The Grand Piano label turns 10 years old!

Since its launch in March 2012, Grand Piano has built a reputation for releasing high-quality recordings of rare musical gems. Established with the mission to explore and discover unknown and neglected repertoire for the piano, the label's speciality is complete piano cycles of lesser-known composers, whose works might otherwise have remained unknown and unrecorded. Such composers include Leopold Koželuch, Hélène de Montgeroult, Alexander Tcherepnin, Blagoje Bersa, Mieczsław Weinberg, and many others. Grand Piano artists are often authorities on these composers and experts on the chosen repertoire, giving their performances a unique stamp of authority.

Throughout its first decade Grand Piano has stayed true to its mission, and we are proud to have built an impressive and diverse catalogue that will reach 250 titles this year, most of which include world premiere recordings. It spans repertoire from pre-Beethoven 18th-century works to contemporary pieces by living composers, representing 40 countries from around world. The result is an engaging variety of piano music that features classical sonatas from Vienna and Paris, folk-inspired romantic pieces from Armenia, Dagestan, Norway and Ireland, Argentine tangos and European foxtrots, as well as minimalist and experimental music by 21st-century American composers.

This new catalogue includes recent titles from 2021 and several albums scheduled for release in early 2022. They include the 6-volume boxed set of Nicholas Walker’s celebrated edition of Balakirev’s complete piano works, which has been proclaimed “the reference set” to have by several publications. Giorgio Koukl has rescued another composer from obscurity, with the complete surviving piano works of Polish composer Alfons Szczerbiński on two volumes, all in world premiere recordings. And following the success of his recordings of sonatas by the 18th-century French composer Anne-Louise Brillon de Jouy, Nicolas Horvath returns with the complete piano sonatas of Hélène de Montgeroult. Other ongoing acclaimed cycles have expanded to include the third volume of Jouni Somero’s project to record the complete piano works of Selim Palmgren; piano works by Makar Ekmlanian, as part of Michael Ayrapetyan’s Secrets of Armenia series; and the third volume of Gottlieb Wallisch’s 20th Century Foxtrots series, this time showcasing composers from Central and Eastern Europe. Other highlights this year include our first audiovisual release featuring excerpts from Nicolas Horvath’s overnight performance of Satie’s complete piano music at the Philharmonie de Paris, in both DVD and Blu-ray formats.
Grand Piano's recordings continue to gather awards and critical acclaim. Volume 4 of Nicholas Walker's Balakirev cycle won a Russian Pure Sound award in the Chamber/Instrumental Music category, while Gramophone proclaimed the sixth and final volume ‘a fitting and exhilarating end’ to Walker’s odyssey, and The Spectator effusively praised the entire series, describing Nicholas Walker as ‘one of Britain’s greatest pianists’. Nicolas Horvath’s double-disc recording of Brillon de Jouy was given a 5-star rating by Pizzicato and was also an ICMA nominee. Pianist Magazine gave Charlene Farrugia’s album of Khachaturian’s Recitatives and Fugues a 7-star rating; and Gottlieb Wallisch’s Foxtrots series has been featured several times in the New York Times; most recently Volume 3 was picked as ‘5 Things to Do This Weekend’, for the New Year’s weekend.

“Looking ahead this anniversary year has many treats in store. The label was launched in March 2012 so we kick off in March, during Women’s History Month, with the first of six limited edition boxed set. Titled Three Centuries of Female Composers, this 10-CD box features works from women from around the world, past to present. Female composers will be a big theme this year and we are excited to launch our cycle of the complete piano music by French composer Germaine Tailleferre in April. The series, recorded by Nicolas Horvath, and under supervision by the composer’s granddaughter, will feature many previously unknown works by the only female member of the Les Six. Also worth highlighting is that, after a long hiatus we have new instalments of Manuel Ponce’s and Nikolay Medtner’s piano works, performed by Alvaro Cendoya and Paul Stewart, respectively. And there are many more gems to come!

For those who prefer to listen through streaming services, we have new playlists and digital albums to mark the anniversary, and there will be several livestreams and master classes with our artists on social media throughout the year.

Many artists have had a most challenging time during the pandemic, and we are grateful that so many have been able to complete their recording projects, despite lockdowns and other difficulties. We are all privileged to benefit from their considerable efforts, persistence, and talents.

I would like to thank all our friends, contributors and partners – and especially our artists, producers, distributors and customers – for supporting us during the first 10 years and look forward to bring to life more forgotten gems of the piano repertoire for many years to come.’”

Astrid Angvik
Label director, Grand Piano
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‘stunned and speechless from the first notes...
Grand Piano’s vibrant sound does both pianist and composer ample justice.
I cannot recommend this release highly enough’
– Gramophone Editor’s Choice on B. Bersa Vol. 1 [GP767]

‘The Grand Piano label continues to uncover gems of the piano repertoire.’
– Fanfare on D. Nenov Piano Works [GP652]

‘Grand Piano continues to impress me with the quality of their recordings.’
– American Record Guide on F. Schmitt Vol. 3 [GP623]

‘[The] Grand Piano label has previously released some rarities for the connoisseurs, featuring nothing more than capable pianists... they have catapulted up to the very top of piano releases with CD I simply cannot praise enough.’
– Pianist on A. Cortot Piano Arrangements [GP641]

‘[A] commendable label focusing on piano music that is off the beaten track and repeatedly presenting the most beautiful discoveries.’
– Spiegel Online

‘The Grand Piano label seems to never run out of material and new ideas. The interest in great repertoire, in the unknown, that’s exactly what drives the team behind the label, who know that there is still much to discover.’
– Piano News
18th Century/Baroque & Classical
18TH CENTURY/BAROQUE & CLASSICAL

GP777-78 [2 CDs]

BACH, Johann Sebastien (1685–1750)
THE BRANDENBURG CONCERTOS
(ARR. FOR PIANO DUET BY E. BINDMAN)

ELEONOR BINDMAN AND JENNY LIN

Unlike the only published piano duet arrangement by Max Reger, which has serious performance limitations, Eleonor Bindman’s new transcription of the Brandenburg Concertos highlights their polyphony, imagining how Bach might have distributed the score if he had created four-part inventions for piano duet. With an equal partnership between the two instrumentalists, using the modern piano’s full potential to convey the unique scoring and character of each work, the concertos are ordered to create an engaging listening sequence.

GP847-48

BACH, Johann Sebastien (1685–1750)
CELLO SUITES FOR SOLO PIANO
(TRANSCRIBED AND PERFORMED BY ELEONOR BINDMAN)

ELEONOR BINDMAN

J.S. Bach’s genius is universally revered by music lovers, and a significant part of his output was in transcriptions of his own work, a tradition kept alive in Eleonor Bindman’s piano versions of the Six Suites for Solo Cello. Bindman has avoided embellishing these iconic pieces, preserving the intriguing ambiguities in Bach’s implied harmonies and savouring their expressive qualities through the baritone register of a marvellous Bösendorfer piano. These admirably accurate transcriptions reveal the mysterious mathematical grace and flexibility of structure that makes Bach’s art so organic and eternal.

GP619-20 [2 CDs]

BEETHOVEN, Ludwig van (1770–1827)
COMPLETE PIANO DUETS

AMY AND SARA HAMANN

Beethoven’s compositions for piano duet embrace works written for students as well as those designed for aristocratic acquaintances and friends. This release presents two recordings of the complete works: the first (CD 1) on a modern Yamaha piano, and the second (CD 2) on chronologically accurate reproductions of the fortepianos Beethoven was composing on at the time. The modern piano was recorded in a concert hall, whereas the period instrument recording was made in a much more intimate space, showcasing the salon performance settings of the past.

GP801-02

BOMTEMPO, João Domingos (1771–1842)
COMPLETE PIANO SONATAS

LUÍSA TENDER

João Domingos Bomtempo remains one of the most historically significant figures in Portugal’s musical history. Not only was he an outstanding pianist whose playing was admired for its virtuosity, but he also wrote an important body of pioneering work in Lisbon for instrumental, choral and symphonic forces. Piano sonatas are pre-eminent in Bomtempo’s œuvre. They show a diverse range of influences from Haydn, Mozart and Beethoven but contain many original features, not least incendiary scalar passages and dramatic hand crossings. Full of lyricism, counterpoint and often exceptional virtuosity, these features reach a peak in the monumental Sonata, Op. 20, his most demanding piano composition.
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GP872-73
BRILLON DE JOUY, Anne Louise (1744–1824)
THE PIANO SONATAS – REDISCOVERED
NICOLAS HORVATH

The thirteen sonatas on this première recording represent the complete music for solo piano by the Parisian keyboardist and composer Anne-Louise Brillon de Jouy, a musician much celebrated in her day and greatly admired by Boccherini. Introducing technical innovations more usually associated with Czerny and Liszt, these sonatas reflect a gloriously rich musical environment, incorporating and transforming elements from music of the time with great imagination and wit, and showing us that Madame Brillon’s glittering salon, though private, was by no means isolated.

GP656
CRAMER, Johann Baptist (1771–1858)
AIR ANGO-CALEDONIEN VARIÉ • PIANO SONATA OP. 25, NO. 2 • LA GIGUE • PIANO SONATA OP. 27, NO. 1
MATTEO NAPOLI

Johann Baptist Cramer made his name in London and Europe as one of the leading pianists of the day. His virtuoso skills at the keyboard can be heard in the florid and playful Variations on an Anglo-Caledonian Air and the ebullient Sonata Op. 25, No. 2. Beginning with an operatic slow introduction marked Patetico e lento, followed by a dramatic Allegro, the Sonata Op. 27, No. 1 anticipates Beethoven in its emotional range.

GP613-14 [2 CDs]
CRAMER, Johann Baptist (1771–1858)
STUDIO PER IL PIANOFORTE
(84 ÉTUDES IN FOUR BOOKS)
BUSONI: EIGHT ÉTUDES AFTER CRAMER
GIANLUCA LUISI • ALESSANDRO DELJAVAN • GIAMPAOLO STUANI

Johann Baptist Cramer’s formidable reputation as a pianist of sensitivity and singing tone at the keyboard is transferred into his Études, the musical interest in these pieces including echoes of Bach and Scarlatti. This made them favourites with Beethoven and Schumann in their day and later with Busoni, their influence resonating through pianistic history.

