (*Gramophone*) 'Glorious' (*BBC Music Magazine*) 'A superb disc' (*Hi-Fi News*) 'A fascinating programme' (*Goldberg*)

GRAMOPHONE CRITICS' CHOICE / BBC MUSIC MAGAZINE BEST OF THE YEAR



Music for the 100 Years' War

ANON Anglia tibi turbidas; lanuam quam clauserat; Pastor cesus in gregis medio; Opem nobis, o Thoma; De flore martyrum; Ave miles; Ecce mitto angelum; The Agincourt Carol; Kyrie ... Domine miserere - Ab inimicis nostris JOHANNES ALANUS (fl late 14th / early 15th century) Sub Arturo plebs JOHN DUNSTAPLE (c1390-1453) Preco preheminentia; Missa Da gaudiorum premia; Veni Sancte Spiritus; FOREST (fl 1400-1450) Ascendit Christus super celos; Gaude martyr; LEONEL POWER (d1445) Gloria 'Ad Thome memoriam'; Credo 'Opem nobis, o Thoma'

THE BINCHOIS CONSORT / ANDREW KIRKMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67180

'We are lucky to have The Binchois Consort - here, two altos, four tenors - to bring this haunting, often jubilant early English repertoire to full-blooded life' (*The Observer*) 'A very fine release and one that is beautifully recorded and presented' (*MusicWeb International*)

GRAMOPHONE EDITOR'S CHOICE



Music for the Court of Maximilian II

ANTONIUS VAE (d1565) Missa Ascendit post filium

ORLANDE DE LASSUS (1530/32-1594) Pacis amans

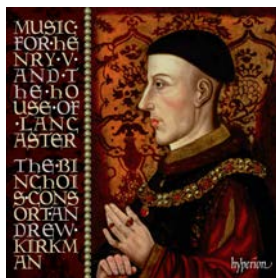
PIETER MAESSENS (c1505-1562) Discessu

JACOBUS VAE (c1529-1567) Ascendit post filium; Conditor alme siderum; Continuo lacrimas; O quam gloriosum; Videns Dominus

CINQUECENTO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67579

'Cinquecento is an all-male vocal ensemble with members drawn from five European countries ... the voices are young, lithe, pure in intonation and warm in timbre - in short, ideal for interpreting Renaissance polyphony. Their phrasing is supple, mellifluous and understated, while always alert to the musical rhetoric ... no lover of Renaissance polyphony should overlook this outstanding debut recording' (*International Record Review*) 'From this showing, Cinquecento would be well placed to advocate Vaet further. An all-male a cappella ensemble, they sound clear and bright, and articulate the music lucidly' (*Gramophone*)

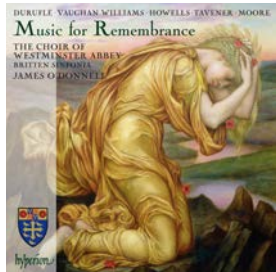


Music for Henry V and the House of Lancaster

ANON Missa Quem malignus spiritus; Antiphons & Responsory from The Office for St John of Bridlington; Asperges me, Domine; Ave regina caelorum; Gloriosae virginis; Agimus tibi gratias; Tota pulchra es; HENRY V Gloria; JOHN COOKE Alma proles / Christi miles; DAMETT Salvatoris mater / O Georgi Deo FRYE Ave regina caelorum a 4; POWER Gloriosae virginis; Ave regina caelorum; STURGEON Salve mater / Salve templum
THE BINCHOIS CONSORT / ANDREW KIRKMAN

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67868

'A festive, celebratory disc in many ways, and a great introduction to music that deserves to be celebrated' (*Gramophone*) This is a magical and moving chance to hear music directly from the circle of Henry V ... it would be difficult to imagine more tuneful, exciting interpretations' (*BBC Music Magazine*) This repertoire testifies to the haunting purity of music from the early 15th century ... The Binchois Consort under Andrew Kirkman performs with discreet, moving expressiveness' (*The Daily Telegraph*) 'It's subtle, beautiful stuff and no one would doubt its spiritual sincerity ... the performances are faultless' (*The Guardian*)



Music for Remembrance

MAURICE DURUFLÉ (1902-1986) Requiem, Op 9
RALPH VAUGHAN WILLIAMS (1872-1958) Lord, thou hast been our refuge
PHILIP MOORE (b1943) Three prayers of Dietrich Bonhoeffer
HERBERT HOWELLS (1892-1983) Take him, earth, for cherishing
SIR JOHN TAVENER (1944-2013) The peace that surpasseth understanding
BRITTEN SINFONIA, ROBERT QUINNEY organ
WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA678020

'This is an exquisite performance of the Duruflé Requiem, beautifully evoking the inherent intimacy of the version with chamber orchestra and organ accompaniment, yet wielding great power at the climaxes, where the weight of the Westminster Abbey organ comes into its own. The playing of the Britten Sinfonia is superb ... as a beautiful listening experience it is in a class of its own' (*Gramophone*) 'This disc offers a stimulating programme, beautifully performed and very well recorded. The choir is on excellent form and the soloists drawn from its ranks also deserve separate commendation' (*International Record Review*)



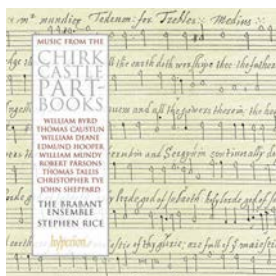
Music for St Paul's

BLOW I was glad when they said unto me
BOYCE Lord, thou hast been our refuge
HANDEL 'Utrecht' Te Deum & Jubilate

ST PAUL'S CATHEDRAL CHOIR
THE PARLEY OF INSTRUMENTS / JOHN SCOTT

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55359

'A very fine demonstration of the English choral tradition at its best' (*Classic CD*) 'Warmly recommended' (*BBC Music Magazine*) 'Highly recommendable for an excellent programme beautifully performed' (*Organists' Review*) 'A disc well worthy of its subject' (*Gramophone*) 'Invigorating and uplifting, this is a disc to raise the lowest and most jaded of spirits' (*Fanfare*, USA)



Music from the Chirk Castle Part-Books

BYRD O God give ear; CAUSTUN Yield unto God the mighty Lord; DEANE O Lord, thou hast dealt graciously; The Grace of our Lord Jesus Christ; HOOPER Behold it is Christ; MUNDY Te Deum and Benedictus 'for trebles'; PARSONS Deliver me from mine enemies; Burial Service; WILLIAM PARSONS The Litany 'for trebles'; SHEPPARD O God be merciful unto us; Submit yourselves one to another; TALLIS Christ rising again; Not everyone that saith unto me; With all our hearts and mouths; TYE Blessed are all they that fear the Lord

THE BRABANT ENSEMBLE / STEPHEN RICE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67695

'The new works are undoubtedly significant additions to the repertoire. On that count alone this recording is self-recommending. An even greater name among the new additions is that of Tallis ... the predominant sonority is familiarly clear, transparent and assured ... for the sake of the new pieces alone, lovers of this repertoire will welcome this enthusiastically' (*Gramophone*) 'This is beautifully conceived and exquisitely carried out program with much historical interest' (*American Record Guide*, USA)



Music from the reign of King James I

ORLANDO GIBBONS O clap your hands; O Lord, in thy wrath rebuke me not; Almighty and everlasting God; Hosanna to the Son of David; See, see the Word is incarnate; Great king of gods; O all true faithful hearts
EDMUND HOOPER Great Service
ROBERT RAMSEY How are the mighty fallen
THOMAS TOMKINS O sing unto the Lord a new song; When David heard; Then David mourned; Be strong and of a good courage

ROBERT QUINNEY organ
WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67858

'This is good singing, and many choirs would envy the tight ensemble, impeccable intonation and crystal-clear diction, not to mention the unfailingly excellent solo voices drawn from the ranks of the choir' (*International Record Review*) 'The tension of the dissonances is relished by James O'Donnell's Westminster Abbey singers more fully than is often the case with English Choirs' (*The Irish Times*)



My soul doth magnify the Lord

Best-loved settings of the Magnificat and Nunc dimittis – 1

HUGH BLAIR (1864-1932) Evening Service in B minor
 SIR HERBERT BREWER (1865-1928) Evening Canticles in D
 SIR CHARLES VILLIERS STANFORD (1852-1924) Service in C major, Op 115
 THOMAS WALMSLEY (1814-1856) Magnificat and Nunc dimittis in D minor
 SAMUEL SEBASTIAN WESLEY (1810-1876) Evening Canticles in E major
 CHARLES WOOD (1866-1926) Magnificat and Nunc dimittis in F
 CHRISTOPHER DEARNLEY organ
 ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55401

'This rich anthology is breathtaking skill and soul-stirring animation by one of the world's greatest choirs' (*Gramophone*) 'Superlatively beautiful' (*The American Organist*)



My spirit hath rejoiced

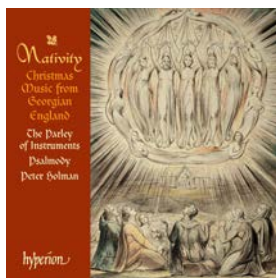
Best-loved settings of the Magnificat and Nunc dimittis – 2

HAROLD DARKE (1888-1976) Evening Service in F
 SIR GEORGE DYSON (1883-1964) Evening Service in D
 BASIL HARWOOD (1859-1949) Evening Service in A flat, Op 6
 HERBERT HOWELLS (1892-1983) Gloucester Service
 HERBERT MURRILL (1909-1952) Magnificat and Nunc dimittis in E
 THOMAS TERTIUS NOBLE (1867-1953) Evening Service in B minor, Op 6
 HERBERT WHITTON SUMSION (1899-1995) Magnificat and Nunc dimittis in G
 CHRISTOPHER DEARNLEY organ
 ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55402

'The performances of this lovely music are uniformly superb' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE



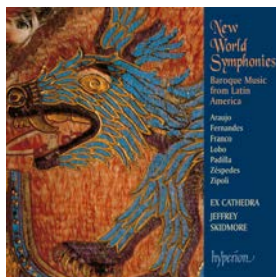
Nativity: Christmas Music from Georgian England

ADAMS Variations on Adeste Fideles; ANONYMOUS Light of those whose dreary dwelling; Hark! What mean those holy voices?; ANON/NOVELLO O come, all ye faithful; ANON/RIDER Joy to the world; COOKE Angelic hymns thy natal day; FAWCETT Strikel Seraphs, strike your harps of gold; HILL The people that walked in darkness; KEY Come celebrate th' auspicious morn; MADAN/MILLER/WESLEY Lo! He comes with clouds descending; MARSH The branch, the mighty branch behold; MATTHEWS How beauteous are their feet; STEPHENSON Arise and hail the sacred day; STORACE/WILLIAMS Angels from the realms of glory; TAYLOR Hosanna to King David's son; TREMAIN In Bethlehem fields as shepherds kept; WAINWRIGHT Christians, awake, salute the happy morn

PSALMODY, THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD67443

'Rasping, rousing and riveting ... the freshness and immediacy of the music and musicians are irresistible' (*International Record Review*) 'It is beautifully played and superbly recorded. A CD to gladden the heart with none of the usual clichés' (*Classic FM Magazine*) 'Christmas cheer in abundance' (*The Evening Standard*)



New World Symphonies

ANONYMOUS Hanaq pachap kusikuyuin; Qhapaq eterno Dios
 PADILLA Missa Ego flos campi; FERNANDES Xicochi conetzintle
 ARAUJO Los coflados de la estleya; Ut quant laxis
 A LOBO Versa est in luctum; FRANCO Salve Regina
 ZIPOLI Missa San Ignacio – Kyrie, Gloria
 ZÉSPEDES Convidando esta la noche

EX CATHEDRA / JEFFREY SKIDMORE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD67380

'This is one of the most eye-opening CDs – or should I say ear-opening – that I have heard this year. What a magical concoction of sounds – and what brilliant playing!' (*Henry Kelly, Classic FM*) 'The expressive range is astonishing ... a delight to commend' (*BBC Music Magazine*) Jeffrey Skidmore unearths some scintillating examples of the Old World meeting the New, with Renaissance polyphony underpinned by African-Latin drums. The result is only a few beats removed from modern examples of Catholic worship. A fascinating disc' (*The Independent*) 'Terrific music, terrific singing' (*The Times*)

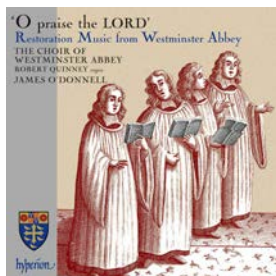


O magnum misterium

CHANT Verbum caro; Reges Tharsus; Puer natus est nobis; Hodie Christus natus est; Ave Maria; O radix lesse; O magnum misterium; BENNETT Out of your sleep; There is no rose; That young child; Sweet was the song; Susanni; BYRT All and some; HOWELLS A Spotless Rose; Sing Lullaby; Here is the little door; LEIGHTON Of a rose is all my song; The Star-song; A Hymn of the Nativity; Lully, lulla, thou little tiny child; An ode of the birth of our Saviour; WALTON What cheer?; WARLOCK As dew in Apryle; Bethlehem Down; I saw a fair maiden; Benedicamus Domino; A Cornish Christmas Carol; WARLOCK/CARTER Lullaby my Jesus; WISHART Alleluia, A new Work is come on Hand
 POLYPHONY / STEPHEN LAYTON

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55216

'Polyphony is superb ... the most completely recommendable new issue for Christmas I've found so far' (*The Independent on Sunday*) 'A gloriously sung collection ... captures the tranquil pastoral mood of Christmas Eve. The recording could hardly be bettered' (*The Penguin Guide to Compact Discs*)



O praise the Lord

Restoration Music from Westminster Abbey

BLOW Voluntaries in A and D minor; God is our hope and strength; Venite; Saluator mundi, salva nos; WILLIAM CHILD O praise the Lord
PURCELL Complete Service in B flat, Z230: Benedicite, Benedictus, Magnificat & Nunc dimittis; O Lord God of hosts, Z37; Jehova, quam multi sunt hostes mei, Z135; Voluntary in D minor, Z718; Hear my prayer, O Lord, Z15; Voluntary in C major, Z717; Lord, how long wilt thou be angry?, Z25; Voluntary in G major, Z720; WILLIAM TURNER Psalm 113; Psalm 54

ROBERT QUINNEY organ

WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67792

'A highly accomplished and nicely varied survey of Restoration music' (*Gramophone*) 'Clear and uncluttered sound, the antiphonal effects nicely caught in a faultless Hyperion recording' (*International Record Review*)



Panis angelicus

Favourite motets from Westminster Cathedral

BACH Jesu, joy of man's desiring; ELGAR Ave verum corpus; FAURÉ Cantique de Jean Racine; Maria, mater gratiae; FRANCK Panis angelicus; GOUNOD Ave Maria; GRIEG Ave maris stella; HARRIS Faire is the heaven; HOLST Ave Maria; Nunc dimittis; MAWBY Ave verum corpus; MENDELSSOHN Ave Maria; I waited for the Lord; MOZART Ave verum corpus; ROSSINI O salutaris hostia; SCHUBERT The Lord is my shepherd; SEVERAC Tantum ergo; VILLETTE Hymne à la Vierge

