



The **Royal Scottish National Orchestra** and conductor **Avlana Eisenberg** perform the music of **William Grant Still**, the 'Dean of Afro-American Composers' in this **NAXOS DISC OF THE MONTH**. Still was part of the Harlem Renaissance and wrote nearly 200 works, including nine operas and five symphonies. His work combines Classical forms with jazz and blues idioms and was inspired by the rich tradition of African American spirituals. Still hoped that his music would serve a larger purpose of interracial understanding. This joyous, moving and hauntingly beautiful programme features all world premiere recordings.

The Music of Brazil series continues on **NAXOS** with **Camargo Guarnieri's Choros**, a work which conjures up the landscape and essence of Brazil. These very personal concertos reveal the composer's refined instrumental combinations and elegant contrapuntal writing, while their dance rhythms are vivacious, drawing on the baião, maracatu and embolada. The *Choros* in this second volume represent all stages of Guarnieri's compositional development and they are performed by the **São Paulo Symphony Orchestra** led by **Roberto Tibiriçá**.



In May, **NAXOS AV** releases **Vincenzo Bellini's I Capuleti e i Montecchi**, directed by **Arnaud Bernard** in 2015. Bellini's first great operatic success is based on an Italian version of Romeo and Juliet in which the feuding clans seek reconciliation through the wedding of Giulietta and Tebaldo. Topped with the 'agile coloratura runs and lyrical grace' (The New York Times) of soprano **Jessica Pratt**, this acclaimed production takes place in the historical and beautifully atmospheric Teatro La Fenice, the same venue in which the opera had its triumphant premiere in 1830.

The two *concertos* on this **BIS** release from **Michael Collins** and the **Philharmonia Orchestra** were both intended for a specific player: **Mozart** composed his for Anton Stadler and **Richard Birchall** for Michael Collins himself. Both works – as well as Mozart's *Clarinet Quintet* – were written for a particular instrument: the basset clarinet, a slightly larger and deeper clarinet than the one in A, which quickly became the standard. At the very core of the clarinet repertoire, the two works by Mozart have until recently been played on the A clarinet, with necessary adjustments being made to the solo part. Here they are performed on the instrument they were intended for. For the *Clarinet Quintet*, Collins is joined by his colleagues from the **Wigmore Soloists**.



**DACAPO** is proud to present the first complete recording of **C.F.E. Horneman's** life's work, his opera *Aladdin*. Aladdin's story has been told many times in myriad ways. This operatic version by the Danish composer dates from the turn of the 20th century and has the lush harmonies and flowing melodies you might expect from a piece of its time. Horneman adds new lustre to the old fairy tale and the sumptuous music is performed by a stellar Danish cast, accompanied by the **Danish National Symphony Orchestra and Choir** under **Michael Schønwandt**.

A highlight on the **ONDINE** label sees the debut recording from **Nicholas Collon**, the new Chief Conductor of the **Finnish Radio Symphony Orchestra**. Collon began his tenure in September 2021 and carefully selected this all-**Sibelius** programme as his debut album. The disc features Sibelius's dramatic *Seventh Symphony*, the *Suite from King Christian II, Op. 27* which tells the story of King Christian II, the ruler of Denmark, Norway and Sweden, and concludes with the *Suite from Pelléas et Mélisande, Op. 46*.





**OPUS ARTE** presents the second in **John Eliot Gardiner's** acclaimed *Monteverdi Trilogy*, a 2022 Opus Arte series. **Claudio Monteverdi** was a pioneer in the origins and development of opera, taking vocal music beyond Renaissance polyphony and entering an era in which genuine feelings and emotions are expressed. Part of a late flowering in Monteverdi's illustrious career, *Il Ritorno d'Ulisse in Patria* is considered the most tender of his three surviving operas. Recorded in Venice's historical Teatro La Fenice, this semi-staged production is part of John Eliot Gardiner's celebration of Monteverdi's 450th anniversary.