GP686-87 [2 CDs]
HÄSSLER, Johann Wilhelm (1747–1822)
360 PRELUDES IN ALL MAJOR AND MINOR KEYS • SONATA NO. 6 IN A MINOR • FANTAISIE ET SONATE, OP. 4 • GRANDE SONATE, OP. 26
VITLAUS VON HORN

Johann Wilhelm Hässler is remembered by musicologists for his contest in organ playing with Mozart, but the mostly première recordings show him to be an astonishing enigma whose predilection for composing miniatures reached a pinnacle with the 360 Preludes in All Keys. This remarkable tour de force shows an amazing control of textures and not insignificant humour, its style ranging from C.P.E. Bach’s Empfindsamkeit to prophetic insights anticipating Schumann. The Grande Sonate is a true masterpiece that compares in scope, invention and effect with the best of Haydn’s sonatas.
HOFFMEISTER, Franz Anton (1754–1812)
SONATAS FOR PIANO • 1
BILIANA TZINLIKHOVA

Franz Anton Hoffmeister is associated with composers such as Haydn and Mozart through his involvement in Viennese music publishing. His Piano Sonatas are models of 18th-century craftsmanship, combining the wit and display demanded of contemporary audiences with elements of operatic drama and poignancy. The Variations explore the dramatic possibilities of the keyboard, reflecting the Vienna of early Beethoven.

HOFFMEISTER, Franz Anton (1754–1812)
SONATAS FOR PIANO • 2
BILIANA TZINLIKHOVA

Franz Anton Hoffmeister occupied an important place in Viennese musical and cultural life. He was much respected as a publisher – his firm published works by Mozart and Haydn, and he was friendly with Beethoven – but also as a composer. He wrote at least eight operas, a substantial number of symphonies, and a large amount of music for the flute, a popular instrument amongst the wealthy amateurs of the time. He also wrote expressively and rewardingly for the piano, which had a similarly wide audience. This is the second of three volumes of the first complete recording of Hoffmeister’s piano sonatas.

HOFFMEISTER, Franz Anton (1754–1812)
SONATAS FOR PIANO • 3
BILIANA TZINLIKHOVA

This is the last of three volumes of the first complete recording of Hoffmeister’s piano sonatas. The spirit of Mozart is discernible in the concise Sonata in D major, while the Sonata in C major is notable for a dramatic opening Allegro, followed by a searching Andante and a passionate Rondo. The Sonata in B flat major, the only Hoffmeister sonata to have a slow first movement and whose Andante finale takes a simple, folk-like theme and subjects it to a dozen variations, is one of his most experimental and forward-looking works.

KOŽELUCH, Leopold (1747–1818)
COMPLETE KEYBOARD SONATAS • 1
KEMP ENGLISH

Few composers exemplified the late 18th-century Viennese keyboard style better than Mozart’s contemporary, the Czech composer Leopold Koželuch. A leading performer and teacher, he was even offered Mozart’s former post as court organist to the Archbishop of Salzburg. Preferring instead to preserve his independence, he produced over four decades, a series of major sonatas for fortepiano and harpsichord worthy to stand beside those of Haydn, Mozart, Clementi and Dussek, and as a precursor to those of Beethoven. This is the first volume of the complete recording of Koželuch’s keyboard sonatas.
Leopold Koželuch, an eminent contemporary of Mozart and at the time considered by many to be the superior composer, was one of the first champions of the fortepiano, and his compositions for the instrument enshrined the highest qualities of Viennese style. Composed over nearly four decades his sonatas show progressive development, embracing lyrical melodies, delightful harmonic shifts, and foretastes of Romantic drama. They can be judged worthy to stand alongside those of Haydn, Dussek, Clementi and Mozart, and as a precursor to those of Beethoven.

Mozart’s esteemed contemporary and rival, Leopold Koželuch, was an early champion of the fortepiano. His keyboard sonatas are a treasure trove of late 18th-century Viennese style, representing perfection of form and foreshadowing Beethoven and Schubert. Kemp English, one of New Zealand’s leading artists, performs on copies of 1795 fortepianos and original instruments from the 18th and early 19th centuries, bringing the entire cycle of Koželuch’s 50 keyboard sonatas to life for the first time in a recorded format.

Leopold Koželuch made his name in Vienna, a thriving musical centre dubbed ‘the land of the Clavier’ by Mozart. The sonatas in this volume all appeared in 1784, meeting the challenge of Mozart’s popularity head-on. Koželuch was singularly adept at producing what was considered the ideal fortepiano sonata of the time, his high reputation making him an influential supporter of a new instrument capable of accommodating ‘the clarity, the delicacy, the light and shade he demanded in music’.

Leopold Koželuch’s music satisfied the ever-changing musical tastes of 18th-century Vienna but he was also a skilled pedagogue, challenging the best of his aristocratic students with the blistering semiquaver climaxes and double octaves of Sonatas Nos. 17 and 18. Koželuch foreshadows Beethoven in his Sonata No. 19, but the Sonata No. 20 represents a musical watershed, anticipating Schubert and others with its adventurous harmonic shifts and the surprising romanticism of its extended slow movement.
GP647
KOŽELUCH, Leopold (1747–1818)
COMPLETE KEYBOARD SONATAS • 6
NOS. 21–24
KEMP ENGLISH

In 1785 and 1786 Mozart’s piano concertos were winning many admirers in the public concert halls of Vienna. Koželuch, however, continued to excel as master of the piano sonata, plying his art in the city’s ubiquitous private concert soirées. Indeed, the four works presented here ably demonstrate why his sonatas might aptly be called “the ideal of the high-Classic style”. To be sure, Mozart’s influence is felt in Sonatas Nos. 21, 23 and 24 but in Sonata No. 22, Koželuch leads the way by paring away the textures and introducing figurations of simplicity and grace; hallmarks of Mozart’s much later penultimate Sonata in B flat major K570.

GP731
KOŽELUCH, Leopold (1747–1818)
COMPLETE KEYBOARD SONATAS • 7
NOS. 25–28
KEMP ENGLISH

Leopold Koželuch, the great Czech contemporary of Mozart, won enormous prestige in his adopted city of Vienna. His sequence of keyboard sonatas, written over a four-decade span, exemplifies the high-Classic style and comprises some of the greatest such works of their time. This volume focuses on the years 1788–89 by which time Koželuch’s command of form and texture proves as daring as his harmonic palette. There is rhythmic vivacity in the opening movements of Nos. 25 and 28 and the beautiful Siciliana of No. 27 shows the increasing profundity of his slow movements. The same sonata’s finale is a breath-taking rollercoaster of vitality.

GP732
KOŽELUCH, Leopold (1747–1818)
COMPLETE KEYBOARD SONATAS • 8
NOS. 29–32
KEMP ENGLISH

For 40 years the Bohemian composer Leopold Koželuch produced a sequence of keyboard sonatas that some commentators preferred to those of his great contemporary, Mozart. The four sonatas on Volume 8 exemplify Koželuch’s vitality and expressive breadth. Sonatas Nos. 31 and 32, published in the year of Mozart’s death, are notable for their exploration of new technical devices and a daring harmonic palette worthy of Clementi.

GP733
KOŽELUCH, Leopold (1747–1818)
COMPLETE KEYBOARD SONATAS • 9
NOS. 33–37
KEMP ENGLISH

As in every other volume of this complete cycle, the Ninth is full of contrasts, no more so than between the Sturm und Drang proportions of Sonata No. 36 and the simple yet beautiful style galant of No. 37. Foretastes of Koželuch’s Scottish song settings can be heard in Sonatas Nos. 33 and 35 while the slow movements of Nos. 34 and 35 are notable for their lyrical beauty.
KOŽELUCH, Leopold (1747–1818)
COMPLETE KEYBOARD SONATAS • 10
NOS. 38–41
KEMP ENGLISH

Composed between 1807 and 1809, the four sonatas in this volume of Leopold Koželuch’s complete cycle represent his return to the genre after a period of fourteen years. Whilst aware of the influence of the resonant new English piano, the Bohemian composer explored the special effects of the Viennese instrument. The Turkish sounds in the finale of Sonata No. 41 illustrate the timbres available whilst the romantic quality of his slow introductions, not least the Largo of Sonata No. 40, reveal his command of colour and texture.

KOŽELUCH, Leopold (1747–1818)
COMPLETE KEYBOARD SONATAS • 11
NOS. 42–46
KEMP ENGLISH

Juxtaposing early and late sonatas reveals just how much Leopold Koželuch’s style changed over a thirty-year period. The three early sonatas from the 1770s, though harmonically modest, fizz with Rococo charm and elegance. The late sonatas meanwhile were intended for a fortepiano, which had eclipsed the harpsichord, and are two-movement works. They feature bustling rondos and deft janissary devices, one of which is the buzzing effect generated by a knee lever on the original 1815 Johann Fritz instrument used in this recording.

KOŽELUCH, Leopold (1747–1818)
COMPLETE KEYBOARD SONATAS • 12
NOS. 47–50
KEMP ENGLISH

This is the final volume of Kemp English’s pioneering world première recording of Leopold Koželuch’s complete solo keyboard sonatas. It is played, once again, on appropriate authentic instruments and charts just how profoundly Koželuch’s style changed over the decades, from the charming early Sonata No. 47 for harpsichord to the three late romantic sonatas. The virtuosic Sonata No. 49, with its pedal effects and extended compass, shows techniques derived from the English Piano School and in the final sonata he encapsulates to perfection the sound world of early 19th-century Vienna.

KUHLAU, Friedrich (1786–1832)
PIANO SONATAS, OP. 127 & 8A •
PIANO SONATINA, OP. 20, NO. 1
JENS LÜHR

Friedrich Kuhlau was among the most important early Romantic composers in Denmark, becoming known as the ‘Danish Beethoven’ for his popular works for flute. The Piano Sonata, Op. 127 reveals a deep expressiveness reminiscent of Chopin’s Études, while the sophisticated Piano Sonata, Op. 8a shows Kuhlau’s contemplative, darker side before closing with typical virtuoso esprit. The charm and elegance of the Sonatina, Op. 21, No. 1 has delighted piano students for generations.
18TH CENTURY/BAROQUE & CLASSICAL

GP885-86
MONTGEROULT, Hélène de (1764–1836)
COMPLETE PIANO SONATAS

NICOLAS HORVATH
Hélène de Montgeroult was a student of Clementi in Paris. She survived the French Revolution – during which, as an aristocrat, her life was in grave danger – to become a celebrated pianist, composer and author of a famous piano method. Her compositional language in these nine sonatas is wide and includes Italianate models as well as elements that reflect the influence of Haydn and Mozart, with chromatic and surprising harmonies, contrasts of register, chorale-like nobility and brilliantly athletic finales. Featuring several world première recordings, these sonatas represent a major contribution to the French repertoire of the late Classical and early Romantic periods.