IAIN SIMCOCK organ

WESTMINSTER CATHEDRAL CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA66669

'A beautiful disc of sacred motets from one of this country's finest choirs' (*Classic FM Magazine*) 'What can one say? A feast beyond all dreams. Guaranteed to please' (*Organists' Review*)



Passiontide at St Paul's

A sequence of music for Lent, Passiontide and Easter

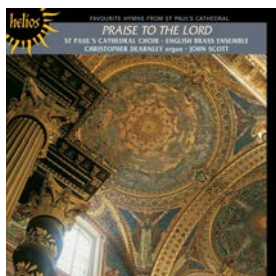
ANON A Lent Prose; SIR EDWARD CUTHBERT BASTOW The Lamentation; In Exitu Israel; BENJAMIN BRITTEN Te Deum in C; ANTON BRUCKNER Christus factus est; BRIAN CHAPPEL Ecce lignum Crucis; RICHARD FARRANT Call to remembrance, O Lord; ORLANDO GIBBONS Drop, drop, slow tears; ANTONIO LOTTI Crucifixus a 8; FELIX MENDELSSOHN I waited for the Lord; PETER PHILIPS Ecce vicit Leo; JOHN SANDERS The Reproaches; CHARLES WOOD This joyful Eastertide

ANDREW LUCAS organ

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55336

'This is one of the most impressive discs I can recall from this choir' (*Fanfare*, USA)



Praise to the Lord

Favourite Hymns from St Paul's Cathedral

Praise, my soul, the King of heaven; O worship the King
There is a green hill far away; Immortal, invisible; O for a closer walk with God
Praise to the Lord, the Almighty; Faithful Shepherd; Praise to the holiest Sun of my soul; Ye holy angels bright; He who would valiant be; Angel voices
The day thou gavest; Dear Lord and Father of mankind
Lord Jesus think on me; Now thank we all our God

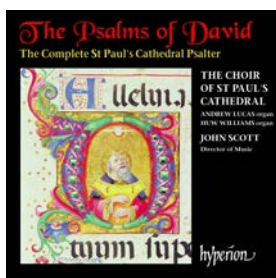
CHRISTOPHER DEARNLEY organ

ENGLISH BRASS ENSEMBLE

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55036

'As one would expect of St Paul's, the performances are exemplary' (*Gramophone*)



The Psalms of David

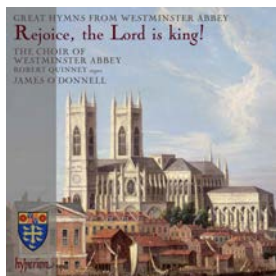
The Complete St Paul's Cathedral Psalter

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44101/12

ANDREW LUCAS, HUW WILLIAMS organ

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

'All Old Testament life is here ... how useful to be able to hold such a big chunk of English culture in a box five inches square' (*The Times*) 'Will surely remain unique for many decades' (*Gramophone*) 'Hyperion is to be congratulated for releasing these discs ... a gem; beautiful language, wonderful music, superb accompaniments, magnificent singing. Buy this and relish in its freshness' (*Cathedral Music*)



Rejoice, the Lord is king!

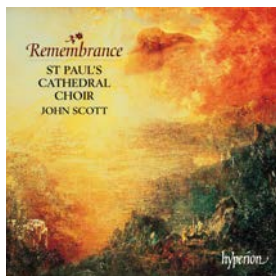
Great Hymns from Westminster Abbey

All people that on earth do dwell; Praise, my soul, the king of heaven!; The Lord's my shepherd; Love divine, all loves excelling; Guide me, O thou great redeemer: Rejoice, the Lord is king!; Christ is made the sure foundation; Love of the Father; Drop, drop, slow tears; Thine be the glory; All my hope on God is founded; St Patrick's Breastplate; Dear Lord and Father of mankind; O praise ye the Lord!; O thou who camest from above; Let all mortal flesh keep silence; O worship the king; I heard the voice of Jesus say; Come down, O love divine; Praise to the Lord, the Almighty; Abide with me; Jerusalem

ROBERT QUINNEY organ
WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68013

'The recording is first class ... the quality of the singing is on a high level and Robert Quinney negotiates the organ accompaniments excellently' (*MusicWeb International*)



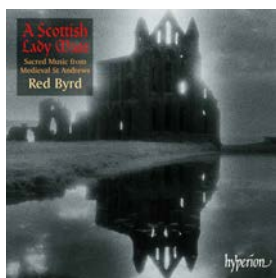
Remembrance

ANONYMOUS Requiem aeternam; Give Rest, O Christ
BLATCHLY For the Fallen; BURGON Nunc dimittis
DURUFLÉ Ubi caritas; In paradisum (Requiem)
FAURÉ Pie Jesu (Requiem); GELINEAU Psalm 23
HANDL Ecce quomodo; HARRIS Holy is the true light
IRELAND Greater love hath no man; KELLAM Agnus Dei
PARRY Crossing the Bar (Sunset and evening star)
PURCELL Hear my prayer; SCHUBERT Sanctus (Deutsche Messe)
STANFORD Eternal Father; TALLIS Saluator mundi
HYMNS Abide with me; O God our Help

HUW WILLIAMS organ, ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67398

'A lasting souvenir of a moving occasion, a fitting tribute to a great man, but above all, fine listening' (*Gramophone*)



A Scottish Lady Mass

Sacred Music from Medieval St Andrews from the *eleventh fascicle of W*

Introit: Gaudeamus omnes; Kyrie: Rex, virginum amator; Gloria: Per precem;
Gradual: Propter veritatem; Alleluya: Ave Maria gratia plena; Alleluya: Virga flos germinavit; Sequence: Missus Gabriel de celis; Sequence: Hodierne lux diei; Offertory: O vere beata sublimis; Sanctus: Mater mitis; Sanctus: Christe ierarchia; Sanctus: Voce vita; Agnus Dei: Archetipi mundi; Agnus Dei: Factus homo; Communion: Principes persecuti sunt

RED BYRD, YORVOX

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67299

'The listener is left marvelling at the ingenuity and imagination that produced such an intriguing wealth of rhythmic, harmonic and textural effects from the interplay of just two voices. Red Byrd's performances convincingly recreate this distant sound-world, as well as conveying the excitement with which musicians must have explored the thrilling possibilities opened up by the idea of having two notes sounding simultaneously ... an immensely rewarding disc' (*The Daily Telegraph*)



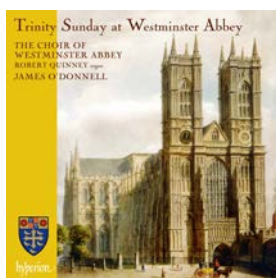
Treasures of the Spanish Renaissance

FRANCISCO GUERRERO (1528-1599) Surge propra amica mea
O altitudo divitiarum; O Domine Jesu Christe; O sacrum convivium
Ave virgo sanctissima; Regina caeli a 8
ALONSO LOBO (1555-1617) Versa est in luctum; Ave Maria
O quam suavis est, Domine
SEBASTIÁN DE VIVANCO (c1551-1622) Magnificat octavi toni

WESTMINSTER CATHEDRAL CHOIR / DAVID HILL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55430

'A record that should be on the shelves of every lover of Renaissance music' (*The Musical Times*)



Trinity Sunday at Westminster Abbey

The bells of Westminster Abbey; SIR EDWARD BAIRSTOW Psalm 107
BENJAMIN BRITTEN Te Deum in C; SIR GEORGE ELSTON Psalm 115
JOHN FARMER Lord's Prayer; FRANCIS GRIER MISSA Trinitatis Sanctae
HERBERT HOWELLS Magnificat & Nunc dimittis 'Westminster Service'
SIR JOHN STAINER I saw the Lord
SIR CHARLES STANFORD Fantasia & Toccata in D minor, Op 57
THOMAS TOMKINS Responses; SIR WILLIAM WALTON Jubilate

ROBERT QUINNEY organ
WESTMINSTER ABBEY CHOIR / JAMES O'DONNELL

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67557

'James O'Donnell proves himself master of two Westminster traditions: the Collegiate Abbey style is as assured as his former 'continental' Cathedral persona. Best are the persuasively-layered Britten Te Deum, and conspicuously bouncy Walton Jubilate. The Tomkins responses almost purr with effortless control' (*BBC Music Magazine*)



Vital Spark of Heav'nly Flame

Music of Death and Resurrection from English Parish Churches, 1760-1840

FAWCETT Spirit, leave thine house of clay!; Now is Christ risen from the dead; GREATORIX This is the day the Lord hath made; HANDEL/MILLER Unveil thy bosom, faithful tomb; HANDEL/S WESLEY Rejoice the Lord is king!; HARRINGTON I heard a voice from heaven; HARWOOD Vital spark of heav'nly flame; HAYDN/GARDINER O Lord, what is man!; JARVIS Christ being raised from the dead; PEXELL When rising from the bed of death; TAYLOR Alas! and did my Saviour bleed?; Yes! the Redeemer rose; Angels, roll the rock away!; WAINWRIGHT The Lord is risen; S WESLEY Might I in thy sight appear

PSALMODY, THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67020

'Once again Peter Holman's scholarship offers a fascinating glimpse of a neglected repertoire' (*BBC Music Magazine*) 'An infectious CD bringing to life a neglected period and its forgotten music. What fun parish music must have been for the likes of Jane Austen, William Wordsworth, Blake or Thackeray' (*Classic CD*)



While shepherds watched

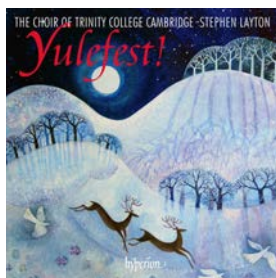
Christmas music from English parish churches and chapels, 1740-1830

BEESLY, CLARK, FOSTER, SMITH/ARNOLD While shepherds watched their flocks by night; ANON/ASHWORTH Let an anthem of praise; HELLENDAAAL Pastorale; ANON/BUTTS Hark! how all the welkin rings; Hush! my dear, lie still and slumber; KEY As shepherds watched their fleecy care; ARNOLD, HANDEL/MILLER Hark! the herald angels sing; JARMAN There were shepherds abiding in the field; WESLEY Rondo on 'God rest you merry, gentlemen'; MATTHEWS Angels from the realms of glory; HANDEL/TAYLOR Hymning seraphs wake the morning

PSALMODY, THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55325

'Good rousing stuff' (*Classic CD*) 'A Christmas collection of genuine novelty' (*The Penguin Guide to Compact Discs*)



Yulefest!

ANDERSON/VAUGHAN WILLIAMS/RICE Sleigh ride; ANON/BOJESSEN O heavenly word; ANON/ERIKSSON The virgin and child; ANON/JACQUES Away in a manger; ANON/RICE How far is it to Bethlehem?; BASSI Quem pastores laudavere; BERLIN /DAVIES White Christmas; GRUBER/RATHBONE Silent night; HOLST/GJEILO In the bleak mid-winter; MANZ E'en so, Lord Jesus, quickly come; MARTIN/BLANE/PARK Have yourself a merry little Christmas; NORDQVIST Peace, peace; PARK Shepherds' cradle song; Tomorrow shall be my dancing day; PIERPONT/PARRY Jingle bells; PRAETORIUS/PEDERSEN A great and mighty wonder; RATHBONE The oxen; RUTTER/PARK The very best time of year; SAMUELSON Ave maris stella; SVENTELIUS/ERICSSON The star; TORME/WELLS/GRITTON The Christmas song

TRINITY COLLEGE CHOIR CAMBRIDGE / STEPHEN LAYTON

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD68087

'Conductor Stephen Layton has taken its choir to new levels of achievement' (*BBC Music Magazine*)

Vocal collections



18th-century Portuguese Love Songs

ANONYMOUS Ganinha, minha Ganinha; Foi por mim, foi pela sorte; A minha Nerina; É delícia ter amor; Os 'me deixas' que tu dás; PEDRO ANTONIO AVONDANO (1714-1782) Minuet IV; Minuet VI; ANTONIO DA SILVA LEITE (1759-1833) Tempo que breve passaste; Tocata do Sr Francisco Gerardo; Onde vas linda Negrinha; Minuete; JOSE MAURICIO (1752-1815) Sobre as asas da ternura; Que fiz eu à natureza?; É amor a lei suave; MARCOS ANTONIO PORTUGAL (1762-1830) Você trata amor em brinco; Já, já me vai, Marília; Cuidados, tristes cuidados; DOMENICO SCARLATTI (1685-1757) Sonata in F minor, Kk466; CARLOS DE SEIXAS (1704-1742) Toccata No 8 SANDRA MEDEIROS soprano, JOANA SEARA soprano

L'AVVENTURA LONDON / ŽAK OZMO

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67904

'An enjoyable surprise' (*International Record Review*) 'A revelation ... ravishing' (*Early Music Today*)



Arias for Benucci

written for the buffo bass-baritone Francesco Benucci, Mozart's first Figaro

MOZART Rivolgete a lui lo sguardo; Donne mie, la fate a tanti; Il core vi dono (*Così fan tutte*); Overture; Madamina, il catalogo è questo; Per queste tue marine (*Don Giovanni*); Overture; Se vuol ballare; Aprite un po' quegli occhi; Non più andrai (*Le nozze di Figaro*)

MARTIN Y SOLER Ah mal aya, a quella mano! In quegli anni (*Una cosa rara*); PAISIELLO Overture (*Il re Teodoro in Venezia*); SALIERI Spiriti invisibili (*La grotta di Trofonio*); Idol vano d'un popol codardo (*Axur, re d'Ormus*); SARTI Penso, che per morire (*Il contrattempo*)

MATTHEW ROSE bass, ARCANGELO / JONATHAN COHEN

with KATHERINE WATSON, ANNA DEVIN soprano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68078

'[Matthew Rose's] artistry, informed alike by musical and dramatic flair, is every bit the programme's equal, and the playing by Arcangelo is unfailingly fresh, lively and stylish' (*BBC Music Magazine*) 'Taking up Benucci's mantle, Matthew Rose ... likewise has a gift for conveying character without compromising vocal quality ... [he is] accompanied with style, spirit and a sense of conniving enjoyment' (*Gramophone*)



Arias for Guadagni

The first modern castrato

HANDEL O Lord, whose mercies numberless (*Saul*); The raptur'd soul (*Theodora*); Yet, can I hear that dulcet lay (*The Choice of Hercules*); Destructive war (*Belshazzar*); HASSE Ah che dissil! – Se resto sul lido; Odi colà la frigida tromba? – A trionfar mi chiama (*Didone abbandonata*); JC SMITH Say, lovely Dream! (*The Fairies*); ARNE Vengeance, O come inspire me! (*Alfred*); CPE BACH Orchester-Sinfonie in D major, H663; GLUCK Ah! non turbi il mio riposo (*Telemaco*); 'The Dance of the Blessed Spirits' – Che puro ciel!; Ahimè! Dove trascorsi? – Che farò senza Euridice? (*Orfeo ed Euridice*); GUADAGNI Pensa a serbarmi, o cara

ESTYN DAVIES countertenor, ARCANGELO / JONATHAN COHEN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67924