The documentary *Three Tenors – Voices for Eternity* is released on the **C MAJOR** label this May. It tells the story of the most successful concert in the history of classical music, featuring recent interviews with **José Carreras, Plácido Domingo, Zubin Mehta, Pavarotti's widow, Nicoletta Mantovani, Lalo Schifrin, Brian Large, Mario Dradi, Paul Potts, Sir Bryn Terfel, Norman Lebrecht, Didier de Cottignies** and many more. In addition to this, behind-the-scenes footage, showing the highlights of the first concert and the sequel in Los Angeles, offers a fascinating insight into what took place beyond the spotlight.



The Latvian violinist **Baiba Skride** makes her first recording of music for unaccompanied violin on the **ORFEO** label, with this programme of sonatas by **Schulhoff, Hindemith, Jarnach** and **Erdmann**. Although J.S. Bach's sonatas and partitas for solo violin are regarded as the measure of a violinist's skill and maturity, works for unaccompanied violin became increasingly rare in the classical and romantic eras. It wasn't until the turn of the 20th century that Max Reger made his contribution to the genre with a total of eleven sonatas. His example provided the inspiration for his contemporaries and successors to create these further four additions to the repertoire, all written in the 1920s.

*Entre deux mondes* ('Between Two Worlds') is the debut album of **Klaudia Tandi** and **Gisela Jöbstl**, released this May on **OEHMS CLASSICS**. The album traces a journey exploring the meaning of different spheres and borders thoughtfully conveyed through song. Featuring composers such as **Rebecca Clarke, Betsy Jolas** and **Hugo Wolf** alongside **Kaija Saariaho, Arnold Schönberg** and **Maurice Ravel**, this debut album is a varied journey through song and its meaning throughout the 19th and 20th centuries.



This May, **BR KLASSIK** are releasing a disc of three great choral and orchestral works from the 20th century. Heard in live concert recordings in Munich from 2005, 2007 and 2009 respectively, this disc features performances of **Arvo Pärt's** *Berlin Mass* for choir and string orchestra, **Francis Poulenc's** *Stabat mater* for soprano, mixed choir and orchestra, and finally **Igor Stravinsky's** 1930 masterpiece, the *Symphony of Psalms*. The **Bavarian Radio Chorus** and **Symphony Orchestra** are joined by esteemed soprano soloist **Genia Kühmeier** for the Poulenc and the works are expertly conducted by the late **Mariss Jansons**.

**CAPRICCIO's** 40th anniversary year has already seen the release of their best selected Sacred Music; this May comes the long-awaited Symphonic boxset. Symphonic repertoire recordings, namely the label's digital **Beethoven Symphonies** cycle with the **Dresden Philharmonic** under **Herbert Kegel** from 1984, was a pioneering recording and pivotal to the label's later success. This 10-disc release contains a range of symphonic highlights from Capriccio's extensive archives to celebrate their legacy. The works are performed by revered artists such as: **Sandor Végh**, **Sir Neville Marriner**, **Academy of St Martin in the Fields**, the **Stuttgart Radio Symphony Orchestra**, **Concerto Köln**, **CPE Bach Chamber Orchestra**, and the **Gürzenich Orchestra** under **Dmitri Kitajenko**.



This May, **CPO** presents the fourth instalment of **Ferdinand Ries' String Quartets**. Performed by the **Schuppanzigh Quartet** and **Raquel Massades**, this disc showcases selected chamber works that underscore the composer's great importance. As a student of Beethoven, Ries was preoccupied with the composition of string quartets and quintets. Featured here is the *C major String Quintet Op. 37*, composed in 1809 and dedicated to the violinist Ignaz Schuppanzigh, incidentally the first violinist and founding member of the original Schuppanzigh Quartet, and the *String Quartet Op. 150, No. 1 in A minor*.