GP849
MOZART, Wolfgang Amadeus (1756–1791)
MOZARTIANA: RARITIES AND ARRANGEMENTS
PERFORMED ON HISTORICAL KEYBOARDS

MICHAEL TSALKA
Keyboard arrangements of Mozart’s compositions, ranging from one of his earliest minuets to his tribute to J.S. Bach, reveal the variety and fecundity of his imagination, not least in the inspired collection made by the great pianist Edwin Fischer, and in the excerpts from the playful Londoner Skizzenbuch. They are performed on two original and newly restored instruments, the Tangentenflügel – a transitional keyboard instrument with a unique tone quality that sounds like a harpsichord endowed with dynamics – and the pantalon square piano. This is the first recording ever made of a historical pantalon.

GP615-16 [2 CDs]
NEEFE, Christian Gottlob (1748–1798)
TWELVE SONATAS (1773)

BEETHOVEN, Ludwig van (1770–1827):
NINE VARIATIONS FOR KEYBOARD ON A MARCH BY DRESSLER, WOO 63

SUSAN KAGAN
Christian Gottlob Neefe flourished as the Baroque was giving way to the Classical period. These Twelve Sonatas represent important steps in this transition, each having a uniquely individual character and showing a mixture of styles. Neefe is remembered today as Beethoven’s first main teacher in Bonn, the Dressler Variations being young Ludwig’s first published composition.

GP629-30 [2 CDs]
TÜRK, Daniel Gottlob (1750–1813)
EASY KEYBOARD SONATAS
COLLECTIONS I AND II

MICHAEL TSALKA
Daniel Gottlob Türk is best known for his influential teaching manual Klavierschule (1789), a work which influenced a generation of aspiring keyboard players. In order to advance the technical and musical skills of students, in 1783 Türk published two collections of light or easy keyboard sonatas (Leichte Klaviersonaten). Listeners, performers, teachers, and musicologists will discover untapped riches in these expressive and historically important works, played on this recording on four contrasting historical keyboards.
18TH CENTURY/BAROQUE & CLASSICAL

GP627-28 [2 CDs]
TÜRK, Daniel Gottlob (1750–1813)
KEYBOARD SONATAS
COLLECTIONS I AND II
MICHAEL TSALKA

Daniel Gottlob Türk is best known for his influential pedagogical treatise Klavierschule (1789). His 48 inventive and varied keyboard sonatas were influenced by Sonatas of other North German composers such as C.P.E. Bach and J.W. Hässler. The five historical keyboards employed in this recording reflect the diversity of the instruments available in Türk’s day. The twelve sonatas encompassed in his first and second collections show how the composer’s sensitive, at times dramatic, oratorical style relates beautifully to the nuanced expressive capabilities of these instruments.

WORLD PREMIÈRE RECORDINGS

GP657
TÜRK, Daniel Gottlob (1750–1813)
SIX KEYBOARD SONATAS FOR CONNOISSEURS (1789)
MICHAEL TSALKA

Daniel Gottlob Türk was a North German composer, performer, theorist and pedagogue whose Klavierschule remains a vital source for late 18th century keyboard practice. Türk saw the keyboard sonata as the perfect medium for expressing the boldest and most experimental of ideas, and the Klaviersonaten Größentheils für Kenner was his only collection dedicated to professional players. Symphonic novelties, exquisite polyphony and extreme contrasts of character and register are vividly brought to life on four historical keyboards from the Department of Musical Instruments at the Metropolitan Museum of Art, New York.

WORLD PREMIÈRE RECORDINGS

GP680
VAŇHAL, Johann Baptist (1739–1813)
KEYBOARD CAPRICCIOS
MICHAEL TSALKA

One of the leading composers of the Classical and early Romantic eras, Vaňhal played a vital role in the development of Viennese music between 1750 and 1780. He composed prolifically in many genres, including a large number of quartets, symphonies, sacred works, vocal and instrumental works. Vaňhal was at his most inspirational and improvisational in his keyboard Capriccios composed in the 1780s, which are some of the most creative examples of the Viennese Classical style, not least in their almost symphonic force.

WORLD PREMIÈRE RECORDINGS
19TH CENTURY /
ROMANTIC
19TH CENTURY/ROMANTIC

GP636
BALAKIREV, Mili Alekseyevich (1837–1910)
COMPLETE PIANO WORKS • 1
PIANO SONATAS
NICHOLAS WALKER

Balakirev’s Sonata in B flat minor, Op. 5 (1905) is the summit of his ambition to create a work that expresses the entire history of Russia. This highly original and most moving of all Russian sonatas encapsulates all three Sonatas, having begun life as the Grande Sonate, Op. 3 (1855), here recorded for the first time, subsequently becoming the First Sonata (1856). This recording of the Sonata, Op. 5 is the first to have been made from the original manuscript, without the mistakes to be found in the two published scores.

includes WORLD PREMIÈRE RECORDING

GP713
BALAKIREV, Mili Alekseyevich (1837–1910)
COMPLETE PIANO WORKS • 2
WALTZES, NOCTURNES AND OTHER WORKS
NICHOLAS WALKER

Mili Alekseyevich Balakirev was the influential leader of the Russian ‘Mighty Handful’ of composers that set the standard by which others were judged. Revealing both Balakirev’s admiration of Chopin and love of music with a deeply Russian character, this programme ranges widely from new discoveries such as the early Nocturne in G sharp minor to one of his last pieces, the heroic Seventh Waltz. There are also beautifully simple gems such as the Chant du Pêcheur and works of technical brilliance such as the Valse de concert and the magnificent and visionary Second Nocturne.

includes WORLD PREMIÈRE RECORDING

GP714
BALAKIREV, Mili Alekseyevich (1837–1910)
COMPLETE PIANO WORKS • 3
MAZURKAS AND OTHER WORKS
NICHOLAS WALKER

This third volume of Balakirev’s complete piano music centres on the sequence of seven Mazurkas, infectiously lively pieces full of Slavic atmosphere and colour. The Humoresque in D major reveals his virtuosic flair whilst the Dumka in E flat minor uses improvisational elements to evoke the Russian landscape and the timelessness of village life. The Sonatina in G major was Balakirev’s last completed work and a joyous finale to a richly creative life. Reviewing Volume 2 [GP713], American Record Guide predicted that Walker’s series would become “the reference set for Balakirev”.

includes WORLD PREMIÈRE RECORDING

GP810
BALAKIREV, Mili Alekseyevich (1837–1910)
COMPLETE PIANO WORKS • 4
SCHERZI Nos. 1–4 AND OTHER WORKS
NICHOLAS WALKER

This fourth volume in Nicholas Walker’s complete edition of Balakirev’s piano music is structured around his three Scherzos, which take us from the youthful influence of Chopin and Liszt in the First Scherzo, to the music of his prolific final decade, from which the Second Scherzo is one of his finest compositions. Balakirev’s interest in Spanish music was kindled by his mentor Glinka, creating surprisingly authentic sounding textures and rhythms, and the programme is topped with the elegantly masterful poetry of the two Valse-Caprices.

CATALOGUE 2022

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Balakirev’s appreciation of other composers is reflected in transcriptions that also reveal his brilliance as a pianist. With several world premiere recordings, this programme includes the marvellous balalaika sonorities and virtuoso colours to be found in operas by Glinka, the novel concept of dovetailing preludes by Chopin, and the richness of Beethoven’s string quartets. A plaintive Gondola Song, the relentlessly energetic Tarantelle and the Polonaise brillante conclude this fifth volume in Nicholas Walker’s acclaimed complete edition of his piano works.

GP846
BALAKIREV, Mili Alekseyevich (1837–1910)
COMPLETE PIANO WORKS • 6
ISLAMEY AND BEYOND
NICHOLAS WALKER

This final volume in Nicholas Walker’s much-admired survey of the complete solo piano music of Balakirev includes the composer’s famous work for piano, Islamey, an exotic and ultravirtuoso oriental tale. Also featured are previously unpublished and unrecorded miniatures – pieces that are both poetic and, in the case of the Elegy on the Death of a Mosquito, witty. Transcriptions of Glinka are included, and Walker has arranged Balakirev’s passionate and sensual symphonic poem Tamara for solo piano, recreating textures redolent of the composer’s own piano style. He also plays Au Jardin, an Idyll-Étude of rapt beauty and tenderness.

GP864X [6-CD BOXED SET] NEW
BALAKIREV, Mili Alekseyevich (1837–1910)
COMPLETE PIANO WORKS
NICHOLAS WALKER

Mili Balakirev remains one of the most atmospheric and significant of all Russian composers for the piano. From the Slavic allure of his Mazurkas, through the visionary Second Nocturne and monumental Sonata in B flat minor, to his joyous Spanish-infused pieces, he marries expressive depth with virtuoso panache. Hailed as ‘one of Britain’s best pianists’ by The Spectator, Nicholas Walker has returned to Balakirev’s original manuscripts for these performances and unearthed many new discoveries. This collection brings together Walker’s complete set of Balakirev’s piano works in a cycle that has been hailed as ‘the reference set’ by the American Record Guide.

GP796
BARJANSKY, Adolf (1851–1900)
COMPLETE PIANO WORKS • 1
JULIA SEVERUS

Adolf Barjansky was born in Odessa into a wealthy Russian-Jewish family, and received his musical education in Vienna, Paris and Leipzig, studying piano with Carl Reinecke and Salomon Judassohn. Barjansky composed relatively few works, but his highly attractive and original piano music reveals the influence of Schubert, Beethoven and Brahms with a wealth of Russian colour, as heard in the Fantasy Pieces. The 6 Piano Pieces are impressionistic and radiant, while the large-scale Piano Sonata No. 1 uses spatial sound as a principal means of expression, blending it with a highly modern simplicity and transparency of structure that anticipates 20th-century minimalism.
GP881  
BARJANSKY, Adolf (1851–1900)  
COMPLETE PIANO WORKS • 2  

JULIA SEVERUS

Adolf Barjansky was born in Odessa into a wealthy Russian-Jewish family, and received his musical education in Vienna, Paris and Leipzig, studying piano with Carl Reinecke and Salomon Judassohn. Barjansky’s compositions focus mainly on solo piano works couched in conventional forms, enhanced by his use of imagery, impressions and spatial sound. The two expansive sonatas in this volume display his fusion of lyricism and poignancy, as well as an adaptable sense of modern harmony. The Moderato in B major is at times suggestive of early Scriabin. Julia Severus continues her acclaimed discovery of this unique and visionary 19th-century composer.