'Through his effortless line, countertenor Iestyn Davies revivifies Guadagni's Orphic powers ... particularly breathtaking in works by Handel, Arne and John C Smith, all of which were designed to show off the castrato's pellucid timbre ... a refreshingly ambitious and superbly realised recording' (*BBC Music Magazine*)

GRAMPHONE AWARD WINNER



Awake, sweet love

Songs and lute solos by John Dowland and his contemporaries

ANONYMOUS Come tread the paths; THOMAS CAMPION Author of light; Oft have I sigh'd; JOHN DANYEL Eyes, look no more; I die whenas I do not see; Thou pretty bird, how do I see; JOHN DOWLAND Can she excuse my wrongs?; Flow, my tears; A Fancy; The Frog Galliard; Awake, sweet love, thou art returned; Tell me, true Love; Now, oh now I needs must part; Preludium; A Fantasie; Say, Love, if ever thou didst find; Go nightly cares; Sorrow, stay; The most sacred Queen Elizabeth, her Galliard; ALFONSO FERRABOSCO Pavin; THOMAS FORD Since first I saw your face; WILLIAM HUNNIS In terrors trapp'd; EDWARD JOHNSON Eliza is the fairest Queen

JAMES BOWMAN countertenor, DAVID MILLER lute, THE KING'S CONSORT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55241

'Happy the family that spent its leisure hours with this music, and happy the owner of this disc' (*The Good CD Guide*)



The Ballad Singer

BEETHOVEN Aus Goethes Faust; BRAHMS Es war ein Markgraf überm Rhein; EMANUEL The Desert; LOEWE Die wandernde Glocke; EDWARD; MAHLER Wo die schönen Trompeten blasen; PORTER The Tale of the Oyster; SCHUBERT Erlkönig; SCHUMANN Die Löwenbraut; Der Schatzgräber; STANFORD La belle dame sans merci; SULLIVAN The Lost Chord; TRAD/SCOTT Lord Randall; WOLF Der Feuerreiter
GERALD FINLEY baritone, JULIUS DRAKE piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067830

'Finley, who has one of those exquisite voices that could make poetry of the telephone directory, vividly characterises the words without recourse to the exaggerated enunciation ... Drake uses all the colouristic forces he can command ... as these pages have said before, it's a great partnership' (*Gramophone*) 'He sounds as though he's singing just for you, the listener, so rapt and intense is his communication' (*BBC Music Magazine*) 'Listen to these wonderfully melodramatic, mostly Victorian ballads by candlelight in a haunted house ... performances full of raging fortissimos and ghoulsh tremolos' (*The Times*)



Bella Domna

The medieval woman: Lover, Poet, Patroness & Saint

MARTIN CODAX Cantigas de amigó

RICHARD DE FOURNIVAL Onques n'amai tant que jou fui amee

LA COMTESSE DE DIE A chanter m'er de so qu'ieu non volria

ANONYMOUS Domna, pos vos ay chausida; Estampies Royaux 'Nos 3, 4 & 6';

Danse Royale 'No 2'; Lasse, pour quoi refusai

MARA KIEK voice, SINFONYE / STEVIE WISHART

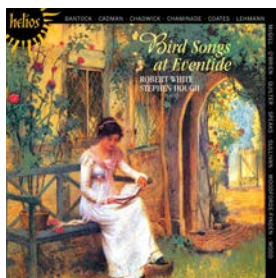
» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD055207

'Surely one of the most memorable and touching recitals of the decade' (*The Independent*)

'Like so much that has been good, innovative and dangerous in recent recordings of early music, this comes from Hyperion' (*BBC Record Review*)

'A fantastic record. Buy it' (*Early Music News*)

GRAMOPHONE CRITICS' CHOICE



Bird Songs at Eventide

ALLITSEN The Lord is my Light; BANTOCK Song to the Seals; BRAHE Bless this House; CADMAN At Dawning; CHADWICK Allah; CHAMINADE The Little Silver Ring; COATES Bird Songs at Eventide; DICKSON Thanks be to God; LEHMANN Ah, moon of my delight; Bonnie wee thing; LOHR Little grey home in the West; MCGILL Duna; O'BRIEN The Fairy Tree; PENN Smilin' through; QUILTER Drink to me only with thine eyes; Now sleeps the crimson petal; RIEGO O dry those tears!; SANDERSON God be with our boys tonight; SPEAKS Sylvia; SULLIVAN The Lost Chord; TATE Somewhere a voice is calling; WOOD Roses of Picardy; A brown bird singing; WOODFORDE-FINDEN Kashmiri Song; Till I wake
ROBERT WHITE tenor, STEPHEN HOUGH piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD055156

'If these ardent renderings ... do not find a place in your heart then you should wonder what your heart's made of' (*Classic FM Magazine*)



Blah blah blah and other trifles

DAVID BAKER Someone is sending me flowers; LEONARD BERNSTEIN Who am I?; WILLIAM BOLCOM Lime jello marshmallow cottage cheese surprise; MADELEINE DRING Song of a nightclub proprietress; FLANDERS & SWANN A word on my ear; GEORGE GERSHWIN Blah blah blah; They all laughed; Three times a day; Boy, what love has done to me!; JEROME KERN Bill; LIZA LEHMANN There are fairies at the bottom of our garden; JEREMY NICHOLAS Place Settings; Usherette's Blues; COLE PORTER The Tale of the Oyster; Where, oh where?; ARNOLD SCHOENBERG Gigerlette; The Satisfied Lover; Aria from 'The Mirror of Arcady'; GEOFFREY WRIGHT Transatlantic Lullaby
SARAH WALKER mezzo-soprano, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD055422

'One of the happiest records you could wish to find, as well as one of the funniest' (*The Penguin Guide to Compact Discs*) 'I guarantee you will listen to this at one sitting because you just can't bear to turn it off' (*Which CD*) 'Brings the house down' (*Gramophone*)

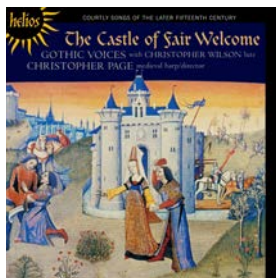


Canciones españolas

GRANADOS La maja y el ruiseñor; El majó discreto; El majó tímido; Amor y odio; La maja de Goya; Callejeo; El tra-la-la y el punteado; La maja dolorosa 1, 2 & 3; JESÚS GURIDI Seis canciones castellanas; TURINA Tres poemas, Op 81; EDUARDO TOLDRA Abril; Maig; MONTSALVATGE Cinco canciones negras
SYLVIA SCHWARTZ soprano, MALCOLM MARTINEAU piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD067954

'Guridi's 'High up on that mountain' ... is a significant discovery, capturing the dark mysticism of Spanish culture with surprising turns and unexpected splashes of thick harmonic colour. Turina's *Tres poemas* are marvellous instances of songs that use nature descriptions to reveal intense inner states of being ... the rest of the disc suggests the presence of a major artist' (*Gramophone*) 'This is a delightful programme of early twentieth-century Spanish song full of the atmosphere and seductive charms of Spain ... Martineau proves to be an instinctive Spanophile in his enchantingly nuanced accompaniments ... Schwarz delivers these songs with impressive precision and security ... a voice so clearly focused that it seems to shine through the music like a bright guiding light' (*International Record Review*)



The Castle of Fair Welcome

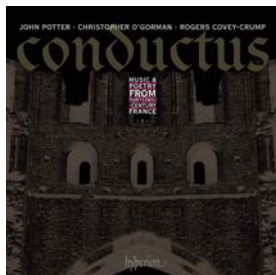
Courtly songs of the late fifteenth century

ANONYMOUS Las je ne puis plus nullement durer; En amours n'a si non bien; Mi ut re ut (Venise); JOHN BEDYNGHAM Myn hertis lust; BINCHOIS Duell angoisseux; CHARLES THE BOLD, DUKE OF BURGUNDY Ma dame, trop vous mesprenés; GUILLAUME DUFAY Ne je ne dors; ENRIQUE Pues servio vos desplace; WALTER FRYE So ys empreinted; ROBERT MORTON Le souvenir de vous me tue; Plus j'ay le monde regardé; Que pourroit plus; JOHANNES REGIS Puisque ma damme/J'e m'en voy; VINCENT DU BRUECQUET La pena sin ser sabida

GOthic VOICES / CHRISTOPHER PAGE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55274

'The sound is beautifully carved out, and the ensemble includes some of Britain's finest singers' (*Gramophone*)



Conductus – 1

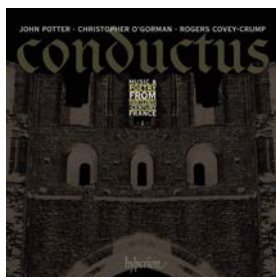
Music & poetry from thirteenth-century France

Quo vadis, quo progredieris?; Genitus divinitus; Quod promisit ab eterno; Artium dignitas; Relegentur ab area; Qui servare puberem (monophonic, two-part/unmeasured, two-part/measured & three-part versions); Ut non ponam; Porta salutis; Ista dies celebrari; Stephani sollempnia; Beate virginis; Heu quo progreditur; Stella serena

JOHN POTTER tenor, CHRISTOPHER O'GORMAN tenor
with ROGERS COVEY-CRUMP tenor

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67949

'These are seriously classy performances' (*Gramophone*) 'It's hardly necessary to mention that the performances are superb, their precise diction well-served by Jeremy Summerly's production and Julian Millard's engineering' (*BBC Music Magazine*) 'Three tenors – John Potter, Christopher O'Gorman and Rogers Covey-Crump – deliver these explorations with unerring skill and conviction' (*The Observer*) 'Ear-opening performances' (*International Record Review*)



Conductus – 2

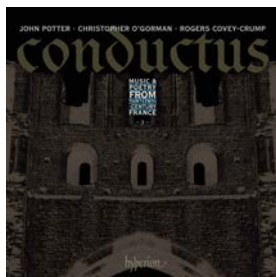
Music & poetry from thirteenth-century France

Bulla fulminante (unmeasured & measured versions); Ave, virga decoris incliti; Celorum porta; Quid ultra tibi facere; Gaude, virgo virginum; Veste nuptiali (unmeasured & measured versions); Ave, tuos benedic (two-part & three-part versions); Ave Maria Salus hominum; Dic, Christi veritas (monophonic & three-part versions); Excute de pulvere; Librum clausum et signatum; Aurelianus civitas; Naturas Deus regulis

JOHN POTTER tenor, CHRISTOPHER O'GORMAN tenor
ROGERS COVEY-CRUMP tenor

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA67998

'John Potter, Christopher O'Gorman and Rogers Covey-Crump are musicians who are entirely inside the style and manage to present everything with impeccable taste and purity' (*Gramophone*) 'The three singers blend beautifully and each is attuned to the character of this graceful music ... recording is detailed yet resonant, serving the needs of lyric clarity whilst evoking a pleasingly airy ambience' (*BBC Music Magazine*)



Conductus – 3

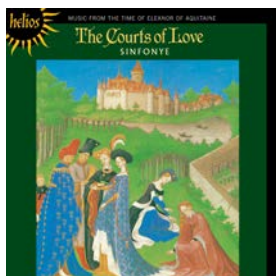
Music & poetry from thirteenth-century France

Fas et nefas; A globo veteri; Vite perditte
A l'entrant del tans salvage; Per dan que d'amor mi veigna
O qui fontem gratie; Transgressus legem Domini; Sede, Syon, in pulvere
Olim sudor Herculis; Eclipsim passus totiens; Homo, natus ad laborem

JOHN POTTER tenor, CHRISTOPHER O'GORMAN tenor
ROGERS COVEY-CRUMP tenor

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDA68115

'Refinement and intimacy are the bywords of this set' (*The Sunday Times*) John Potter, Christopher O'Gorman and Rogers Covey-Crump once again endorse their awesome reputation as unchallenged singers of this repertory' (*Gramophone*) 'The three singers are impressive ... I hope this will be popular!' (*Early Music Review*) 'La conclusion de la trilogie éclairante mais austère montre le trio britannique toujours aussi à l'aise dans les différents styles d'écriture du conduit: mélismatique, syllabique ou bien avec de longues vocalises mesurées selon le principe en vigueur à l'époque' (*Diapason, France*)



The Courts of Love

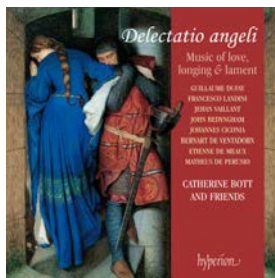
Music from the time of Eleanor of Aquitaine

ANONYMOUS L'on dit q'amors est dolce chose
GUI D'USSEL Se be-m partetz, mala dompna, de vos
RAIMBAUT DE VAQUEIRAS Kalenda maia ni feuils de faia
BERNART DE VENTADORN Era-m cosseilhatz, senhor; Conortz, era sai ben;
Can vei la lauzeta mover; CADENET S'anc fuy belha ni prezada
GIRAUT DE BORNELH S'ie-us quer conselh, bell' ami' Alamanda
GACE BRULÉ Quant je voi la noif remise; Quant voi le tens bel et cler; Quant flours et glaïs; Quant voi renverdir

SINFONYE / STEVIE WISHART

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55186

'Refreshingly unusual' (*Gramophone*) 'One of the most persuasively entertaining records of this music I have ever heard' (*CDReview*)



Delectatio angeli

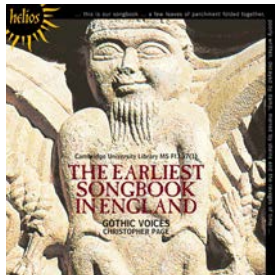
Music of love, longing & lament

ANONYMOUS Ar ne kuth ich sorghie non (The Prisoner's Song); English Dance; Four Planctus (Las Huelgas ms); JOHN BEDYNGHAM O rosa bella BERNART DE VENTADORN Can vei la lauzeta mover; JEHAN VAILLANT Par maintes foy; ETIENNE DE MEAUX Trop est mes maris jalos; FRANCESCO LANDINI Giunta vaga biltà; JOHANNES CICONIA Per quella strada; Una panthera; GUILLAUME DUFAY L'alta bellezza tua; Helas mon dueil; Vergene bella; MATTEO DA PERUGIA Le greynrou bien

CATHERINE BOTT soprano, PAVLO BEZNOSIUK, MARK LEVY fiddles

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDAG57549

'In every respect this CD is an utter delight. The music is charming, the performances infectious, the recording is simply outstanding and the booklet, complete with full texts and translations into modern English, is a real pleasure to read ... this disc is a source of unreserved pleasure' (*International Record Review*) 'The outstanding CD of the month' (*Early Music Review*)



The Earliest Songbook in England

Cambridge University Library MS Ff. I. 17 (1)

Verbum patris umanatur O O; In hoc ortus occidente; Regis cuius potentia; Ecce torpet probitas; Magno gaudens gaudio; Rerum Deus conditor; Cantu miro; Vacillantis trutine; In natali novi regis; Diastematica; Divino maduit; Virgo mater salvatoris; Tronus regis instauratur; Benedicamus Domino; Spiritus almi; Adulari nesciens; Agnus Dei: Qui pius est factus; Resonet, intonet; Ad honorem salvatoris; Argumenta faluntur fisce; Flos floriger; Licet eger cum egrotis; Ad cantus letitie