**Olivier Messiaen's Quartet for the End of Time** is a work which remains profoundly important. The work was composed while Messiaen was held captive in a German prisoner of war at Stalag VIII and was performed there for the first time with a group of fellow prisoners and accomplished musicians: a cellist, Etienne Pasquier, a violinist Jean Le Boulaire, and clarinetist Henri Akoka. The unusual instrumentation of the work is a product of these horrific circumstances, where somehow Messiaen was able to write one of his most influential works. A new performance of this deeply symbolic work is being released in May on **OUR RECORDINGS**, performed by esteemed Danish musicians: **Christina Åstrand**, **Per Salo**, **Johnny Teyssier**, and **Henrik Dam Thomsen**.



As the chief conductor of the Stuttgart Radio Symphony Orchestra from 2011 until 2016 and the triple winner of the Diapason d'Or of the Year, **Stéphane Denève** has led the orchestra in a plethora of excellent recordings. This May, Denève's interpretations of **Ravel's** complete orchestral works are reissued as a 5 CD boxed set, including renowned orchestral works alongside the ballet *Daphnis et Chloé*, and the operas *L'Heure espagnole* and *L'Enfant et les sortilèges*. Released on the **SWR CLASSIC** label and performed by the **SWR Radio Symphony Orchestra**, **SWR Vokalensemble** and **Cantus Juvenum Karlsruhe Stuttgart**, this album offers a unique journey through Ravel's orchestral soundscapes





This May release from **BEL AIR CLASSIQUES** sees **Daniel Barenboim's** return to lead his Staatskapelle in the newly renovated Staatsoper Berlin, with a performance of **Wagner's *Tristan und Isolde***, a fundamental work to which the conductor has dedicated more than 35 years of his life. He is once again joined by stage director **Dmitri Tcherniakov**, who has given this drama an innovative and modern reading, with an intense and powerful look into the character's complex psyches. Accompanied by a cast starring some of the most exceptional Wagner specialists – **Andreas Schager** as Parsifal, **Anja Kampe** as Isolde, and **Ekaterina Gubanova** as Brangäne – this production features a troupe of the highest musical artistry.

**DYNAMIC RECORDS** presents on DVD a thrilling production of **Wagner's *Götterdämmerung***, originally recorded by the Sofia Opera and Ballet in 2013, featuring acclaimed conductor **Erich Wächter**. Stage director **Plamen Kartaloff** has been extensively praised for his audacity and creativity in constructing a fresh and colourful visual style, capable of attracting the interest of the younger generation, while still maintaining total harmony between every aspect of staging and Wagner's text and music. A triumph amongst audiences and critics, this production can finally enjoy further success with this May release.



After five years since the previous instalment, Spanish pianist **Álvaro Cendoya** presents a new volume of his celebrated collection of *Complete Piano Works* by Mexican composer **Manuel María Ponce**, released on **GRAND PIANO**. A prominent exponent of Mexican nationalism, this recording explores three significant aspects of Ponce's compositional style. In the earlier concert studies, we can appreciate his balance between virtuoso and suggestively emotional writing. The Mexican folklore of popular songs and dances influences his later *Veinte piezas fáciles*. Finally, his character pieces, mazurkas and the fiery *Bersagliera* demonstrate his own peculiar take on the Romantic idiom.

**Bruno Maderna** has been an influential figure in the Italian music avantgarde scene of the 20th century and distinguished himself from other serial composers for emphasising the importance of creativity and imagination in his style. He created *Hyperion* during the latter part of his life, as he became gradually more interested in the theatrical medium. Originally described as “lyrics in the form of a show”, the work is based on a novel of German romantic writer Friedrich Hölderlin. This month **TACTUS** presents a recording of a live version of this work, adapted and reduced by the leading figure of Italian “neoavanguardia” theatre, actor **Carmelo Bene**, and performed by the **RAI Symphonic Orchestra from Milan**, of which Maderna had been music director until his death in 1973.