GP749

BRAHMS, Johannes (1833–1897)  
TRANSCRIPTIONS FOR SOLO PIANO BY PAUL KLENGEL (1854–1935):  
TRIO FOR PIANO, VIOLIN AND HORN • CLARINET QUINTET  
CHRISTOPHER J. WILLIAMS

The 19th century witnessed an almost insatiable demand for arrangements and transcriptions to be played on domestic pianos. Brahms himself wrote such works under the names GW Marks and Karl Würth but friends and colleagues also contributed. The violinist, pianist and conductor Paul Klengel, brother of the eminent cellist Julius, made solo piano versions of the Horn Trio and the Clarinet Quintet, transcribing with remarkable fidelity and sensitivity Brahms’ myriad expressive and technical demands.

GP660

CARREÑO, Teresa (1853–1917)  
RÊVERIE – SELECTED MUSIC FOR PIANO  
ALEXANDRA OEHLER

The Venezuelan pianist Teresa Carreño was one of the most virtuosic artists of her age. A child prodigy, she won the admiration of Gottschalk and Anton Rubinstein, and gave sold-out concerts throughout America, Europe and Australasia. This selection of piano compositions, the earliest of which was written at the age of nine, reveals exacting technical demands allied to an impressively expressive arsenal, exemplified by the Rêverie-Impromptu and the little-known Caprice-Études. Elements of bel canto infuse Plaintes au bord d’une tombe whilst Mendelssohnian warmth can be savoured in the Elégie.

GP859

CHUKHAJIAN, Tigran Gevorki (1837–1898)  
PIANO WORKS  
MIKAEL AYRAPETYAN

Tigran Chukhajian is highly significant in the history of Armenian music; he was the first composer to combine Western and Eastern cultures, and was referred to as the ‘Armenian Verdi’ amongst his contemporaries. Persecution under the repressive Ottoman Turkish regime led to his music being suppressed, but these piano works are a sophisticated testament to Chukhajian’s Romantic inclinations, absorbing the influences of Chopin and Liszt, and enriching them with Oriental nuances and descriptive themes.
19TH CENTURY/ROMANTIC

GP725
DADDI, João Guilherme (1813–1887)
VIANA DA MOTA, José (1868–1948)
PORTUGUESE PIANO MUSIC

SOFIA LOURENÇO

Guilherme Daddi was a key figure in Portugal’s musical life in the 19th century. Amongst his compositions are a series of powerfully virtuosic piano pieces, largely based on popular operatic themes or else sequences of waltzes and other dances. From a later generation was José Viana da Mota, one of the great virtuosi of the time whose fusion of classical-romantic traditions with nationalist elements was inspired by Portuguese songs and dances.

Includes WORLD PREMIÈRE RECORDINGS

GP756
D’INDY, Vincent (1851–1931)
Piano Sonata in E, Op. 63 • TABLEAUX DE VOYAGE

JEAN-PIERRE ARMENGAUD

A student of Franck, Vincent d’Indy founded the Schola Cantorum de Paris where he taught for many years. He was also a conductor, with a busy schedule of international touring. His compositions were permeated by the influence of Wagner – he attended the premiere of the Ring cycle – but in time he also absorbed the influence of French folk music, especially from the Vivarais, his ancestral home. Vincent d’Indy’s large-scale Piano Sonata is one of a small but masterful sequence of non-programmatic instrumental works that he wrote in the first decade of the 20th century. Notable for a novel application of variation form in its opening movement it fuses experimentation with expressive power. Poetic atmospheres and landscapes are evoked in the Tableaux de voyage, postcards of his walks in Germany.

GP894
EKMALIAN, Makar (1856–1905)
PIANO WORKS

MIKAEL AYRAPETYAN

Makar Grigori Ekmalian, a student of Rimsky-Korsakov, took on a significant role in the development of Armenian music in the 19th and 20th centuries, expanding its genre boundaries and contributing to the formation of a new national musical language. Heard here in world premiere recordings, these folk song arrangements represent Ekmalian’s skill in blending Armenian lyrical expressiveness with European stylistic colours. His version of the Patarag (Divine Liturgy) was canonised in 1895, and is still in use by the Church today. This album of rediscoveries by the acclaimed Armenian pianist Mikael Ayrapetyan are all performed from the composer’s unpublished manuscripts.

GP741
GLINKA, Mikhail Ivanovich (1804–1857)
COMPLETE PIANO WORKS • 1

VARIA TIONS

INGA FIOLIA

Glinka can justifiably be described as the fertile acorn from which grew the mighty oak of 19th century Russian national music. The graceful Variations on a Theme by Mozart, based on material from The Magic Flute, is remodelled so skilfully that it has effectively become an original theme. Fashionable salon pieces include the Variations on Benadetta sia la madre, an Italian romance, and Variations on a Theme from Cherubini’s Faniska, an opera greatly admired by Glinka. In Milan he became famous for his ability to reproduce on the piano the nuances of the voices of the great singers of the day, giving rise to two entertaining sets of operatic variations on themes by Donizetti and Bellini. The Variations on The Nightingale represent his return to the Russian style.
GLINKA, Mikhail Ivanovich (1804–1857)
COMPLETE PIANO WORKS • 2
DANCES
INGA FIOLIA

Glinka wrote a series of delightful polkas, mazurkas, galops and waltzes that were predominantly intended for fashionable drawing rooms and salons. He also wrote more substantial pieces such as the Grande Valse in G major and the Polonaise in E major which were initially scored for orchestra. Some pieces were also based on pre-existing melodies such as the Variations on a theme of Mozart, which is inspired by a melody drawn from Die Zauberflöte, and the attractive Tarantella in A minor, a rhythmic adaptation of the Russian folk song In the field there stood a birch tree.

GODARD, Benjamin (1849–1895)
PIANO WORKS • 2
ELIANE REYES

Benjamin Godard was regarded as one of the most promising French composers of the second half of the 19th century but, as he stood firm against the ‘Wagner fever’ of his contemporaries, his music fell out of favour after his untimely death. Most of his piano works are delightful character pieces or miniatures but his two powerful piano sonatas make him one of the very few French composers to have experimented with this form.

Though he died in his mid-forties Benjamin Godard, a child prodigy who had entered the Paris Conservatoire at the age of ten, wrote prolifically in almost all genres. Stylistically he adhered to models such as Schumann and Chopin rather than aligning himself with Wagner. Spanning the breadth of Godard’s compositional career, this recording draws together a broad selection of piano works from the relatively early Trois Fragments Poétiques, Op.13, with their long-spun lyrical melodies, to later works such as the Fantaisie which demonstrates his more virtuosic side. Composed across two decades, the Nocturnes from the early 1890s are sometimes spiced with unusual harmonies and balance perfectly the differing demands of the salon and the concert hall.

GOUVY, Louis Théodore (1819–1898)
SONATAS FOR PIANO FOUR HANDS
EMILE NAOUOMOFF • YAU CHENG

An eminently member of the French musical establishment during the 1870s and 1880s, Louis Théodore Gouvy wrote a large amount of piano music, much of it for four hands. The three Sonatas written in the 1860s reveal his considerable technical command as well as a flowing elegance, some of it reminiscent of Schubert and Schumann.
Hailed by George Bernard Shaw as one of the 19th century’s greatest virtuoso pianists, Agathe Backer Grøndahl was also a pioneer among women composers, juggling marriage, motherhood and an extensive career. She was taught by Liszt in Weimar, and as one of Norway’s most respected composer-pianists, created a large body of work that displays colourful stylistic variety and poetic breadth. The beautiful Sérénade from Trois Morceaux, Op. 15 may well be Backer Grøndahl’s most popular piano composition but her concert études are virtuoso masterpieces – the folk-song arrangements drawn from her Op. 30 and Op. 33 sets illustrate her perceptive absorption of Hardanger music. The remarkable fairy-tale suite I blaafjellet is possibly the first impressionist piece by a Norwegian composer.

Edvard Grieg first met Percy Grainger in London in 1906 and the two became good friends. Grieg invited the ‘Young Apollo’ to spend the summer of 1907 with him at Troldhaugen where they revised the famous Piano Concerto in A minor. Their alterations resulted in the final edition ‘sanctioned by Grieg himself’. Norwegian composer Helge Evju has taken up the challenge to compose a work based on incomplete concerto fragments by Grieg, creating a romantic and beautiful companion.

Bavarian-born Adolf von Henselt was one of a galaxy of star pianist-composers of a similar age that included Chopin, Schumann, Liszt and Thalberg. A student of Hummel, Henselt developed a breathtaking, idiosyncratic virtuoso technique but stage fright drew him away from performance and more towards composition and then teaching. Moving to St. Petersburg in 1838, he established, with Anton Rubinstein, a truly Russian school of pianism. His piano works embrace ferocious technical studies as well as romantic salon pieces that led Schumann to dub Henselt ‘the Chopin of the North’.

The uniquely influential Russian musical and theatrical dynasty of the Liadov, Antipov and Pomazansky families supplied Russian culture with nearly 20 musical and theatrical performers, conductors, composers, and ballet dancers over the course of 150 years. Including numerous world première recordings, these wonderful pièces de salon are gems of Russian dance music, full of charming grace, melodic delicacy and nobility. A quote from Anatoly Liadov can stand as representative for all: ‘such is my character: do everything so that every bar gratifies.’
GP780
KUULA, Toivo (1883–1918)
COMPLETE WORKS FOR SOLO PIANO
ADAM JOHNSON

Finnish composer and conductor Toivo Kuula was a student of Sibelius, and pieces such as the majestic Juhlamarssi (‘Festive March’) share the great master’s national flavour while the descriptive folktales of Satukuvia create their own beautifully romantic atmosphere. Kuula’s piano music is notable for its vast array of colour and variety of style, from the melancholy Surumarssi (‘Funeral March’) (from Six Pieces, Op. 26) to the lighthearted Schottis (‘Scottish Dance’), while countless Finnish couples have been married to the accompaniment of Kuula’s Häätmarssi (‘Wedding March’).

GP867
PALMGREN, Selim (1878–1951)
COMPLETE PIANO WORKS • 1
JOUNI SOMERO

Selim Palmgren, a native of Finland and a student of Busoni, was one of the most prominent and prolific Nordic composer-pianists since Edvard Grieg, with works that were widely performed by some of the most notable concert pianists of his day. From early pieces influenced by Chopin via the tour de force of his only surviving Piano Sonata, to the darker Autumn Prologue – this is the first volume of a complete edition that includes première recordings of unpublished works, showcasing every side of Palmgren’s varied character.