GOthic VOICES / CHRISTOPHER PAGE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55297

'A wealth of music and poetry now reunited and brought to life' (*Early Music Today*)

'Gothic Voices at their best ... an astonishing and varied collection' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



Echoes of Nightingales

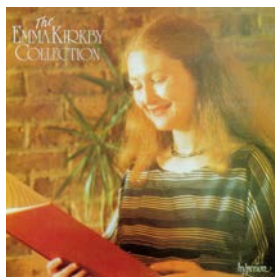
Favourites of Helen Traubel, Kirsten Flagstad, Eleanor Steber, and Eileen Farrell

ARLEN Happiness is a thing called Joe; BERNSTEIN Some other time; BRIDGE Love went a-riding; CARPENTER The sleep that flits on baby's eyes; CHARLES When I have sung my songs; DOUGHERTY Review; FIRESTONE In my garden; If I could tell you; FLOTOW The last rose of summer; HOMER Sing to me, sing; KRAMER Now like a lantern; LA FORGE Hills; LA MONTAINE Stopping by woods on a snowy evening; McARTHUR Night; 'MOYA' The song of songs (Chanson du cœur brisé); NORDOFF There shall be more joy; ROGERS At Parting; ROMBERG Will you remember?; RONALD O lovely night!; SARGENT Hickory Hill; TYSON Sea Moods; YOUNG Through the years

CHRISTINE BREWER soprano, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDAG67813

'Irresistible' (*BBC Music Magazine*)



The Emma Kirkby Collection

BACH Sheep may safely graze; Aria from the Wedding Cantata; CAMPION Now hath Flora; Move now with measured sound; DOWLAND Flow not so fast, ye fountains; Time Stands Still; EAST You meaner beauties of the night; HANDEL Sharp thorns despising; HILDEGARD OF BINGEN Columba asperit; D'INDIA Piangono al pianger mio; Diana; LAWES The Lark; MACHAUT Foy porter; MONTEVERDI Confitebor tibi; Voglio di vita uscir; Quel sguardo sdegnosetto; Maledetto sia l'aspetto; PURCELL Stript of their green

EMMA KIRKBY soprano, with various artists and ensembles

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDAG6227

'Recommended with enthusiasm' (*Fantare, USA*) 'An attractive release, not only for the almost unflinching charm with which Kirkby imbues the music but also as a record of how her voice has blossomed over a period of some two decades' (*BBC Music Magazine*) 'A lovely example of the singer's art' (*Gramophone*)



English Lute Songs

ANON The Last of the Queenses Maskes; BANISTER Come unto these yellow sands; Dry those eyes; Full fathom five; Give me my lute; BLOW Lovely Selina; CAMPION Fair, if you expect admiring; DANYEL Rosa; Can doleful notes?; DOWLAND In darkness let me dwell; Time stands still; Behold a wonder here; HUMFREY Where the bee sucks; ROBERT JOHNSON Full fathom five; Where the bee sucks; Fantasia; WILLIAM LAWES Why so pale and wan?; Persuasions not to Love; To Sycamores; Gather ye rosebuds; LOCKE The delights of the bottle; PURCELL Riggadon; Song Tunes; Lilliburlero; 'Tis Nature's Voice; Be welcome then, great Sir; Sefauchi's Farewell; By beauteous softness mixed with majesty; REGGIO Arise, ye subterranean Winds

ROBIN BLAZE countertenor, ELIZABETH KENNY lute

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55249

'The most delightful and intoxicating experience ... I was entranced' (*Gramophone Early Music*) 'Can be recommended without reservation ... there's a remarkable technical ease and innate literary intelligence about Blaze's singing which together with the astounding beauty of his voice makes this one of the most outstanding recitals of its kind on disc' (*BBC Music Magazine*)



English Orchestral Songs

FINZI Let us garlands bring

GURNEY / FINZI Under the greenwood tree; Orpheus; Sleep; Spring

GURNEY / HOWELLS In Flanders; By a bierside

PARRY The North Wind; The Soldier's Tent

STANFORD Prince Madoc's Farewell; The Fairy Lough; To the soul; Tears; Chieftain of Tyrconnell

CHRISTOPHER MALTMAN baritone

BBC SCOTTISH SYMPHONY ORCHESTRA / MARTYN BRABBINS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467065

'Maltman captures the almost unbearably poignant feeling of these [Gurney] songs' (*BBC Music Magazine*)
'Singing of distinction and a programme of remarkable strength. Hyperion is on to a winner here' (*Yorkshire Post*)



English Poets, Russian Romances

ARENSKY Recollection: Now the last day of many days; We wander'd to the pine forest; We paused amid the pines that stood; How calm it was!; We paused

beside the pools that lie; In an album; I fear thy kisses; BALAKIREV Hebrew

Melody; GLINKA I am here, Inezhka; Mary; KABALEVSKY Sonnet 27; Sonnet 153;

Sonnet 8; LYATOSHINSKY Time long past; Ozymandias; MUSORGSKY Tsar Saul:

Song of Saul before battle; RACHMANINOV The islet; RIMSKY-KORSAKOV Sun of the

sleepless; In moments to delight devoted; Zuleika's Song; SHOSTAKOVICH

The King's campaign; Sonnet 66; TANEYEV The islet; My thoughts arise and

fade; Music, when soft voices die; The star of blessed dreams

VASSILY SAVENKO bass-baritone, ALEXANDER BLOK piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467274

'Even more impressive than their two previous collections ... a CD that merits a very strong recommendation' (*Fanfare, USA*) 'Russian composers have set many English poems to music, and here we have some of the best' (*Classic FM Magazine*)



The English Stage Jig

Musical comedies from the 16th and 17th centuries

for the Merriment and Delight of Wise Men and the Ignorant

The Black Man; The Merry Wooing of Robin and Joan

Singing Simpkin; The Bloody Battle at Billingsgate; The Cheaters Cheated

THE CITY WAITES / LUCIE SKEAPING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD467754

'A fascinating, informative glimpse into what the general populace of England was enjoying ... the singing and instrumental performances are as genially accomplished as ever ... Skeaping and the Waites let in a bracing breeze' (*BBC Music Magazine*) 'Lucie Skeaping and The City Waites have given us several anthologies worth of enjoyably ribald fare over the years. This is their most substantial project yet ... the listener becomes an active participant, imagining the décor, the costumes and attitudes of the characters, and the frequent bouts of slapstick, all of which are enacted as lustily as one expects ... great performances, without doubt' (*Gramophone*)



A French Baroque Diva

Arias for Marie Fé

FIOCCO Laudate pueri; LACOSTE Ah! quand reviendront nos beaux jours?

(Philomèle); LANDE Regna terrae (Exsurgat Deus); Sinfonie, Tu rex gloriae &

Tu ad liberandum (Te Deum); Viderunt omnes (Cantate Domino); MONDONVILLE

Gasouillats auzelôts (Daphnis et Alcimadure); Venite, adoremus & Hodie si

vocem (Venite, exsultemus); RAMEAU Un tendre intérêt vous appelle – Tristes

apprêts (Castor et Pollux); Amour, lance tes traits (Platée); La lyre enchantée

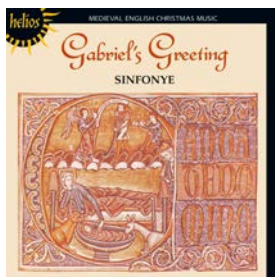
(Les surprises de l'Amour); ROUSSEAU Salve regina

CAROLYN SAMPSON soprano, EX CATHEDRA / JEFFREY SKIDMORE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD468035

'Carolyn Sampson, in superb form, is joined here by the choir of Ex Cathedra, who sing with precision and clarity of articulation in a lovely bright acoustic' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



Gabriel's Greeting

Medieval English Christmas Music

ANONYMOUS Gabriel fram evene king; Salva nos, stella maris; Miri it is

Salve, virgo virginum; Ave Maria, virgo virginum; Procedenti puero

Ecce mundi gaudium; Ut iam cesset calamitas

Vide miser et iudica / Vide miser et cogita / Wynter

Ther is no rose of swych vertu; Loyal, loly. Als I lay on Yoleis nigt

Nowell, nowell, nowell! This is the salutacyon of the angell Gabryell

SINFONYE / STEVIE WISHART

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55151

'One of my favorite releases this season' (*San Francisco Examiner*)

'Deliciosa programa, casi siempre alegre y festivo, interpretado con estimulante frescura' (*Ritmo, Spain*)



The Garden of Zephirus

Courtly songs of the early fifteenth century

ANONYMOUS N'a pas long temps que trouvat Zephirus; Je la remire, la belle;
ANTHONELLO DE CASERTA Amour m'a le cuer mis en tel martire; BRIQUET
Ma seul amour et ma belle maistresse; BARTHOLOMEUS BROLLO Qui le sien
vuelst bien maintenir; DUFAY J'atendray tant qu'il vous playra; Adieu ces bons
vins de Lannoys; Mon cuer me fait tous dis penser; FRANCUS DE INSULA
Amours n'ont cure de tristesse; LANDINI Nessun ponga speranza; Giunta
vaga biltà; MATHEUS DE SANCTO JOHANNE Fortune, faulce, parverse;
GACIAN REYNEAU Va t'en, mon cuer, avent mes yeux

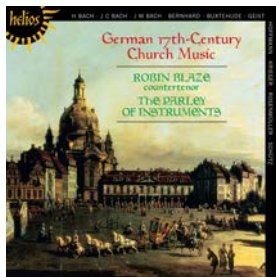
GOTHIC VOICES / CHRISTOPHER PAGE director, IMOGEN BARFORD harp

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55289

'I don't know a finer record of such fascinating material. Beautifully done' (BBC Record Review)

'I believe this is the finest record of medieval polyphonic song yet produced' (Gramophone)

GRAMOPHONE CRITICS' CHOICE



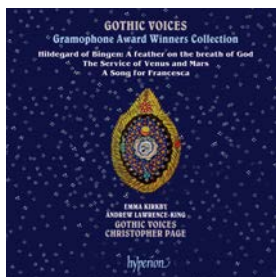
German 17th-Century Church Music

HEINRICH BACH Sonata I in C major; Sonata II in F major; JOHANN
CHRISTOPH BACH Lamento: Ach, dass ich Wassers gnug hätte; JOHANN
MICHAEL BACH Auf, lasst uns den Herren loben; BERNHARD Was betrübst du
dich, meine Seele?; BUXTEHUDE Jesu, meine Freud und Lust, BuxWV59;
Jubilate Domino, omnis terra, BuxWV64; GEIST Vater unser, der du bist im
Himmel; HOFFMANN Schläge doch, gewünschte Stunde; KRIEGER O Jesu,
du mein Leben; ROSENMÜLLER Christum ducem, qui per crucem; Sonata II a
2 in E minor; SCHÜTZ Erbarm dich mein, o Herre Gott, SWV447

ROBIN BLAZE countertenor, THE PARLEY OF INSTRUMENTS

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55230

'History aside, this CD is an utter delight. A marvellous introduction to the music J S Bach grew up with' (Classic CD) 'This CD is a must-have for anyone who wants to understand the early baroque' (Early Music Quarterly) 'A delightful recital, well worth hearing, and hearing again, especially in these stylish, dedicated and warm-hearted performances' (Hi-Fi News)



Gothic Voices Award Winners Collection

A special box containing three Gramophone Award-winning recordings

A FEATHER ON THE BREATH OF GOD

Sequences and Hymns by Abbess Hildegard of Bingen

THE SERVICE OF VENUS AND MARS

Music for the Knights of the Garter, 1340-1440

A SONG FOR FRANCESCA

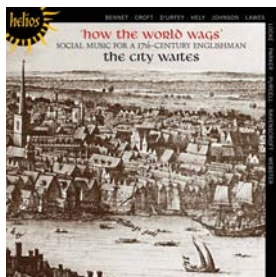
Music in Italy, 1330-1430

EMMA KIRKBY soprano, ANDREW LAWRENCE-KING harp

GOTHIC VOICES / CHRISTOPHER PAGE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDS44251/3

GRAMOPHONE AWARD WINNER (3 times)



How the world wags

Social Music for a 17th-century Englishman

ANONYMOUS Jamaica, or The Jovial Broom Man; The Saint turned Sinner;

The Miller of Dee; Packington's Pound; The Jolly Barber

BENNET The Hunt is Up; CROFT Sonata in G; HELY Almain;

JOHNSON As I Walked Forth; LAWES Gather Your Rosebuds;

LOCKE Ayre; Sarabande; PARKER Seldom Cleanly;

PURCELL Pox on you for a fop; RAVENSCROFT Who liveth so merry;

Martin said to his man; Tomorrow the fox will come to town; A Bellman's Song;

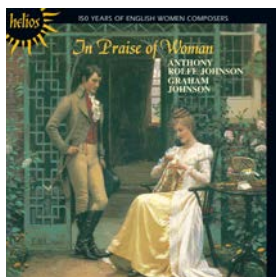
D'URFHEY The Winchester Wedding; WEBSTER Galliard

THE CITY WAITES

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55013

'Splendid, vigorous, animated, hilarious' (Hi-Fi News) 'Highly entertaining' (Classical Music)

'Rolling good fun' (The Cornish Guardian)



In praise of Woman: English women composers

CLARKE The Aspidistra; Shy One; DRING To the Virgins, to make much of Time; Crabbed age and

youth; GABRIEL Orpheus; HARRISON In the gloaming; LEHMANN A widow bird state mourning;

Thoughts have wings; Ah, moon of my delight; The Lily of a Day; Henry King; Charles Augustus

Fortescue; LUTYENS As I walked out one evening; MACONCHY Have you seen but a bright lily

grow?; Meditation for his Mistress; MISS LH OF LIVERPOOL My Mother; NORTON Juanita;

POSTON In Praise of Woman; RIEGO Slave Song; SMYTH Possession; TATE Epitaph;

WHITE The Devout Lover; My soul is an enchanted boat; So we'll go no more a-roving; The Thristle;

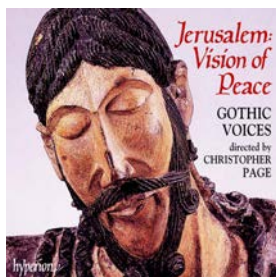
WOODFORDE-FINDEN Kashmiri Song; Till I wake

ANTHONY ROLFE JOHNSON tenor, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55159

'Another delightful disc. They couldn't have more perceptive or loving or enthusiastic interpreters ... unreservedly recommended' (Gramophone) 'An impressive and delightful disc ... unusual and appealing repertoire makes an exceptionally appealing recital' (BBC Music Magazine)