GP868
PALMGREN, Selim (1878–1951)
COMPLETE PIANO WORKS • 2
JOUNI SOMERO

Selim Palmgren, a student of Busoni, was one of the most prominent Finnish composer-pianists of his time, and his pieces for pedagogical use such as Kevätauerta (‘Spring Haze’) are still popular today. This programme reveals Palmgren’s versatility to the full, with the Deux contrastes describing opposite poles of melancholy and joyous playfulness, and the dreamy Prelude-Nocturne a jazz-tinted reminiscence of 1920s America. Displaying a wide variety of technical and stylistic challenges, Palmgren’s 24 Preludes also features one of the first examples of Impressionism in Nordic piano literature.

GP869
PALMGREN, Selim (1878–1951)
COMPLETE PIANO WORKS • 3
JOUNI SOMERO

Selim Palmgren, a student of Busoni, was one of the leading Nordic composers during the first decades of the 20th century. His wide-ranging music for piano was performed and recorded by some of the greatest artists of the day. This third volume in the first complete cycle of Palmgren’s piano music on disc includes a varied cross-section of works written over a 50-year period. It includes the youthful Lyriskt intermezzo, Op. 8, romantic miniatures of great charm – as well as one of his greatest achievements, the atmospheric suite Kevät (‘Spring’), in which impressionist elements fuse with rich Finnish folk melody.
GP844

PIECES BY FEMALE COMPOSERS -
BACKER GRONDAHL • BADARZEWSKA • BEACH
BON • L. BOULANGER • CHAMINADE • GONZAGA •
KAPRALOVÁ • E. KODÁLY • H. MIYAKE • NIKOLAYEVA •
PEJAČEVIĆ • PRICE • C. SCHUMANN

HIROKO ISHIMOTO

This fascinating collection of rare and distinctive piano works, from the 18th century to
the present, is inspired by stories of how women composers created music while meeting
the expectations of family and society. Hiroko Ishimoto brings together a remarkably
varied programme including works by Ana Bon who was 'chamber music virtuosa' at the
Prussian court of King Frederick the Great, the bold harmonies of Vitáslava Kapralová
(a student of Martinů), as well as pieces by Amy Beach based on the calls of the hermit
thrush, and so much more.

GP771

RAFF, Joachim (1822–1882)
PIANO CONCERTO • ODE AU PRINTEMPS
CAPRICE ON MOTIFS FROM ‘KING ALFRED’

TRA NGUYEN, PIANO • PRAGUE RADIO SYMPHONY ORCHESTRA
KERRY STRATTON

Of Raff's nine works for solo instrument and orchestra three are for piano. The
Ode au Printemps, Op. 76 is full of freshness, its atmospheric qualities and cantabile
melodies enhanced by superb orchestration. Unjustly neglected but full of dreamlike
delicacy, the Piano Concerto in C minor, Op. 185 offers one of the most delightful, lyrical
and stirring works in the Romantic concerto canon. The Caprice, Op. 65, No. 2 balances
assured development and passionate virtuosity.

GP602

RAFF, Joachim (1822–1882)
PIANO WORKS • 1
BALLADE • SCHERZO • METAMORPHOSEN •
FRÜHLINGSBOTEN • FANTAISIE

TRA NGUYEN

Although Raff is remembered primarily as one of the foremost symphonists of his day, by
far his largest output was for the piano. The three works recorded here date from his early
years in Weimar, and include the newly-discovered Fantaisie. One of Raff's first successes,
Frühlingsboten portrays nature in many-layered miniature scenes. The Drei-Klavier-Soli
concludes with one of Raff's greatest piano pieces, Metamorphosen.

GP612

RAFF, Joachim (1822–1882)
PIANO WORKS • 2
FANTASIE-SONATE, OP. 168 • VARIATIONEN ÜBER EIN
ORIGINALTHEMA, OP. 179 • VIER KLAVIERSTÜCKE, OP. 196

TRA NGUYEN

Though an esteemed symphonist, Raff wrote most extensively for the piano and the three
works here come from the very pinnacle of his career. The 1871 Fantasie-Sonate is a
fascinating and richly imaginative hybrid, whilst the Variations on an Original Theme is
marked by fertility of invention. The Four Piano Pieces exemplify Raff's gift for lyricism
and characterisation.
RAFF, Joachim (1822–1882)

CATALOGUE 2022

19TH CENTURY/ROMANTIC

GP634
RAFF, Joachim (1822–1882)
PIANO WORKS • 3
ALBUM LYRIQUE, OP. 17 • CINQ EGLOGUES, OP. 105 • IMPROMPTU-VALSE, OP. 94 • FANTAISIE-POLONAISE, OP. 106

TRA NGUYEN

The Album Lyrique, Op. 17 contains a distillation of Raff’s gifts for writing richly varied character pieces for the piano. They are often slow and meditative, but become increasingly dramatic and sonorous as the music progresses. The Cinq Eglogues, Op. 105 are poetic gems, the Impromptu-Valse, Op. 94 attained huge popularity, whilst the Fantaisie-Polonoise, Op. 106 reveals Raff’s bravura side.

GP653
RAFF, Joachim (1822–1882)
PIANO WORKS • 4
LA CICERENELLA, OP. 165 • 12 ROMANCES EN FORME D’ETUDES, OP. 8 • 2 PIECES, OP. 166 • ALLEGRO AGITATO, OP. 151

TRA NGUYEN

Volume 4 of the Piano Music series traces Raff from youth to maturity. Douze Romances en forme d’études, Op. 8 was written when he was just 21 and unsure whether to commit himself to full-time composition. Mendelssohn was so impressed by this set of charming character pieces that he recommended them to his own publisher. The much later 1871 La Cicerenella – Nouveau Carnaval, Op. 165 is a set of virtuoso variations, whilst the Two Pieces, Op. 166 offer both charm and melodic distinction.

GP654
RAFF, Joachim (1822–1882)
PIANO WORKS • 5
GRAND SONATE, OP. 14 (1881) • BLÄTTER UND BLÜTEN, OP. 135a

TRA NGUYEN

Raff’s piano compositions earned him considerable acclaim in his lifetime. The four volumes of Blätter und Blüten ‘(Leaves and Blossoms’) consist of twelve deliciously melodic and colourful depictions of the then popular vogue for ‘The Language of Flowers’. By contrast, the Grande Sonate is a late work conceived on a quasi-symphonic scale. One of Raff’s major statements, it encompasses a bleak nobility that represents the culmination of his writing for the piano.

GP655
RAFF, Joachim (1822–1882)
PIANO WORKS • 6
ERINNERUNG AN VENEDIG, OP. 187 • BARCAROLLE, OP. 143 • SIX POÈMES, OP. 15 • FANTAISIE, OP. 142 • DEUX PIECES, OP. 169

TRA NGUYEN

Each piece on the sixth and final volume of this series demonstrates different aspects of Raff’s genius as a composer for the piano. The melodic richness of the early Six Poèmes, dedicated to Liszt who had rescued Raff from penury, contrasts with the deftly evocative scene-setting of Erinnerung an Venedig, which recalls a holiday in Venice. The intensely lyrical Fantaisie is complemented by the languid charm of the Barcarolle, and the recording closes with a virtuosic Valse brillante.
GP728X [6-CD BOXED SET]

RAFF, Joachim (1822–1882)
Piano Works

TRA NGUYEN

Joachim Raff (1822–1882) was regarded by his contemporaries as one of the foremost symphonists of his age, but in his extensive oeuvre of 329 compositions over half of them are for the piano. This selection of 21 works offers a cross section of the best of this large catalogue for the instrument, chosen by acclaimed Raff interpreter Tra Nguyen to showcase the varied aspects of his art. Raff’s melodic generosity, his piquant harmonic sensibility and ravishing textures are all on display in these pieces which span the whole of his career, from the exuberant Douze Romances to the majestic Grande Sonate.

Includes World Premiere Recordings

GP601

SAINT-SAËNS, Camille (1835–1921)
Complete Piano Works • 1
Complete Piano Études

GEOFFREY BURLESON

A seminal figure of French Romantic music, Camille Saint-Saëns was also a great keyboard prodigy. The Études, Op. 52 unite exuberant virtuosity with shimmering delicacy, while the Six Études, Op. 111 pay homage to Chopin and Bach as well as anticipating Ravel’s impressionism. The neo-Baroque Op. 135, for left hand alone, is modelled on Couperin and Rameau.

GP605

SAINT-SAËNS, Camille (1835–1921)
Complete Piano Works • 2

GEOFFREY BURLESON

Saint-Saëns was a piano virtuoso and a composer of bravura brilliance. His Six Fugues, Op. 161 are masterly and complex character studies, devoid of academic leanings, whilst his famous Allegro appassionato, Op. 70 possesses brilliance and lyrical depth. The Thème varié, Op. 97 is witty and explosive, the Suite, Op. 90 full of charm, and the Allegro, Op. 29 possessed of dazzling breadth.

GP609

SAINT-SAËNS, Camille (1835–1921)
Complete Piano Works • 3
Character Pieces

GEOFFREY BURLESON

Saint-Saëns’ first published works for piano were the vivid and characterful Six Bagatelles, Op. 3. Album, Op. 72 dates from his mid-career and teems with rich colours and textures—haunting and exciting alike. Elsewhere, in this third volume of the Complete Piano Music, we find the richly evocative tone poem Rhapsodie d’Auvergne, paraphrases, and some delicious encores.
SAINT-SAËNS, Camille (1835–1921)
COMPLETE PIANO WORKS • 4
DANCES AND SOUVENIRS

GEORGEY BURLESON

Although he is best remembered for his orchestral and instrumental music, Saint- Saëns was also responsible for spearheading the revival of the French Baroque, especially the music of Lully and Rameau, as well as being perfectly placed to absorb the latest instrumental dance music. His five ‘character waltzes’ include the ethereal and ravishingly textured Valse mignonne, the stylistically forward-looking Valse nonchalante and the virtuosic Valse gaie, the composer’s final waltz for solo piano, while the three minor key Mazurkas are strongly characterised and filled with ingenious musical contrasts. Last but not least, the three ‘souvenirs’ are delightful evocations of particular corners of the world that inspired Saint-Saëns.

SAINT-SAËNS, Camille (1835–1921)
COMPLETE PIANO WORKS • 5
RARITIES AND TRANSCRIPTIONS

GEORGEY BURLESON

The eight world premiere recordings included in this programme are played from a treasure trove of unpublished manuscripts obtained by Geoffrey Burleson from the Bibliothèque national de France, each of them filled with strong and imaginative ideas. Further virtuosic rarities by Saint-Saëns include a solo transcription of his exotic Africa for piano and orchestra, and fantasies on works by Beethoven, Gounod, Liszt, Bizet and others.

STANCHINSKY, Alexey (1888–1914)
COMPLETE WORKS FOR PIANO • 1

OLGA SOLOVIEVA

Alexey Stanchinsky was considered an outstanding student by his teacher Taneyev, his work anticipating Stravinsky, Prokofiev and others, paving the way towards many aspects of 20th-century style. His tragic early death and publishing difficulties meant that his music was hidden for decades. Volume 1 of this complete edition contains his entire output until 1910, including several world premiere recordings and revealing his early melodic gift and sophisticated virtuosity.

SZCZERBIŃSKI, Alfons (1858–1895)
COMPLETE PIANO WORKS • 1

GIORGIO KOUKL

Polish composer Alfons Szczzerbiński was born at a time of upheaval in Europe during the second half of the 19th century. A prominent Polish talent in the Romantic mould, Szczzerbiński was profoundly influenced by the harmonic models of Bach, Haydn and Mozart. His surviving music is mostly written for the piano but many of his compositions were either lost during the First World War or destroyed by the composer himself. Heard here in their world premiere recordings, the Chansons sans paroles are Romantic miniatures that possess rich melodic elegance and marvellous phrasal beauty, sometimes redolent of Mendelssohn, Chopin or Liszt.
Polish composer Alfons Szczerbiński was a Romantic who revered Bach, Haydn and Mozart above all others. Many of his scores were lost during the First World War or destroyed by the composer himself. His most extrovert music exudes the panache and rhythmic brio of Chopin whilst his series of Chansons sans paroles show a flair for harmonic fantasy and melodic beauty reminiscent of Mendelssohn. Giorgio Koukl’s second volume of Szczerbiński’s complete piano music reveals yet more discoveries by this unjustly neglected composer.

The Széchényi dynasty stood at the heart of Hungary’s political and musical life in the 19th and 20th centuries. Their ideal milieu lay in vibrant, melodious dance-patterned music, of which Imre’s Waltz No. 1 is a perfect example. Ödön’s highly accomplished works reflect his sophisticated wit, whilst in Franciska, Hungary had its first female composer, and in Gisa, the world’s first female film composer.

Displaying exceptional musical precocity, the young pianist Maria Szymanowska proved a sensation in Warsaw’s salons, before moving to Paris where her fame spread. Greatly admired by her contemporaries, who included Beethoven, Cherubini, Field and Tomášek, she later also cast a spell over the elderly Goethe during one of her many long European tours. Before her early death, from cholera, she was employed by the Russian imperial court as First Pianist to the empress. Written for the aristocratic salons of the day, Szymanowska’s collections of dances are, for the most part, pleasing and light, yet always inventive. These beautifully written miniatures also include more challenging pieces such as the Polonaise No. 4 and the Mazurka No. 17 whose darker moments foreshadow the early German Romantics.

Tchaikovsky wrote over 100 lyric art songs or Romances, a sequence of diaries of the soul that embrace moods from euphoria to despair. They were unusually important to him, and he, or his editors, commissioned piano transcriptions by eminent musicians such as Laub and others, all of which were revised by Tchaikovsky. These poetic and melodically beautiful songs, many of which are here recorded for the first time, include the ravishing None but the Lonely Heart and reveal a ‘new’ body of Tchaikovsky’s piano repertoire. The album concludes with an opera fantasy on themes from Eugene Onegin by the Austrian composer and pianist Carl Frühling.
Among the first works composed in Berlin by the young José Viana da Mota were the Fantasiestück, Op. 2, brimming with Schumannesque cantabile, and the more fiery, Liszt-inspired Zwei Klavierstücker nach A. Böcklin. Written when the composer had established himself as one of the great virtuoso pianists of the Liszt school, the Rapsódias Portuguesas draw upon native fado tunes, religious and love songs and children’s round dances to create a vivid and idealised mosaic of Portuguese national identity.

Bohemian born composer Jan Hugo Vörišek settled in Vienna and became a close friend of Schubert. Vörišek’s Impromptus Op. 7 were the first to bear this title, their lyric influence anticipating the entire Romantic period. The brilliant Fantasy combines improvisation with structural rigour, while the Sonata Op. 20 is a masterpiece to rival the sonatas of Beethoven.

This second volume devoted to the music of Bohemian-born Jan Hugo Vörišek charts his rapid compositional development from the early Stammbuchblatt and Impromptu in B flat to the tone-painting of the Rondos. With their incipient Romanticism, his character pieces share something of Schubert’s harmonic ideas and suggest why Vörišek should be seen as a leading Viennese composer of the first quarter of the 19th century.

Jan Hugo Vörišek, the ‘prodigy from Prague’, arrived in Vienna at the age of 22 and almost immediately earned the approval and admiration of Beethoven. His works foreshadow Schubert, Chopin and Schumann but he was so individualistic a composer that he resists easy categorisation either as a Classicist or a Romantic. This third and last volume of his complete piano works is devoted to the Twelve Rhapsodies, Op. 1, which extend the form of the scherzo in a lyrical vein suggestive of Brahms’ Two Rhapsodies, Op. 79.
20TH CENTURY/ MODERN
During the inter-war period, in the cities of the West, a younger generation found ways to enjoy life in the form of dances such as shimmies, foxtrots, tangos and Charlestons: strong rhythms that became a symbol of a carefree and decadent era. The new jazz craze took hold everywhere, and Krenek’s opera Jonny spielt auf became an overnight sensation. The inter-war Zeitgeist in Vienna and the Czech lands is reflected in a programme full of première recordings – many of which were hits in their day – rich with fashionable dynamism, syncopation and joie de vivre.

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The first volume in this series traced the inter-war craze for carefree dance music in Austria and the Czech Lands (see GP813). This latest album focuses on Germany where jazz-influenced music flourished from the mid-1920s onwards even in the face of some social, political and racial opposition. Cabarets and dancehalls rejected this nationalist resistance and the Weimar Republic rejoiced in a cross-pollination of symphonic jazz and Kunstjazz – a fusion of dance and classical elements. The many previously unrecorded pieces here chart the progress of this vigorous musical rejuvenation.

Gramophones and radios brought the voice of America, its fashion, its carelessness and joie de vivre into every corner of Europe during the Roaring Twenties, and no composer could remain immune to the hot jazz influences of the Foxtrot, Shimmy and Charleston. This third volume of jazzy piano dances features composers from nine Central and Eastern European countries, from Misha Spoliansky’s hypnotising Valse Boston ‘Morphium’ to Leonid Polovinkin’s extremely entertaining and refreshingly futuristic approach to the genre. Gottlieb Wallisch continues his ‘most surprising and consistently charming recording project’ (The New York Times on Volume 2, GP814).
20TH CENTURY/MODERN

GP665

ABRAMIAN, Eduard Aslanovich (1923–1986)

24 PRELUDES FOR PIANO

MIKAEL AYRAPETYAN

The composer, pianist and teacher Eduard Aslanovich Abramian was one of the most significant and respected figures in the development of modern Armenian music. Drawing on features of Armenian folklore, Abramian’s impressive 24 Preludes do not follow a highly-structured tonal scheme but one which appears to be spontaneous, key following key principally to satisfy the need for dramatic contrast of mood and colour.

GP845

AN ARMENIAN PALETTE

PIANO WORKS BY CHEBOTARIAN • CHITCHIAN • DELLALIAN • MANSURIAN • MIRZOIAN • SARIAN

HAYK MELIKYAN

This selection of Armenian piano music reflects the national characteristics, influences and technical developments of its composers over a 70-year period. The colourful dance element spiced with Armenian modes that is so distinctive is contrasted by Tigran Mansurian’s courageous avant-garde Three Pieces from 1971. The Armenian ‘Mighty Handful’ are represented by quintessential works by Mirzoian and Sarian, while several world première recordings expand an appreciation of the national style’s variety and versatility with music couched in ethereal depth and lyric virtuosity.

GP718

ARUTUINIAN, Alexander (1920–2012)

COMPLETE PIANO WORKS

HAYK MELIKYAN

Alexander Arutiunian was one of the most prominent composers in the USSR, one of the representatives of the Armenian ‘Mighty Handful’ and much admired by Shostakovich. An accomplished pianist, Arutiunian created virtuoso piano works that are rooted in Armenian folk traditions while expressing, in the words of Hayk Melikyan, “a rich palette of emotions reflecting both his time and the history of his nation”. From the Armenian Dance of 1935, with its delicate, transparent texture and strong rhythmic drive, via the more dissonant, neo-classical Polyphonic Sonata, the descriptive Musical Pictures, and the almost Debussyan approach to tonality in the Six Moods, to the simple and beautifully crafted Album for Children of 2004, the works on this recording, the first complete edition, span Arutunian’s entire compositional career.

GP648

AUBERT, Louis (1877–1968)

SILLAGES • VIOLIN SONATA • HABANERA • FEUILLE D’IMAGES

JEAN-PIERRE ARMENGAUD • ALESSANDRO FAGIUOLI • OLIVIER CHAUZU

A pupil of Fauré, Louis Aubert moved in the same circles as Ravel, Debussy, Koechlin and others and was considered in his day to be one of the most original French composers. With its evocatively impressionistic images of seascapes, the night and Spain, Sillages is amongst the most significant French piano works of the early 20th century. The intensely expressive and impassioned Violin Sonata is Aubert’s only large-scale work in abstract Classical form and the distinctive Feuille d’images is a varied collection of educational pieces. The fiery Habanera, Aubert’s most frequently performed orchestral work, is heard in the composer’s own transcription for piano four hands.
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CATALOGUE 2022

20TH CENTURY/MODERN

BABAĐJANIAN, Arno (1921–1983)
COMPLETE ORIGINAL WORKS
FOR PIANO SOLO

HAYK MELIKYAN

One of the former Soviet Union’s leading composers and a member of the so-called Armenian ‘Mighty Handful’, Arno Babadjanian was admired by musicians of the stature of Shostakovich, Khachaturian, Rostropovich and David Oistrakh. He was also an outstanding pianist and a very considerable virtuoso. Babadjanian’s music explores his native Armenian folk tradition as well as elements of jazz and twelve-tone techniques.

BAGDASARIAN, Eduard Ivanovich (1922–1987)
Piano and Violin Music
24 Preludes (1958) • Rhapsody in B Minor • Nocturne in A Major

MIKAIL AYRAPETYAN • VLADIMIR SERGEEV

Eduard Ivanovich Bagdasarian was a key figure in the modern development of Armenian music, and his piano works have a unique importance in an oeuvre which covered almost every genre. The tremendously varied 24 Preludes encompass all of the major and minor keys with the added colour of Armenian modes. This mastery of miniature forms contrasts with the impassioned and ambitious Rhapsody, while the archetypally Romantic Nocturne draws on the tradition of the great Russian Adagio.