PICK OF THE YEAR, CDREVIEW / GRAMOPHONE EDITOR'S CHOICE



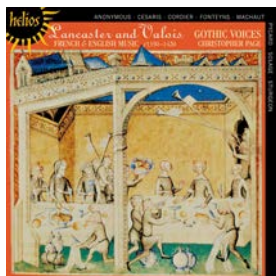
Jerusalem: Vision of Peace

ANONYMOUS Music from The Mass of Easter Day in the Church of the Holy Sepulchre in the Crusader Kingdom of Jerusalem, c1130; Luto carens et latere; Jerusalem! grant damage me fais; Jerusalem accipitur; Te Deum; O levis aurula!; Hac in die Gedeonis; In salvatoris/Ce fu en tres douz tens/In veritate/VERITATEM; Veri vitis germine; Luget Rachel iterum; Invocantes Dominum/Psalms: Deus, qui venerunt; Congaudet hodie celestis curia
HILDEGARD OF BINGEN O Jerusalem; GUIOT DE DIJON Chanterei pour mon corage; HUON DE ST QUENTIN Jerusalem se plaint et li pais
GOTHIC VOICES / CHRISTOPHER PAGE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD6A76039

'A truly fascinating compilation' (*Gramophone*) 'If you value excellence wherever it is to be found, then this disc, in its quiet way, is a piece of perfection' (*Classic CD*) 'Highly recommended' (*Fanfare, USA*)

GRAMOPHONE CRITICS' CHOICE



Lancaster and Valois

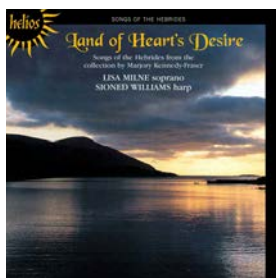
French & English Music, c1350-1420

ANONYMOUS Puis qu'autrement ne puis avoir; Soit tart, temple, main ou soir; Le ior; Avrai je ja de ma dame confort?; Sanctus; Je vueil vivre au plaisir d'amours; JOHANNES CESARIS Mon seul voloir / Certes m'amour; Se vous scavez, ma tres douce maistresse; BAUDE CORDIER Ce jour de l'an; FONTEYNS Regali ex progenie; MACHAUT Donnez, signeurs; Quand je ne voy; Riches d'amour; Pas de tor en thies pais; PYCARD Credo; SOLAGE Tres gentil cuer; STURGEON Salve mater Domini / Salve templum gracie
GOTHIC VOICES / CHRISTOPHER PAGE, ANDREW LAWRENCE-KING harp

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55294

'This is an irresistible disc' (*The Good GD Guide*) 'We are exceptionally lucky to have such brilliantly persuasive advocates of such wonderful music' (*Gramophone*)

GRAMOPHONE CRITICS' CHOICE



Land of Heart's Desire

Songs of the Hebrides from the collection by Marjory Kennedy-Fraser

Land of Heart's Desire; An Eriskay Love Lilt; Loch Broom Love Song; Loch Leven Love Lament; Caristiona; An Eriskay Lullaby; Kirsteen; A Thirteenth-Century Love Lilt; Benbecula Bridal Procession; The Witchery Milking Croon; The Uncanny Mannikin of the Cattlefold; Skye Water-Kelpie's Lullaby; The Harper; The Cockle Gatherer; Birds at the Fairy Felling; Uist Cattle Croon; The Crone's Creak; Islay Reaper's Song; A Spinning Song; The Ship at Sea; Sea-Wandering; Sea-Longing; The Reiving Ship; The Birllin of the White Shoulders; Heart of Fire-love; The Coolin of Rhum; The Leaping Galley; Isle of my Heart; Kishmull's Galley; Sleeps the noon in the deep blue sky; The Wild Swan; The Black Loorin (A Hebridean Seafaring Song); Dance to your shadow; Aighnigh on the machair
LISA MILNE soprano, SIONED WILLIAMS harp

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55204

'A treasure house of gems ... this is as fine a solo debut album as I have encountered all year and deserves a cult following. It will come near the top of my Christmas list' (*The Sunday Times*)

BBC MUSIC MAGAZINE BEST OF THE YEAR



The Language of Love

Songs of the troubadours and trouvères

ANONYMOUS Por coi me bait mes maris?; Dansse Real; Bele Doette; En un vergier; En ma forest; La Prime Estampie Royal; La Tierche Estampie Roial; La Quarte Estampie Royal; BERNART DE VENTADORN Can l'erba fresch'; GAUCELM FAIDIT Lo rossinholo salvatge; GIRAUT DE BORNELH Reis glorios;
COLIN MUSSET Volez oir la muse Muset?

DUO TROBAIRITZ

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CD6A7634

'Duo Trobairitz re-create the sound world and the artistic idiom with sufficient authority that, were the original creators of this music to come back and hear these performances ... they would have stamped their feet in approval ... the lovely anonymous *Bele Doette* in which Newton's disarmingly charming voice and Brooks's sensitive playing on the vielle evoke a world which, while distant and remote from ours, clearly realised the same profound response to the kind of emotions which affect mankind, be it a twelfth-century knight or a twenty-first-century audiophile' (*International Record Review*)



The last rose of summer

Ach, I dunno; Phil the Fluter's ball (French); The Bard of Armagh (arr. Hughes); The beautiful city of Sigo (arr. Stanford); Believe me if all those endearing young charms (arr. Moore/Stevenson); The cork leg (arr. Hughes); The Coulin; Danny Boy; The falling star (arr. Stanford); Galway Bay (Colahan); Gortnamona (Green); How sweet the answer (arr. Moore/Britten); I have a bonnet trimmed with blue (arr. Hughes); I will walk with my love (arr. Hughes); The lark in the clear air (arr. Tate/Ferguson); The last rose of summer (arr. Moore/Britten); The last rose of summer (arr. Moore/Stevenson); The leprehaun (arr. Joyce/Hughes); The meeting of the waters (arr. Moore/Stevenson); Monday, Tuesday (arr. Hughes); Mother Machree (Olcott/Ball); The next market day (arr. Hughes); Oft in the still night (arr. Moore/Britten); O the sight entrancing (arr. Moore/Britten); She moved thro' the fair; The stolen heart (arr. Stanford); The stuttering lovers (arr. Hughes); A young maid stood (arr. Hughes)

ANN MURRAY mezzo-soprano, GRAHAM JOHNSON piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55210

'A delightful and diverse selection ... strangely haunting' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE



L'heure exquise

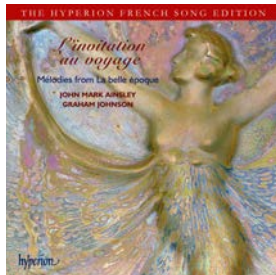
A French Songbook

BACHELET Chère nuit; BERLIOZ Le spectre de la rose; CHABRIER Toutes les fleurs; L'île heureuse; CHAUSSON Le temps des lilas; DEBUSSY La grotte; FAURÉ Le secret; Fleur jetée; GOUNOD Sérénade; Au printemps; HAHN L'heure exquise; Les étoiles; Fumée; La chère blessure; KOECHLIN Novembre; POULENC Les chemins de l'amour; Voyage à Paris; Hôtel; La Grenouillère; Voyage; SAINT-SAËNS Aimons-nous; Soirée en mer; SATIE Je te veux

ALICE COOTE mezzo-soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDAG7962

'This is a beautifully formed recital shining different lights on a central theme. It is distinguished by Coote's thorough absorption in the stylistic character of each song, conveying their individual sentiments and sensitivities with her rich, liquid mezzo' (*Gramophone*) 'The beauty of her mezzo-soprano glows with radiance' (*Financial Times*)



L'invitation au voyage

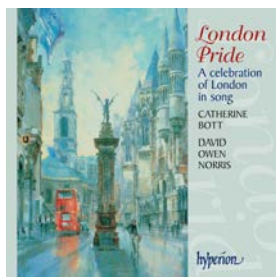
Mélodies from La belle époque

JULES CRESSONNOIS L'invitation au voyage; LÉO DELIBES Départ; Bonjour, Suzon!; Regrets!; HENRI DUPARC L'invitation au voyage; BENJAMIN GODARD Chanson du berger; Guitare; L'invitation au voyage; Viens!; PAUL AND LUCIEN HILLEMACHER Soupir; Si mes vers avaient des ailes; L'invitation au voyage; Ici-bas; Sérénade; CHARLES LECOCQ La cigale et la fourmi; La chauve-souris et les deux belettes; ÉMILE PALADILHE Psyché; Les papillons; La chanson des blondes; Danse indienne; ÉMILE PESSARD Le spectre de la rose; Oh! quand je dors; PAUL PUGET Madrid; Comment, disaient-ils

JOHN MARK AINSLEY tenor, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDAG7523

'Graham Johnson is quite literally changing the way we hear French *mélodie*. What a voyage to be invited to join!' (*International Record Review*) 'A disc to treasure' (*BBC Music Magazine*)



London Pride

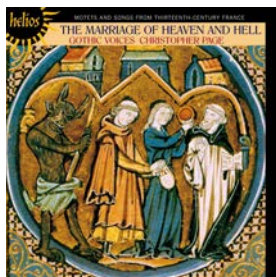
A celebration of London in song

BENNETT Let's go and live in the country; BOYCE The Pleasures of Spring Gardens, Vauxhall; COWARD London Pride; DACRE While London's fast asleep; DOVE Five Am'rous Sighs; DRING Business Girls; FRASER-SIMSON They're changing guard at Buckingham Palace; GERSHWIN A foggy day in London Town; KENNEDY/CARR Mayfair merry-go-round; KIT AND THE WIDOW Wimbledon Idyll; MACCOLL Sweet Thames, flow softly; MONCKTON Chalk Farm to Camberwell Green; NORRIS Big Ben Blues; SCOTT Take me in a Taxi; Joe; SHERWIN A nightingale sang in Berkeley Square; SWANN Joyful Noise; WALTON Rhyme; WILSON A Room in Bloomsbury

CATHERINE BOTT and DAVID OWEN NORRIS in cabaret

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDAG7457

'Sumptuous performances all' (*The Sunday Times*)



The Marriage of Heaven and Hell

Motets and songs from thirteenth-century France

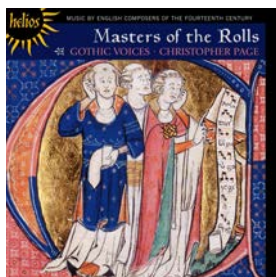
Songs and polyphonic pieces both sacred and secular, and mainly anonymous, from the great age of the Gothic cathedrals

GOTHIC VOICES / CHRISTOPHER PAGE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55273

'A wonderful collection. Lusciously sung sensuous music ... a remarkable addition to the distinguished series of records from Gothic Voices' (*Gramophone*) 'A compelling musical experience and a provocative intellectual one' (*The Good CD Guide*) 'Somptueux!' (*Diapason*, France) 'Compacto absolutamente recomendable' (*CD Compact*, Spain)

CD COMPACT AWARD, SPAIN



Masters of the Rolls

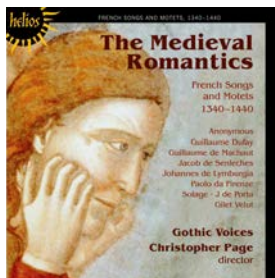
Music by English composers of the fourteenth century

ANONYMOUS Ab ora summa nuncios; Inter usitata / Inter tot et tales; Vexilla regni prodeunt; SINGULARIS lauds digna; Dulcia dona redemptoris; Summum regem honoremus; Omnis terra / Habenti dabitur; Copiose caritatis; Missus Gabriel de celis; Pura, placens/Parfundement plure; Letetur celi curia; Salve regina; Jesu fili virginis; Jesu fili / Jesu lumen; Sospitati dat egrotos; Exultemus et letemur; Stella maris illustrans omnia; Venit dilectus meus; Pange lingua; O sponsa Dei electa; Generosa Jesse plantula; Musicorum collegio / In templo Dei

GOTHIC VOICES / CHRISTOPHER PAGE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55364

'Another fascinating exploration of music from the ever-questing and imaginative Christopher Page and his Gothic Voices. There is nothing here that fails to compel. A very attractive prospect for even the most reluctant medieval explorer' (*Classic CD*) 'This disc comes with unhesitating recommendation, and not only for those to whom medieval music is already a familiar delight. The combination of scholarship and musicianship brought to bear by Page and his singers is wholly admirable' (*Gramophone Early Music*) 'This is an example of a totally perfect release' (*American Record Guide*)



The Medieval Romantics

French Songs and Motets, 1340-1440

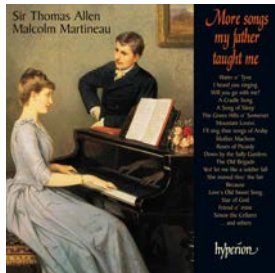
ANONYMOUS Quiconques veut d'amors joir; Je languis d'amere mort; Quant voi le douz tans / En mai / [Immo]LATUS; Plus bele que flors / Quant revient / L'autrier jouer / FLOS FILIUS EIUS; Degentis vita / Cum vix artidici / Tenor / Contratenor; Mais qu'il vous viengne a plaisance; DUFAY Je requier a tous amoureux; Las, que fery? Ne que je devenray?; JACOB DE SENLECHES En ce gracieux tamps joli; JOHANNES DE LYMBURGIA Tota pulcra es, amica mea; MACHAUT C'est force, faire le veil; Tant doucement me sens emprisonnes; Comment qu'a moy lonterrine; PAOLO DA FIRENZE Sofrir m'estuet et plus non puis durer; PORTA Alma polis religio / Axe poli cum artica / Tenor / Contratenor; SOLAGE Joleux de cuer en seumellant estoye; VELUT Je voel servir plus c'onques mais

GOTHIC VOICES / CHRISTOPHER PAGE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55293

'A revelatory disc. If the ravishing sound of the ensemble does not convince you that this music is of the highest quality, then nothing will' (*The Good CD Guide*) 'These performances reach an unrivalled level of excellence ... and show just how marvellous medieval music can be' (BBC Record Review)

GRAMOPHONE CRITICS' CHOICE



More songs my father taught me

BARRI The Old Brigade; CLAY I'll sing thee songs of Araby; COATES I heard you singing; The Green Hills o' Somerset; Star of God; ELLIOTT There's a long, long trail; FORTESCUE HARRISON In the Gloaming; 'D'HARDELTO' Because; HATTON Simon the Cellarer; HUGHES Down by the Sally Gardens; JACOBS-BOND Just a-wearyin' for you; A Perfect Day; MOLLOY Love's Old Sweet Song; MURRAY Will you go with me?; OLCOTT & BALL Mother Macree; SANDERSON Friend o' mine; Time to go; SHELDON A Cradle Song; SOMERSET A Song of Sleep; Echo; SQUIRE Mountain Lovers; STERNDALE BENNETT The Songs of Today; SULLIVAN Orpheus with his Lute; TRAD Water o' Tyne; She moved thro' the fair; The Star of the County Down; WALLACE Yes! let me like a soldier fail; H WOOD Roses of Picardy; WOODFORDE-FINDEN Kashmiri Song

SIR THOMAS ALLEN baritone, MALCOLM MARTINEAU piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67374

GRAMOPHONE EDITOR'S CHOICE



Music for The Lion-Hearted King

Music to mark the 800th anniversary of the Coronation of King Richard I of England in Westminster Abbey, 3 September 1189

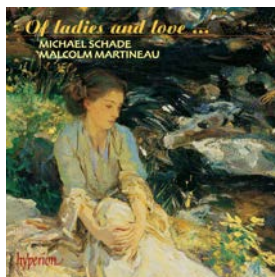
ANONYMOUS Mundus vergens; Novus miles sequitur; Sol sub nube latuit; Hac in anni Ianua; Anglia, plancus itera; Etas auri reditur; Vetus abit littera; In occasu sideris; Purgator crinum; Pange melos lacrimosum; Ver pacis aperit; Latex silice; BLONDEL DE NESLE L'amours dont sui espris; MA JOIE me semont; GACE BRULÉ A la douceur de la bele seson; CHASTELAIN DE COUCI Li nouviaux tanz

GOTHIC VOICES / CHRISTOPHER PAGE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55292

'This is rather special – the best record I have ever reviewed' (*Gramophone*) 'The singers cannot be applauded too highly for performances marked by an extraordinary insight into how this music should be tackled' (*The Good CD Guide*)

GRAMOPHONE CRITICS' CHOICE



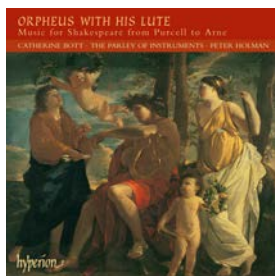
Of ladies and love ...

BEETHOVEN Adelaide, Op 46; Wonne der Wehmut, Op 83 No 1; Der Kuss, Op 128; FAURE Nell, Op 18 No 1; Adieu, Op 21 No 3; Sylvie, Op 6 No 3; Lydia, Op 4 No 2; Fleur jetée, Op 39 No 2; LISZT Tre sonetti di Petrarca, S270 First version; RAVEL Cinq Mélodies populaires grecques; SCHUBERT Trost 'An Elisa', D97; Laura am Klavier, D388; An Silvia 'Gesang an Silvia', D891; Der Jüngling an der Quelle, D300; RICHARD STRAUSS Cécilie, Op 27 No 2; Zueignung, Op 10 No 1; Nichts, Op 10 No 2; Morgen!, Op 27 No 4

MICHAEL SCHADE tenor, MALCOLM MARTINEAU piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67315

'This is singing which is always alive, interesting, and personal ... a fascinating record' (*Gramophone*) '[Schade] sings Strauss's *Cécilie* and a wonderfully hushed *Zueignung* as though he and Martineau were the first to discover their ecstasy' (*BBC Music Magazine*) 'A fascinating selection of songs that exploits Michael Schade's versatile tenor' (*The Daily Telegraph*) 'What a joy it is to listen to Michael Schade!' (*Opera News*) 'Highly accomplished technique and rare vocal artistry ... ideally accompanied' (*Classics Today*)



Orpheus with his lute

Music for Shakespeare from Purcell to Arne

ARNE When daisies pied and violets blue; When icicles hang on the wall; To fail Fidele's grassy tomb; Honour, riches, marriage-blessing; Where the bee sucks, there lurk I; CHILCOT Pardon, goddess of the night; Orpheus with his lute; Hark, hark, the lark; CLARKE Overture to Titus Andronicus; ECCLES Can life be a blessing?; FESCH All fancy sick; GREENE Orpheus with his lute; LEVERIDGE When daisies pied and violets blue; PURCELL Dear pretty youth; SMITH You spotted snakes; Full fathom five; WELDON Take, O take those lips away; Dry those eyes which are e'rflooding; WOODCOCK Concerto No 9

CATHERINE BOTT soprano, RACHEL BROWN flute

THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDA67450

'The Parley of Instruments, Rachel Brown, director Peter Holman and the Hyperion recording team all deserve applause' (*Gramophone*) '[With] an alluring stylistic variety within its 100-or-so-year span, and excellent sound, music for Shakespeare doesn't come much better than this' (*BBC Music Magazine*)



The Power of Love

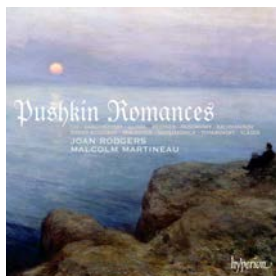
An English Songbook

SIR EDWARD ELGAR Speak, music; Pleading; CECIL ARMSTRONG GIBBS Hypochondriacus; A Song of Shadows; PERCY GRAINGER The power of love; IVOR GURNEY Goodnight to the meadow; The boat is chafing; Lights Out; GUSTAV HOLST Journey's End; Betelgeuse; LIZA LEHMANN Ah, moon of my delight; Love, if you knew the light; Pa's bank; ERNEST JOHN MOERAN In youth is pleasure; JAMES LYNAM MOLLOY Love's old sweet song; GRAHAM PEEL Almond, wild almond; The early morning; ROGER QUILTER There be none of Beauty's daughters; Now sleeps the crimson petal; Love's Philosophy; RALPH VAUGHAN WILLIAMS Silent noon; PETER WARLOCK Take, O take those lips away; The night; Queen Anne; MAUDE VALÉRIE WHITE So we'll go no more a-roving; The Spring has come; The Devout Lover

ALICE COOTE mezzo-soprano, GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667888

'One of the finest British mezzo-sopranos since Janet Baker' (*BBC Music Magazine*) 'From start to finish, the artistry of Alice Coote and Graham Johnson is of the highest order' (*Gramophone*)



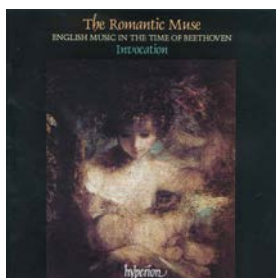
Pushkin Romances

CUI Tsarskoselskaya statuya; Ti i vi; Zhelaniye; DARGOMIZHSKY Kruz'yam; Yunosha i deva; GLINKA Priznaniye; Adel'; Ne poy, krasavitsa, pri mne; Ya pomnyu chudnoye mgnoveniye; Ya zdes, Inezilya; MEDTNER Muza; Roza; Lish' rozi uvyadayut; Vais; MUSORGSKY Noch'; Strekotun ya beloboka; RACHMANINOV Muza, pri mne; krasavitsa, pri mne; RIMSKY-KORSAKOV Redeyet oblakov letuchaya gryada; Ne poy, krasavitsa, pri mne; Chto v imeni tebe moyem?; Na kholmakh Gruzii; Moy gosly dlya tebya; Ekho; Ti i vi; RUBINSTEIN Pevets; Noch'; SHOSTAKOVICH Yunoshu, gorku ridaya; TCHAIKOVSKY Pesn' Zemfiri; Solovey; VLASOV Fontanu Bakchisarskoyego dvorsta

JOAN RODGERS soprano, MALCOLM MARTINEAU piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667773

'A treasure trove of Russian song that will reward repeated listening for years ... delivered by a first-rate soprano already with a distinguished track record in the repertoire, themed on the verse of Russia's most favourite poet, is a more than attractive prospect' (*Gramophone*) 'No non-Russian singer has done more for Russian song than Rodgers ... Martineau is an exemplary partner in an attractive programme that fans of Russian song and Rodgers will not want to miss' (*The Sunday Times*)



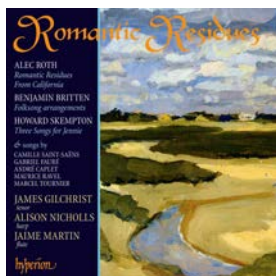
The Romantic Muse

English Music in the time of Beethoven

ATTWOOD Ellen's Song; Coronach; The soldier's dream
CORFE Lady Anne Bothwell's lament; HAYDN The wanderer; The spirit's song
KNYVETT Jessie; W LINLEY Down in the gleamy vale
MEYER Duet in D minor on Scottish airs
PINTO The distress'd mother; Rondo in E flat
SMITH Blest pair of sirens; STORACE Captivity
SAMUEL WEBBE (THE YOUNGER) Serenade; Funeral March in honour of Beethoven; The death of the common soldier
S WESLEY O sing unto mie roundelaie
INVOCAION

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD666740

'This CD is a revelation. Do explore this well recorded, well presented disc' (*British Music Society Journal*)



Romantic Residues

Songs for tenor and harp

BRITTEN The Salley Gardens; O Waly,Waly; Bugeilio'r Gwenith Gwyn; Dafydd y Garreg Wen; ANDRÉ CAPLET Deux sonnets; FAURÉ Morceau de concours; RAVEL Cinq mélodies populaires grecques; ALEC ROTH From California; Romantic Residues; SAINT-SAËNS Une flûte invisible; HOWARD SKEMPTON Three Songs for Jennie; MARCEL TOURNIER La lettre du jardinier

JAMES GILCHRIST tenor, ALISON NICHOLLS harp, with JAIME MARTIN flute

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667725

'Beautifully played here by Alison Nicholls. Gilchrist sounds quite at home in the Welsh songs ... an interesting and intelligent singer, well served by his distinguished accompanists' (*BBC Music Magazine*) 'Roth has an ear for gracious, melodic vocal writing and his style is impressively cool and simple ... Ravel's gorgeous Five Popular Greek Melodies ... give a sense of Gilchrist's wide-ranging artistry, and also show what an excellent performer and accompanist Nicholls is on the harp' (*Classic FM Magazine*)



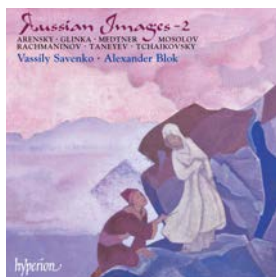
Russian Images – 1

ARENSKY Autumn; BALAKIREV Embrace, kiss; BORODIN For the shores of your far homeland; CUI The Fountain Statue at Tsarskoye Selo; DARGOMIZHSKY The Night Zephyr; The Miller; I remember; GLINKA Ah, the sweetness of being beside you; Bolero; GRECHANINOV The Prisoner; LYATOSHINSKY Dawn; Supreme Happiness; MEDTNER I have outlived my aspirations; Spring Solace; MUSORGSKY Forgotten; Mephistopheles' Song of the Flea; RACHMANINOV She is as beautiful as noon; It is time; RIMSKY-KORSAKOV On the hills of Georgia; TCHAIKOVSKY I bless you, forests; In the midst of the ball; Don Juan's Serenade

VASSILY SAVENKO bass-baritone, ALEXANDER BLOK piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667105

'Savenko is a suave and accomplished singer, his phrasing beautifully shaped. Beautiful and evocative songs' (*Vassily Savenko is something rather special ... superb recital exploring a wide repertoire ... An ideal introduction to the wealth of Russian song* (*Classic CD*)

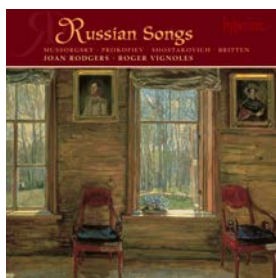


Russian Images – 2

ARENISKY A Dream; I have seen death; Was it so long ago to enchanting strains
GLINKA Travel Song; Stanzas; Doubt
MEDTNER Twilight; Unexpected Rain; Invocation
ALEXANDER MOSOLOV Three Romances
RACHMANINOV Do not sing, my beauty; The Muse; Arion
TANEYEV Dense Forests; And the foes stood trembling; Winter Journey
TCHAIKOVSKY A tear trembles; My genius, my angel, my friend; Frenzied Nights
VASSILY SAVENKO bass-baritone, ALEXANDER BLOK piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67205

'An excellent follow-up to the successful first disc. Vassily Savenko is a very special singer' (*Classic CD*)
'Recommended' (*Fanfare*, USA) 'Savenko and Blok respond well to the texts of these songs, among them several rarities' (*Gramophone*)



Russian Songs

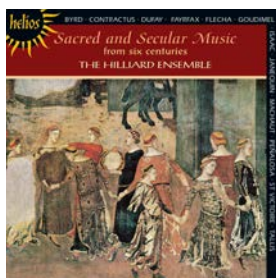
BRITTEN Ekko poeta (The Poet's Echo), Op 76
MUSORGSKY Detskaya (The Nursery)
PROKOFIEV Five Poems of Anna Akhmatova, Op 27
SHOSTAKOVICH Satiri (Satires), Op 109

JOAN RODGERS soprano

ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67355

'This is Hyperion at its best: a pair of fine artists exploring a less-than-familiar corner of the repertoire. More please!' (*International Record Review*) 'Joan Rodgers's live recitals of Russian song, and her earlier Tchaikovsky album for Hyperion, set up high expectations for this disc of four song cycles which have become classics of the repertoire. And it does not disappoint' (*BBC Music Magazine*) 'Roger Vignoles provides sensitive accompaniments, with Hyperion supplying a realistic sound environment that avoids over-reverberance. Decent liner notes are furnished by Jonathan Powell, and English texts alongside transliterated Russian ones for all songs. Highly recommended' (*Fanfare*, USA)



Sacred and Secular Music from six centuries

ANON Dezi, flor resplandeciente; Neuvae, neuvae
BYRD Ne irascaris/Civitas sancti tui
HERMANNUS CONTRACTUS Salve regina
DUFAY Vergene bella; Gloria ad modern tubae
FAYRFAX Most clear of colour
FLECHA Ei jubilate; GODEFROY Plantatus ante nescia
Goudimel Bon jour mon coeur; ISAAC Tota pulchra es
JANEQUIN Le chant des oiseaux; MACHAUT Quant je sui mis
PENALOSA Sancta mater; TALLIS O nata lux
THE HILLIARD ENSEMBLE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55148

'Something no lover of early music or admirer of this group should miss' (*American Record Guide*)
'Music making of the highest order. Everything shows them at their superb best' (*Gramophone*)
'Superbly engineered' (*Classic CD*)



Salve Regina

Sacred music by Monteverdi and his Venetian followers

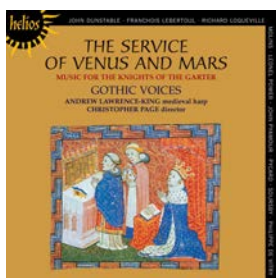
CASTELLO Exultate Deo; GRANDI Amo Christum; Ave maris stella
LEGRENZI Sonata in G major 'La Pezzoli'; O mirandum mysterium
B MARINI Sonata 'per sonar con due corde'; F M MARINI Jesu dulcis memoria; MONTEVERDI Iam moriar, mi fili; RIGATTI Cum invocarem; Nunc dimittis; ROSENMULLER Ascendit Christus in altum Venetian
ROVETTA Salve Regina

ROBIN BLAZE countertenor

THE PARLEY OF INSTRUMENTS / PETER HOLMAN

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67225

'It is a rare thing to reach the end of a long program like this wanting more, yet that's exactly what happened to me in this instance. All readers are urged to investigate a remarkable disc that is assured of being an exceptionally strong contender for the Want List' (*Fanfare*, USA)



The Service of Venus and Mars

Music for the Knights of the Garter, 1340-1440

ANON Ther is no rose of swych vertu; The Agincourt Carol; Singularis laudis digna; De ce que fol pense; Lullay, lullay; Le gay playisr; Le grant pleyser
JOHN DUNSTAPLE Speciosa facta es; FRANÇOIS LEBERTOUL Las, que me demanderoye; RICHARD LOQUEVILLE Je vous pri que j'aye un bayisr;
P DES MOLINS De ce que fol pense; LEONEL POWER Sanctus; JOHN PYAMOUR Quam pulchra es; PYCARD Gloria; SOURSBY Sanctus; PHILIPPE DE VITRY Gratissima virginis/Vos qui admiramini/Gaude gloriosa/Contratenor
GOTHIC VOICES / CHRISTOPHER PAGE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55290