BARKHUDARIAN, Sarkis (1887–1973)
Four Oriental Dances • Twelve Armenian Dances • Piano Pieces, Series 1 and 2

MIKAIL AYRAPETYAN

The Armenian and Georgian composer Sarkis Vasil’evich Barkhudarian is famed for his piano miniatures. Some are among the first piano works to use Armenian folk themes as the basis for a series of original compositions. His colourful and unusual harmonies, created by the sinuous, interweaving modes of Armenian music, are immediately attractive and his miniatures, whether full of grace or pungent dance rhythms, bear out Glazunov’s admiration of his ‘sincerity, elegance and harmony of form’.

BARMOTIN, Semyon Alexeyevich (1877–1939)
20 Preludes, Op. 12 • Tema con Variazioni, Op. 1

CHRISTOPHER J. WILLIAMS

Semyon Alexeyevich Barmotin (1877–1939) was a student of Balakirev and Rimsky-Korsakov, and his fate under the Soviet regime in the 1930s remains a mystery, but what survives of his music is impressive in both scale and content. These world première recordings are filled with colour and contrast: the Tema con variazioni transforms its material into a multitude of moods to conclude in a symphonic march, while the 20 Preludes are striking in their sophisticated harmonies and heightened emotional impact.
The published works of Semyon Alexeyevich Barmotin (1877–1939) date from a particularly rich flowering of Russian culture that preceded the Revolution of 1917. From the Romantic expansiveness of the Piano Sonata, Op. 4 to the colourful and reflective Tableaux de la vie enfantine, the attraction of Barmotin’s piano music stems from his spirited artistic personality, the refinement of his harmonic language and mastery of form. Christopher Williams continues his acclaimed rediscovery of a composer who allows the emotional character of each musical moment to flourish.

In his orchestral music, Croatian composer Blagoje Bersa absorbed stylistic traits from contemporaries such as Strauss and Mahler, but his piano music reveals a rich diversity drawn from Classical models. His art encompasses charming Chopinesque barcarolles, a melancholic Notturno, a stirring Liszt-inspired Fantaisie-Impromptu, beautiful balletic miniatures and the Brahmsian grandeur of the powerfully conceived Sonata No. 2 in F minor.

Blagoje Bersa’s contribution to Croatian musical and cultural life is significant. Not only did he leave an indelible mark on his many students, but he also composed a wide-ranging body of music in almost all forms, from operas and symphonies to chamber and piano music.

As with the first volume in this series (GP767), Blagoje Bersa’s piano works are organised according to their character and tonality rather than chronologically. They include elements of transcription drawing on Mozart and Beethoven but also characterful barcarolles that evoke Italian music, a taut and witty Bizarre Serenade, a simple but affecting Mélancolie, and an invitation to a Viennese ballroom in the Valzer, Op. 3.

Argentinian composer, poet and teacher José Antonio Bottirolí found his ideal means of expression in the Romantic idiom and in shorter forms of music. Exploiting the rich resources of the waltz, his pieces are infused with a remarkable range of moods, intimacies, real-life experiences and scenes from nature, as well as portraits of children and loved ones, such as the iconic Verdadero in honour of the composer’s wife – all played with the unique insights of his student and protégé Fabio Banegas.
20TH CENTURY/MODERN

GP871

**BOTTIROLI, José Antonio (1902–1990)**

**COMPLETE PIANO WORKS • 2 NOCTURNES**

FABIO BANEGAS • GEORGE TAKEI

This world première recording of the second volume of José Antonio Bottirolí’s complete piano music, is performed once again by his award-winning protégé Fabio Banegas. The nocturnal themes heard in this album were inspired by the clear skies over the composer’s holiday home in Los Cocos, Cordoba Province, Argentina – these spellbinding works transcend earthly romantic concerns and venture into the stillness of the universe. Dedicated to Banegas, the Album Pages represent Bottirolí’s distinctive impressionist style, while the unique Five Piano Replies connects music with poetry written by the composer, and read on this recording by the renowned actor George Takei.

**WORLD PREMIÈRE RECORDING**

GP637

**BOWEN, York (1884–1961)**

**24 PRELUDES • SUITE MIGNONNE • BERCEUSE**

CRISTINA ORTIZ

York Bowen was described by Saint-Saëns as ‘the most remarkable of the young British composers’. His 24 Preludes form a sequence of concise, richly expressive and directly communicative studies. The Berceuse, Op. 83 ranks amongst Bowen’s most intimate scores, while the sophisticated Suite Mignonne demands the most delicate of touches from the pianist.

GP773

**BURGESS, Anthony (1917–1993)**

**THE BAD-TEMPERED ELECTRONIC KEYBOARD: 24 PRELUDES AND FUGUES**

STEPHANE GINSBURGH

During a prolific period in his artistic life, both musically and as an author – he often referred to himself principally as a composer who had drifted into authorship – Anthony Burgess composed a set of 24 Preludes and Fugues called The Bad-Tempered Electronic Keyboard, written to celebrate the 300th anniversary of the birth of Johann Sebastian Bach. This ingenious and inventive piece, with its brief romantic and music hall elements, oscillates between the classicism of Bach and the modernity of Shostakovich, whose own set of Preludes and Fugues had been written in 1950–51.

**WORLD PREMIÈRE RECORDING**

GP641

**CORTOT, Alfred (1877–1962)**

PIANO ARRANGEMENTS

BACH • BRAHMS • CHOPIN • FAURÉ • FRANCK • SCHUBERT

HE YUE

Legendary pianist Alfred Cortot’s distinguished reputation as an educator is demonstrated in these magnificent arrangements of chamber music for solo piano. They cover every aspect of technique and expression, from Bach’s demanding Toccata and Fugue in D minor to Fauré’s delectable Dolly Suite and the grand scale of Franck’s Violin Sonata. Award-winning pianist He Yue is a young and rising star of the Chinese musical firmament.
GP822

DEBUSSY, Claude (1862–1918)
THE UNKNOWN DEBUSSY – RARE PIANO MUSIC

NICOLAS HORVATH

Robert Orledge’s research into Debussy’s sketches and incomplete drafts has resulted in the unearthing and reconstruction of numerous lost masterpieces, the piano versions of which are given their première recordings here. Unknown versions of famous pieces such as La Fille aux cheveux de lin and an unused movement from Le Martyre de Saint Sébastien appear alongside the ecstatic Prélude de l’Histoire de Tristan. This uniquely valuable programme also includes the life-affirming suite for No-ja-li (Le Palais du Silence) with narration.

WORLD PREMIÈRE RECORDINGS

GP790

DUTILLEUX, Henri (1916–2013)
LE LOUP • PIANO SONATA • 3 PRÉLUDES

JEAN-PIERRE ARMENGAUD

The music in this album spans a 40-year period from 1948 to 1988 and reflects Dutilleux’s stylistic development as a composer. He considered the Sonata to be the first main work in his catalogue and it represents a turning away from tradition and embraces the transformative musical explorations of the day. The Three Préludes are pieces of concentrated atmospheres, ‘a kind of study of timbres’, in the composer’s words, and each are dedicated to a renowned pianist: No. 1 to Arthur Rubinstein, No. 2 to Claude Helffer, and No. 3 to Eugene Istomin. Dutilleux’s lively music for the ballet Le Loup (‘The Wolf’) is heard here in a première recording of the original piano solo version.

GP705

ENESCU, George (1881–1955)
COMPLETE WORKS FOR SOLO PIANO • 1

JOSU DE SOLAUN

This first of three discs devoted to George Enescu’s piano music presents three significant pieces. Indebted to Romanian folk music and in three large sections, the ruminative yet striking Nocturne in D flat is a work of shifting sonorities and moods. The Pièces impromptues, Op. 18 are independent, unrelated character pieces that illuminate once again the composer’s fascination with the indigenous music of Romania. The Sonata No. 1 in F sharp minor, Op. 24, No. 1 is – by contrast – a massive statement characterised by harmonic surprises, innovative techniques, insistent rhythms and, in the final, slow movement, the doina, a type of Romanian song at once contemplative, nostalgic and melancholic.

GP706

ENESCU, George (1881–1955)
COMPLETE WORKS FOR SOLO PIANO • 2

JOSU DE SOLAUN

The four works in this second of three volumes devoted to Enescu’s piano music range over a period of more than 30 years. The earliest is the joyful, ebullient Suite ‘Des cloches sonores’, Op. 10 which covers a wide expressive range including use of the melancholy Romanian song, the doina. The Piano Sonata No. 3, Op. 24 is a mercurial, puckish work, both spirited and contemplative, and the Pièce sur le nom de Fauré is a charming souvenir from one composer to another.
**GP707**

**ENESCU, George (1881–1955)**
**COMPLETE WORKS FOR SOLO PIANO • 3**

JOSU DE SOLAUN

This third and final volume dedicated to Enescu’s piano works shows the unique blend of influences he acquired during his teenage years in Vienna and Paris. These start with his Brahms-like treatment of the piano as a symphonic instrument in the Scherzo and Ballade to the infusion of French late-Romanticism and Fauré in the Impromptus. The crowning achievement of these early compositions is the Suite dans le style ancien, Enescu’s first public solo piano opus, a stylised evocation of Bach seen through the prism of turn-of-the-century Paris.

*Includes WORLD PREMIÈRE RECORDINGS*

**GP751X [3-CD BOXED SET]**

**ENESCU, George (1881–1955)**
**COMPLETE WORKS FOR SOLO PIANO**

JOSU DE SOLAUN

This set of George Enescu’s solo piano music traces a fascinating musical arc from his precocious years in Vienna and Paris, where he absorbed Brahmsian and French late-Romantic influences, notably in the Impromptus, to the brilliantly mercurial Piano Sonata No. 3. Whether in the Pièces impromptues, eloquent character pieces, or in the oceanic Piano Sonata No. 1, Enescu remains, in Pablo Casals’ words, “the greatest musical phenomenon since Mozart”, his unique musical language embracing Bach as well as the abiding vitality, and melancholy, of his native Romanian folk music.