'Another superlatively beautiful recording from Gothic Voices' (*Hi-Fi News*) 'It's a treasure' (*Fanfare*, USA)
'The music is fascinating. Readers interested in trying medieval repertoire could hardly do better than start here' (*The Penguin Guide to Compact Discs*)

GRAMOPHONE AWARD WINNER



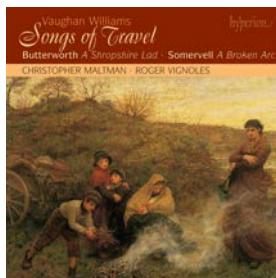
Songs of Scotland

Loch Lomond; O, whistle and I'll come to you, my lad; Jock o' Hazeldean; Comin' thro' the rye; Ye banks and braes; Dance to your daddy; The flowers o' the forest; The Skye boat song; The cockle gatherer; A fairy's love song; The gallant weaver; The fidgity bairn; The keel row; There's nae luck about the house; An island sheiling song; The white cockade; Bonnie wee thing; Air falalalo; A rosebud by my early walk; Hush-a-ba, birdie, croon, croon; An Eriskay love lilt; My love's in Germany; The winter it is past; The tocherless lass; The Laird o' Cockpen; Kind Robin lo'es me; Ca' the yowes; The Queen's Maries; The rowan tree; The bonnie Earl o' Moray; O Willie's gane tae Melville Castle; Scots wha hae; The wee cooper o' Fife

MARIE McLAUGHLIN soprano, MALCOLM MARTINEAU piano
ISOBEL FRAYLING-CORK clarsach

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55336

'Marie McLaughlin sings with warm tone, affection, humour and zest' (*Gramophone*) 'McLaughlin sings with passionate intensity, and her voice has all the colors of the rainbow for these widely varying songs ... an album to treasure' (*Fanfare, USA*) 'Marie McLaughlin sings these songs in a clear, unpretentious soprano ... an exquisite disc' (*International Record Review*)



Songs of Travel

RALPH VAUGHAN WILLIAMS Songs of Travel

ARTHUR SOMERVELL A Broken Arc

W DENIS BROWNE Diaphenia; Epitaph on Salathiel Pavy

To Gratiana dancing and singing

GEORGE BUTTERWORTH 'Bredon Hill' and other songs

Six songs from 'A Shropshire Lad'

CHRISTOPHER MALTMAN baritone

ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67378

'Christopher Maltman at all times sings beautifully, capturing the emotions behind the words and music, and is ably accompanied by Roger Vignoles. As is their custom, Hyperion completes this superior production with intelligent annotation and complete texts' (*American Record Guide*)



Soul and Landscape

GÖSTA NYSTRÖM Själv och landskap; På reveln (1949); Det enda

TURE RANGSTRÖM Melodi; Sommarnatten; Den enda stunden

Vinden och trädet; Flickan under Nymännen; Pan

EMIL SJÖGREN Tannhäuser Lieder, Op 12

WILHELM STENHAMMAR Adagio, Op 20/5; Melodi, Op posth; I skogen

Månsken, Op 20/4; Flickan knyter i Johanneknatten, Op 4/2

Dottern sade, Op 8/2; Flickan kom ifrån sin älsklings möte, Op 4/1

MAIA PERSSON soprano, ROGER VIGNOLES piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD67329

'Everything about this disc is inviting ... the kind of CD that makes you want to go back and listen again to almost every song ... I cannot imagine them being better sung ... it is typical of Hyperion to present both such material and such a promising singer' (*Gramophone*) 'A rare, effortless lyric voice, clear, and beautiful in tone' (*Classic FM Magazine*) 'Near perfection' (*BBC Music Magazine*) 'Gorgeously rich and charmingly expressive' (*The Independent*)



Souvenirs de Venise

BEETHOVEN Canzonetta veneziana, WoO158a No 23

FAURÉ Barcarolle, Op 7 No 3; GLINKA Venetsianskaya noch'

GOUNOD Venise; HAHN Venezia » Chansons en dialecte vénitien »

JENSEN Leis' rudern hier, mein Gondolier, Op 50 No 4; Wenn durch die

Piazzetta, Op 50 No 3; MASSENET Souvenir de Venise

MENDELSSOHN Venezianisches Gondellied, Op 57 No 5

ROSSINI La regata veneziana; I marinai

SCHUBERT Gondelfahrer, D808; TANEYEV Venetsiya noch'yu, Op 9 No 1

ANTHONY ROLFE JOHNSON tenor, GRAHAM JOHNSON piano

with THE SONGMAKERS' ALMANAC

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55217

'Delightful' (*The Sunday Times*)

'Top Ten of the Year' (*The Guardian*)



The Spirits of England and France – 1

Music of the later Middle Ages for Court and Church

ANONYMOUS Quant la douce jouvencelle; En cest mois de May; Laus detur

multipharia; Credo; La uiltme estampie real; Deduc, Syon, uberimas; La

septime estampie real; Je ne puis / Par un matin / Le premier jor / IUUSTUS;

Beata nobis gaudia; Virgo plena gratie / [VIR]GO; La quarte estampie real; Ave

Maria; Crucifigat omnes; Flos in monte cernitur; In Rama sonat gemitus;

COOKE Gloria; MACHAUT Ay mi! dame de valour; MATTEO DA PERUGIA

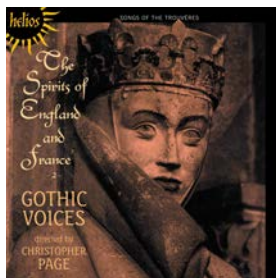
Belle sans per; PÉROTIN? Presul nostri temporis; PYKIN! Plaisance, or tost

GOTHIC VOICES / CHRISTOPHER PAGE

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55281

'Unalloyed pleasure ... once again a superb recording that stimulates, that charms' (*Gramophone*) 'Entente cordiale at its best. Glorious music' (*BBC Music Magazine*) 'Unqualified rapture' (*American Record Guide*) 'Beautiful performances of gorgeous, accessible music ... all should rush and buy' (*Classic CD*)

CD COMPACT AWARD, SPAIN



The Spirits of England and France – 2

Songs of the trouvères

ADAM DE LA HALLE Assenés chi, Grievilier; ANON Estampies; Donna pos vos ay chausida; Quant voi la fleur; Amors m'art con fuoc am flama; AUDEFROI LE BASTART Au novel tens pascor; BRULE Desconfortez, plains de dolor; Quant define feuille et flor; De bien amer grant joie atent; Cil qui d'amours; ERNOUL LE VIELLE Por conforter mon corage; GAUTIER DE DARGIES La doce pensee; GONTIER DE SOIGNIES Dolorousement comence; GUIBERT KAUKESSEL Un chant novel; Fins cuers enamourés; RICHART DE SEMILLI Je chevauchai

GOTHIC VOICES / CHRISTOPHER PAGE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55282

'I found myself extraordinarily moved ... this is a CD that grabs you and hangs on to the end' (*Early Music Review*) 'The whole CD is one of unalloyed delight' (*Classic CD*) 'This is quite simply the best recording ever of the trouvère literature' (*American Record Guide*) 'Outstanding' (*BBC Music Magazine*)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



The Spirits of England and France – 3

Binchois and his contemporaries

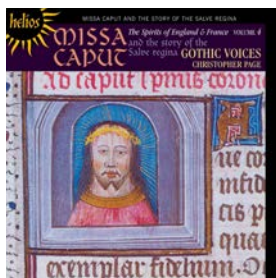
ANONYMOUS Abide, I hope; Exultavit cor in Domino; BINCHOIS Qui veut mesdire; Amoureux suy; Adieu mon amoureuse joye; Ay! doloureux; Magnificat secundi toni; Se la belle; BYTTERING En Katerina solennia; CARDOT Pour une fois; DUNSTAPLE Beata Dei genitrix; FONTAINE J'ayme bien celui; JOHANNES DE LYMBURGIA Descendi in ortum meum; LEGRANT Se liesse; MACHAUT Il m'est avis; POWER Gloria; VELUT Un petit oyselet; Laissiés ester

GOTHIC VOICES / CHRISTOPHER PAGE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55283

'Deeply moving and magical' (*Gramophone*) 'Another compelling release in this series – up to Gothic Voices' usual standard' (*BBC Music Magazine*) 'Page makes our mouths water with reference to future programs. We're waiting patiently, but don't wait to pick up this disc' (*Fanfare*, USA)

GRAMOPHONE CRITICS' CHOICE



The Spirits of England and France – 4

Missa Caput and the story of the Salve regina

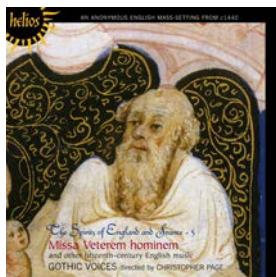
ANONYMOUS Missa Caput; Pange lingua (The story of the Salve regina) Salve regina; Jesu for thy mercy; Make us merry; Nowell, nowell, nowell, this is the salutation of the aungell Gabriell; Clangat tuba; Alma redemptoris mater; Agnus Dei; SMERT & TROULUFFE Jesu fili Dei

GOTHIC VOICES / CHRISTOPHER PAGE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55284

'A fascinating disc with superbly informative and enticing notes by Christopher Page' (*BBC Music Magazine*) 'At last, for the first time in over thirty years, we can hear this glorious work ... as always, the booklet material is an absolute model of what these things should be; a self-contained lesson in medieval aesthetics, miraculously presented' (*BBC Record Review*) 'A very special achievement ... music of the very highest order, seldom recorded. Essential listening!' (*Gramophone*)

GRAMOPHONE EDITOR'S CHOICE



The Spirits of England and France – 5

Missa Veterem hominem and other fifteenth-century English music

ANONYMOUS Missa Veterem hominem; Jesu, fili virginis; Doleo super te Gaude Maria virgo; Deus creator omnium; Jesu salvator; A solis ortus Saluator mundi; Christe, qui lux es; To many a well; Sancta Maria virgo Mater ora filium; Ave maris stella; Pange lingua; DUNSTAPLE Beata mater

GOTHIC VOICES / CHRISTOPHER PAGE

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55285

'A surpassingly lovely collection of music to be heard and marvelled at. The singing is incredibly moving. Buy it, and get 'Caput' too if you didn't heed the previous recommendation' (*Fanfare*, USA) 'La transparence des timbres alliée à l'intériorité de l'interprétation fait merveille' (*Répertoire*, France)



The Study of Love

French songs and motets of the 14th century

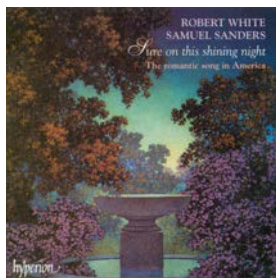
ANONYMOUS Pour vous servir; Puis que l'aloce ne fine; Jour a jour la vie; Combien que j'aye; Marticius qui fu; Renouveler me feist; Fist on, dame; Il me convient guerpir; Le ior; En la maison Dedalus; La grant biauté; En esperant; Ay las! quant je pans; MACHAUT Dame, je sui cilz / Fins cuers doulz / Fins cuers doulz; Trop plus / Biauté paree / Je ne suis; Tres bonne et belle; Se messdisans; Dame, je vueil endurer; PYCARD Gloria; SOLAGE Le basile

GOTHIC VOICES / CHRISTOPHER PAGE, ANDREW LAWRENCE-KING harp

» More info www.hyperion-records.co.uk/dc.asp?dc=D_CDH55295

'A wonderful addition to the catalogue, and the recorded sound ... is superlative' (*Gramophone*) 'A simply superb CD ... a recording which you might use to snare those as yet unconverted and resistant to the beauties of the Gothic. Most highly recommended' (*Fanfare*, USA) 'Subtle, intelligent performances reflecting the refined art of 14th-century French music' (*BBC Music Magazine Top 1000 CDs Guide*)

GRAMOPHONE EDITOR'S CHOICE / GRAMOPHONE CRITICS' CHOICE



Sure on this shining night

BARBER Sure on this shining night; BEACH The Year's at the Spring; BOLCOM Never more will the wind; CHADWICK When stars are in the quiet skies; CHANLER The Children; These, my Ophelia; CHARLES When I have sung my songs; COPLAND Nature, the gentlest mother; CORIGLIANO Song to the Witch of the Cloisters; EWAZEN The Tiger; FIRESTONE If I could tell you; FRIML Rose Marie; GRIFFES An Old Song Re-sung; HAGEMAN Do not go, my love; HERBERT Ah! Sweet Mystery of Life; HINDEMITH On hearing 'The Last Rose of Summer'; Echo; IVES The Side Show; The Collection; KORNGOLD Come away, death; MALOTTE The Lord's Prayer; MARDER To a Stranger; MUSTO Triolet; PARKER June Night; ROMBERG One Alone; ROREM Little Elegy; SCHUMAN Orpheus with his lute; THOMSON Sigh no more, ladies

ROBERT WHITE tenor, SAMUEL SANDERS piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD66920

'This is a very charming record' (*Gramophone*) 'Delightful, imaginatively wide-ranging' (*Hi-Fi News*)



Time stands still

Lute songs on the theme of mutability and metamorphosis by John Dowland and his contemporaries

ANON Lost is my liberty; Mignonne allons; CAMPION Though you are young and I am old; Come, cheerful day; DANYEL Time, cruel Time; He whose desires are still abroad; DOWLAND His golden locks Time hath to silver turned; It was a time when silly bees could speak; Far from triumphing court; Flow not so fast, ye fountains; Time stands still; FERRABOSCO Pavan; FORD Go, passions, to the cruel fair; HANDFORD Now each creature; W LAWES Gather your rosebuds; ROSSETER What then is love but mourning?

EMMA KIRKBY soprano, ANTHONY ROOLEY lute

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55462

'A fine recital that adds a few welcome items to the recorded repertoire of the lute song, engineered close to perfection' (*Gramophone*) 'At the time I thought it the best lute song recital ever, and there are few even now that can match this for quality (and they're nearly all by Emma, anyway)' (*Early Music Review*)



The Voice in the Garden

Spanish Songs and Motets, 1480-1550

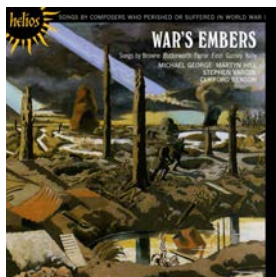
ANON A la villa voy; Passe el agao; Harto de tanta porfía; Dindirín, dindirín; Ave, Virgo, gratia plena; Dentro en el vergel; Entra Mayo y sale Abril ENCINA Mi libertad en sosiego; Los sospiros no sosiegao; ENRIQUE Mi querer tanto vos quiere; GABRIEL DE TEXERANA Yo creo que n'os dió Dios; La bella malmaridada; MILÁN Fantasias; NARVAEZ Fantasias; Paseábase el rey moro; PEÑALOSA Por las sierras de Madrid; No remiscaris, Domine; Precor te, Domine Jesu Christe; Sancta Maria; SEGNI Tiento

GOTHIC VOICES / CHRISTOPHER PAGE

ANDREW LAWRENCE-KING harp, CHRISTOPHER WILSON vihuela

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55298

'An enthralling disc, a wholly persuasive introduction both to this little-known repertoire and to how it should be performed' (*BBC Music Magazine*) 'Whatever else you may have, don't miss this' (*Fanfare, USA*) **BBC MUSIC MAGAZINE BEST OF THE YEAR / GRAMOPHONE EDITOR'S CHOICE**



War's Embers

A legacy of songs by composers who perished or suffered in World War I

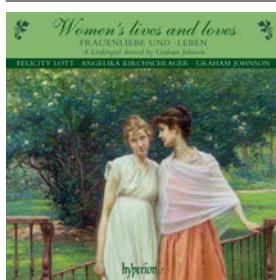
BROWNE Arabia; Diaphenia; Epitaph on Salathiel Pavy; To Gratiana; BUTTERWORTH Requiescat; FARRAR The wanderer's song; Silent noon; The roadside fire; Brittany; Come you, Mary; Who would shepherd pipes; FINZI Only a man harrowing clouds; GURNEY The two corbies; Black Stitchel; Blawear; The fiddler of Dooney; Goodnight to the meadow; The ship; The boat is chafing; Cathleen ni Houlihan; Edward, Edward; The night of Trafalgar; Thou didst delight my eyes; To violets; Last hours; KELLY Shall I compare thee?

MICHAEL GEORGE bass, MARTYN HILL tenor

STEPHEN VARCOE baritone, CLIFFORD BENSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CDH55237

'An indispensable collection for those who know the repertoire; a revelation to those who do not' (*Gramophone*) 'If you enjoy English song, this set is a must ... the singers are Britain's best, and their excellence is matched by the accompaniments of Clifford Benson' (*BBC Music Magazine*)



Women's lives and loves

A Liederspiel devised by Graham Johnson

Taking as its cue the *Frauenliebe und -Leben* cycles by Robert Schumann and Carl Loewe, this captivating duet recital follows the poet Chamisso's story of a single woman's life and love, expanding it to encompass the life stories of two women as they share and compare their experiences. As part of this broadening of the story we also hear songs and duets on the themes of love, marriage, motherhood and bereavement by Brahms, Mendelssohn and Wolf

FELICITY LOTT soprano, ANGELIKA KIRSCHSCHLAGER mezzo-soprano

GRAHAM JOHNSON piano

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_CD667563

'Felicity Lott and Angelika Kirchschlager give delightfully characterised performances, while Johnson's playing is typically sensitive and pointed ... an ingeniously planned and beautifully executed duet recital' (*The Daily Telegraph*)

Samplers, compilations and special issues



A Christmas Present from Polyphony

BRITTEN A Hymn to the Virgin; Chorale after an Old French Carol
CORNELIUS Die Könige
GRAINGER The Sussex Mummers' Carol
GRIEG Ave, maris stella
HOWELLS Sing Lullaby; A Spotless Rose
LAURIDSEN O magnum mysterium
LEIGHTON Lully, lulla, thou little tiny child
PÄRT O Morgenstern; Magnificat
RUTTER Silent night; Nativity Carol; Away in a manger; Shepherd's Pipe Carol
WALTON All this time; What cheer?
WARLOCK Bethlehem Down; Lullaby my Jesus
POLYPHONY / STEPHEN LAYTON

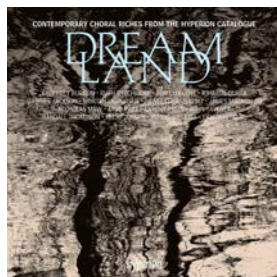
» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_NOEL2



Christmas through the ages

ANON Procedenti puero; TRAD Riu, riu chiu; O come, O come, Emmanuel;
LEIGHTON Lully, lulla, thou little tiny child; CLARK While shepherds watched
their flocks by night; SCHÜTZ The Shepherds in the Field; GUERRERO La luz
de vuestros ojos; DARKE In the bleak mid-winter; G GABRIEL Salvator noster;
BRITTEN In the bleak mid-winter; There is no rose of such virtue; RUTTER
Carol of the Children; POULENC O magnum mysterium; LASSUS Omnes de
Saba; CORELLI Allegro from The Christmas Concerto; MENDELSSOHN Hark,
the herald angels sing; BERLIOZ The Shepherds' Farewell; CORNELIUS Die
Könige (Three Kings from Persian lands afar); DAQUIN Noël No 1; DE CRISTO
Hodie nobis de coelo; PRAETORIUS Quem pastores laudavere; TAVENER
God is with us: A Christmas Proclamation; TELEMANN Gavotte from Festive
Suite in A major

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_NOEL1



Dreamland

Contemporary choral riches from the Hyperion catalogue

BURGHON The Corpus Christi Carol; BYRCHMORE Song; CHILCOTT The
Shepherd's Carol; DUBRA Stetit Angelus; JACKSON To Morning;
LAURIDSEN Ave, dulcissima Maria; LUKASZEWSKI Nunc dimittis;
MacMILLAN A Child's Prayer; MAW Balulalow; PÄRT Magnificat;
PITTS Adoro te; TAVENER As one who has slept; THOMPSON Alleluia;
TORMIS Äl투스 (Lulling); VILLETTE O sacrum convivium; WHITACRE Sleep
POLYPHONY, HOLST SINGERS, TRINITY COLLEGE CHOIR CAMBRIDGE,
SCHOLA CANTORUM OF OXFORD, WELLS CATHEDRAL CHOIR,
TONUS PEREGRINUS, ROYAL HOLLOWAY, WESTMINSTER CATHEDRAL
CHOIR, WESTMINSTER ABBEY CHOIR

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_HYP41



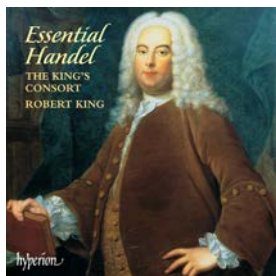
Essential Bach

Ehre sei dir, Gott, gesungen (from Christmas Oratorio, BWV248); Zwar ist solche Herzensstube (from
Christmas Oratorio, BWV248); Andante from Trio Sonata in E minor (BWV528); Erbarme dich (from
St Matthew Passion, BWV244); Adagio from Concerto in C minor for oboe and violin (BWV1060);
Gloria in excelsis & Et in terra pax (from Mass in B minor, BWV232); Siciliano from Oboe concerto in
F (BWV1053); Wie schön leuchtet der Morgenstern (opening chorus of Cantata BWV1); Wie schön
leuchtet der Morgenstern (closing chorus of Cantata BWV1); Sinfonia to Cantata BWV169; Schafe
können sicher weiden (BWV208); Vivace from Concerto for two violins (BWV1043); Vergnügte Ruh',
beliebte Seelenlust (from Cantata BWV170); Dona nobis pacem (from Mass in B minor, BWV232)

VARIOUS ARTISTS, CHOIR OF THE KING'S CONSORT
THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_KING5

'This is a good introduction to Bach and a useful disc for those who want to sample his varied music'
(*Contemporary Review*)



Essential Handel

Overture (The Occasional Oratorio); Welcome as the dawn of day (Solomon); The trumpet's loud clangour (An Ode for St Cecilia's Day); Un puro ardor (Cecilia, volgi un sguardo); Zadok the Priest; Yet, can I hear that dulcet lay (The Choice of Hercules); Allegro (Water Music); As steals the morn (L'Allegro, il penseroso ed il moderato); La Réjouissance (Music for the royal Fireworks); In Jehovah's awful sight (Deborah); See, the conqu'ring hero comes! (Judas Maccabaeus); Eternal source of light divine (Birthday Ode for Queen Anne); Largo (Concerto grosso, Op 3 No 2); Or let the merry bells (L'Allegro, il penseroso ed il moderato); Solemn March during the Circumvention of the Ark (Joshua); Hark! hark! he strikes the golden lyre (Alexander Balus); To God, our strength, sing loud (The Occasional Oratorio); Oh liberty, thou choicest treasure (Judas Maccabaeus); Let the bright seraphim (Samson); Kings shall be thy nursing fathers (My heart is inditing)

VARIOUS ARTISTS, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_KING6

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Essential Purcell

Welcome, welcome glorious morn; Be welcome then, great Sir; Oh, fair Cedaria; Hear my prayer; When I am laid in earth (Dido's Lament); Let mine eyes run down with tears; The sparrow and the gentle dove; If music be the food of love; The Bell Anthem; Hosanna to the highest; Thou knowest, Lord, the secrets of our hearts; Fairest Isle, all isles excelling; Mark, how readily; Sound the trumpet; She loves and she confesses too; O how blest is the Isle; Remember not, Lord, our offences; An Evening Hymn; Vouchsafe, O Lord; With rapture/Hail bright Cecilia

VARIOUS ARTISTS, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_KING2

'Not to be missed ... the gateway to an absolute treasure trove of delights' (*BBC Music Magazine*) 'Magnificent performances of Purcell masterpieces' (*In Tune*, Japan) 'This is the winner among inexpensive samplers, and highly recommended. Almost 80 minutes of very great music, sensitively and smartly performed' (*Classic CD Scout*, USA)

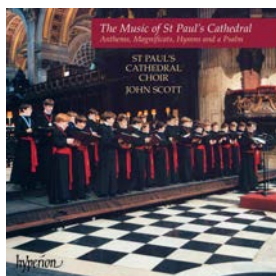


The King's Consort Collection

BACH Allegro (Sonata in G major); BOCCHERINI Virgo virginum praecleara (Stabat mater); GABRIELI Sonata XX a 22; HANDEL Un puro ardor (Cecilia, volgi un sguardo); Largo (Concerto grosso Op 3 No 2); Kings shall be thy nursing fathers (My heart is inditing); The trumpet's loud clangour (An Ode for St Cecilia's Day); MICHAEL HAYDN Gloria (Missa Sanctae Ursulae); HUMMEL Trumpet Concerto (third movement); KNÜPFER Gelobet sei Gott (Die Turkeltaube); KUHNAU Zwingt die Saiten in Cythara; LULLY Marche des Combattants; MONTEVERDI Laetatus sum; Christie redemptor omnium; MOZART Epistle Sonata in C major, K278; PURCELL Hear my prayer, O Lord; RUGGIERI Quoniam tu solus sanctus (Gloria); VIVALDI Allegro (Concerto in F); Sum in medio tempestatum; Gloria in excelsis Deo

SOLOISTS, THE KING'S CONSORT / ROBERT KING

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_KING7



The Music of St Paul's Cathedral

ALLEGRI Miserere; BALFOUR GARDINER Evening Hymn

MATHIAS Let the people praise Thee, O God

DUPRÉ Placare Christe servilis

HOWELLS Magnificat and Nunc dimittis (St Paul's Service)

MENDELSSOHN I waited for the Lord; PARRY I was glad

RUTTER God be in my head; STANFORD Magnificat and Nunc dimittis in C

HYLTON STEWART The Lord is My Shepherd

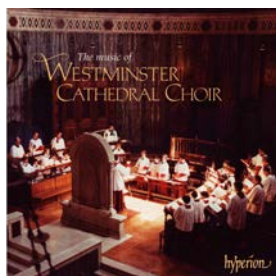
HYMNS Dear Lord and Father of mankind; The Day Thou gavest, Lord, is ended; There's a wideness in God's mercy; Immortal, invisible, God only wise

ST PAUL'S CATHEDRAL CHOIR / JOHN SCOTT

» **More info** www.hyperion-records.co.uk/dc.asp?dc=D_SPCC2000

'This is a worthy Millennium tribute to the musicians of St Paul's. A disc to treasure' (*Organists' Review*)

'An awe-inspiring sound' (*Classic FM Magazine*)



The Music of Westminster Cathedral Choir

BRITTEN Sanctus and Agnus Dei (Missa Brevis)

BYRD Ave verum corpus; ELGAR Great is the Lord

GUERRERO Hei mihi, Domine; HOLST Nunc dimittis

MARTIN Agnus Dei (Mass for double choir)

MAWBY Ave verum corpus; MENDELSSOHN Ave Maria

MESSIAEN O sacrum convivium; PALESTRINA Super flumina Babylonis

ROXANNA PANUFNIK Deus, Deus meus (Westminster Mass)

POULENC Sanctus (Mass in G)

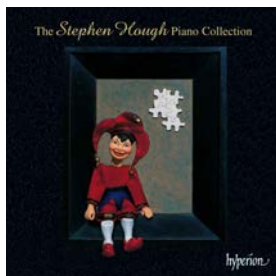
STANFORD Magnificat for double choir

TYE Omnes gentes, plaudite manibus

WESTMINSTER CATHEDRAL CHOIR /

JAMES O'DONNELL, DAVID HILL

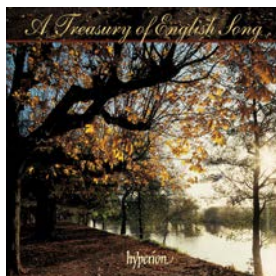
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The Stephen Hough Piano Collection

BOWEN Berceuse, Op 83
 BRAHMS Scherzo (Piano Sonata No 3 in F minor, Op 5)
 CHOPIN Ballade No 3 in A flat major, Op 47
 FRANCK/HOUGH Troisième Choral, M40; HOUGH Suite Osmanthus
 HUMMEL Vivace (Piano Sonata in F sharp minor, Op 81)
 LISZT Polonaise No 2 in E major, S223 No 2
 MOMPOU La fuente y la campana (Paisajes No 1)
 REYNOLDS Chanson d'automne
 SCHUBERT Finale (Piano Sonata in C major, D613)
 TCHAIKOVSKY/WILD Pas de quatre
 WEBER Fantasia (Variations); YU-HSIEN/HOUGH Pining for the Spring Breeze
 STEPHEN HOUGH piano

» More info www.hyperion-records.co.uk/dc.asp?dc=D_HOUGH1



A Treasury of English Song

BANTOCK Song to the Seals; BRIDGE Go not, happy day; BRITTEN Fish in the unruffled lakes; The Choirmaster's Burial; BROWNE To Gratiana, singing and dancing; BUTTERWORTH The lads in their hundreds; FINZI To Lizbie Browne; June on Castle Hill; GIBBS Five Eyes; Ann's Cradle Song; GURNEY Down by the salley gardens; I will go with my father a-ploughing; Ha'nacker Mill; Under the greenwood tree; IRELAND Sea Fever; I have twelve oxen; LEHMANN Charles Augustus Fortescue; LLOYD WEBBER The Call of the Morning; MILFORD If it's ever spring again; PARRY Armida's Garden; QUILTER Come away, death; Now sleeps the crimson petal; SOMERVELL Come into the garden, Maud; STANFORD From the red rose; A soft day; Blackberry time; The rain it raineth every day; VAUGHAN WILLIAMS Orpheus with his lute; Let Beauty awake; WARLOCK As ever I saw; Yarmouth Fair; My own country
 VARIOUS ARTISTS

» More info www.hyperion-records.co.uk/dc.asp?dc=D_HYP30

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