*Includes WORLD PREMIÈRE RECORDINGS*

**GP770**

**FIŠER, Luboš (1935–1999)**
**COMPLETE PIANO SONATAS**

ZUZANA ŠIMURDOVÁ

Luboš Fišer was one of the most influential and versatile Czech composers of the 20th century, with a prolific and impressive body of work for the stage, screen and concert hall. Fišer’s eight piano sonatas (of which the second is lost), were composed for the instrument described by the composer as ‘his greatest love of all’. Retaining a special place in Fišer’s oeuvre, they became an intimate diary of his constantly evolving compositional style, from his student days and the neo-classical Sonata No. 1, through the experimental sonatas of the 1960s and 1970s, to the simplicity of melodic line and the immediate emotional impact of the final Sonata, No. 8.

*Includes WORLD PREMIÈRE RECORDINGS*

**GP870**

**FRID, Grigory (1915–2012)**
**PIANO WORKS**

ELISAVETA BLUMINA

Grigory Samuilovich Frid was a distinguished member of the generation of composers born in Russia just before the Revolution of 1917. Frid’s significant corpus of piano music can trace its lineage to Tchaikovsky, Mussorgsky and Stravinsky, and his skill in conjuring entire worlds in music can be heard throughout this recording. His Albums of Children’s Pieces are rich in gems that evoke poetic nostalgia, seasonal moods and wittily pictorial descriptions that genuinely transcend their didactic purpose.

*Includes WORLD PREMIÈRE RECORDINGS*
20TH CENTURY/MODERN

GP711
FRIEDMAN, Ignaz (1882–1948)
ORIGINAL PIANO COMPOSITIONS
JOSEPH BANOWETZ

Virtuoso pianist Ignaz Friedman’s compositions have long been neglected but they possess great melodic beauty and harmonic inventiveness. Grouped into sets of character pieces, they exude the haunting melodies of late-Romanticism. The lush inventiveness of the Vier Klavierstücke, Op. 27 finds time for Polish folkloric inspirations whilst Stimmungen, Op. 79 – dedicated to his friend Rachmaninov – is pensive, passionate, serious and colourful. Strophes reflects Friedman’s love of Grieg, as well as the abiding influence of Vienna.

GP712
FRIEDMAN, Ignaz (1882–1948)
PIANO TRANSCRIPTIONS
BACH • COUPERIN • DALAYRAC • DANDRIEU • FIELD • FRANCK • GLUCK • GRAZIOLI • RAMEAU • SCARLATTI
JOSEPH BANOWETZ

Polish pianist Ignaz Friedman was one of the leading virtuosos of his day as well as a composer and a master transcriber. Friedman’s transcriptions are both a delight for the listener and a challenge for the performer, and his creative imagination gives these delicious, charming and moving works a life of their own. The pianistic effects are both breathtakingly bravura and disarmingly subtle while remaining faithful to the originals.

GP606
FROMMEL, Gerhard (1906–1984)
PIANO SONATAS NOS. 1–3
TATJANA BLOME

Gerhard Frommel rejected vapid pre-war Nationalism and Schoenberg’s dodecaphony, finding his voice in individuality and tradition. His highly contrasting Piano Sonatas are rooted in a blend of romanticism and the rhythmic propulsion of Stravinsky, articulated with tenderness in No. 1, clownish grotesquerie in No. 2, and sensual impressionism in No. 3.

GP640
FROMMEL, Gerhard (1906–1984)
PIANO SONATAS NOS. 4–7
TATJANA BLOME

Gerhard Frommel regarded his piano sonatas as a miniature compendium of his entire output, reflecting a fundamentally Romantic approach melded with Stravinskian vitality. The Sixth Sonata’s poised profundity, inventiveness and structural perfection gives it a place as one of the best in its genre, its serene transparency lying between the powerfully heroic Fifth Sonata and the crystalline quality of the Seventh, Frommel’s last such work.
ERIC FERRAND-N’KAOUA

Stravinsky’s groundbreaking Rite of Spring is heard on this recording in the formidable yet seldom performed solo piano transcription by the 20th-century American composer and pianist Sam Raphling. It is coupled with Ravel’s own virtuosic transcription of La Valse, Gershwin’s jazz-infused 3 Preludes and his own solo piano version of Rhapsody in Blue.

(Only available in the USA)

CAROLINE WEICHERT • CLEMENS RAVE

The essence of Percy Grainger’s music is most evident in his piano pieces. He took ownership of traditional and popular influences, rejecting outdated conventions to create works of ingenious variation, textures and moods. Grainger’s sparkling genius can be heard throughout, ranging from the fantastically popular Country Gardens to the elaborate Fantasy on ‘Porgy and Bess’.

MARTIN DAVID JONES

Friedrich Gulda’s piano compositions combine notated music with large improvised sections, thus fusing the classical and jazz traditions. He was one of his generation’s most significant pianists and though his compositional output is relatively small, it is nevertheless significant. Variations on ‘Light My Fire’ is his tour de force virtuoso masterpiece, while Play Piano Play beguilingly contrasts traditional classical procedure with many different jazz styles.

TONYA LEMOH

The piano works of the largely self-taught Australian composer Raymond Hanson are unparalleled in 20th-century Australian music. Ranging over four decades they exemplify an iconoclastic spirit whose spontaneous writing is accompanied by a visionary wit and dynamism. This premier complete collection of Hanson’s piano oeuvre includes the Piano Sonata, Op. 12 – one of his greatest works, full of restless motoric rhythms and reflective contrasts – and many world première recordings, all performed by the award-winning pianist Tonya Lemoh.
HARSÁNYI, Tibor (1898–1954)
COMPLETE PIANO WORKS • 1

GIORGIO KOULK

Tibor Harsányi is always associated with ‘L’École de Paris’, a loosely knit collection of expatriate composers living in the city, among them Martinů, Tansman and Tcherepnin. He embraced music from a wide variety of sources, notably from North and South America, and this enriched his own music’s rhythmic vitality and sense of colour.

In his piano music, Harsányi drew on diverse source material, a free-spirited absorption of Hungarian traditions, neo-Baroque, the comic and jazz, as can be heard in the 5 Préludes brefs. Baby-Dancing draws on the foxtrot, Boston, czárdás and samba, while La Semaine, seven pieces, one for each day of the week, contains nocturnes of stillness, off-beat folk songs and a wealth of colour and verve.

HARSÁNYI, Tibor (1898–1954)
COMPLETE PIANO WORKS • 2

GIORGIO KOULK

The Hungarian-born composer Tibor Harsányi is now recognised as an important personality in ‘L’École de Paris’. He had a lifelong interest in modern dance, represented here by the Petite suite and Trois Pièces de danse, and he also embraced jazz, which was part of the Parisian atmosphere of the inter-war period, and other influences, while keeping the Central European rhythms and tonalities of his Hungarian origins. The Trois Pièces lyriques is a rare example of Harsányi expressing torment during the turbulent years of the Second World War.

HARSÁNYI, Tibor (1898–1954)
COMPLETE PIANO WORKS • 3

GIORGIO KOULK

Tibor Harsányi, a student of Zoltán Kodály at the Budapest Conservatory, lived in France from 1923 where he became one of the leading expatriate composers to form the group known as L’École de Paris. As the 4 Morceaux show, his piano music is notable for its variety of character and genre. The Piano Sonata reveals his enthusiasm for dance rhythms and for joyful lyricism as well as quietly sombre elements, while the Burlesques flirt with jazz. The Piano Suite conjures up a vivid series of atmospheres in a work that is songlike, dissonant and ambient.

HASULAM, Baal (1885–1954)
MELODIES OF THE UPPER WORLDS
(ARR. FOR PIANO BY M. AYRAPETYAN)

MIKAEL AYRAPETYAN

While living in London in the years 1926–28 Yehuda Leib HaLevi Ashlag, known as Baal HaSulam, a prominent Kabbalist, composed his cycle Melodies of the Upper Worlds which are heard in this recording in piano arrangements by Mikael Ayrapetyan. Many of the melodies are composed to text fragments from Kabbalistic sources and enshrine an aspiration to sense the spiritual world in a direct appeal to the heart.
**GP675**

**HOFMANN, Józef Kazimierz (1876–1957)**

**PIANO WORKS**

ARTEM YASYNSKYY

Józef (Josef) Hofmann was one of the greatest Romantic virtuosi of his age, a towering technician and a poet of the keyboard. He also wrote extensively for the piano, crafting a richly contrasted set of *Charakterskizzen*, Op. 40, a *Sonata in F major*, Op. 21 that reveals the influence of Schumann, and a finely wrought *Theme with Variations and Fugue*, Op.14. Artem Yasnyskyy won the Hofmann Prize at the First German Piano Competition of Polish Music in Hamburg in 2013.

*Includes World Première Recordings*

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**GP789**

**A HUNDRED YEARS OF BRITISH PIANO MINIATURES**

BUTTERWORTH • FRICKER • HARRISON • HEADINGTON • L. & E. LIVENS • LONGMIRE • POWER • REYNOLDS • SKEMPTON • WARREN

DUNCAN HONEYBOURNE

The piano pieces here trace a trajectory from the Edwardian poetry of Leo Livens to the overdubbing of Peter Reynolds by way of a century of evocative, descriptive and exciting miniatures. Reflecting pastoral, light and experimental traditions, these previously unrecorded works offer rich variety from neglected composers.

*Includes World Première Recordings*

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**GP726-27 [2 CDs]**

**JACOBI, Wolfgang (1894–1972)**

**PIANO WORKS**

TATJANA BLOME • HOLGER GROSCHOPP

Wolfgang Jacobi is known to saxophone and accordion players, but he is otherwise largely forgotten and his wider output is still being rediscovered today. He was declared a ‘degenerate’ artist in 1930s Germany but found inspiration in Italy, alluding to Baroque styles in his Sonatas as well as in earlier works that also invoke the spirit of Reger and Grieg. Post-war freedom is reflected in the joyously neo-Classical *Sonatine* and charming *Miniaturen*, while the substantial *Musik für zwei Klaviere* explores the symbolism of one of J.S. Bach’s favourite chorale melodies ‘Durch Adams Fall.’

*Includes World Première Recordings*

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**GP748**

**KALOMIRIS, Manolis (1883–1962)**

**COMPLETE WORKS FOR SOLO PIANO**

OLIVIER CHAUZU

Recognised as the father of modern Greek music, Manolis Kalomiris was also devoted to education, as can be heard in the superbly crafted volumes *For Greek Children* written throughout his life. Kalomiris’ early piano works build on the Romantic legacy of Chopin and Liszt, the *Ballades* filled with poetic references. The later *Rhapsodies* and *Preludes* demonstrate how far the composer, now free from the Romantic influence of his years in Vienna, had moved towards creating a Greek national school based both on authentic Greek folk songs and on the most advanced musical techniques.

*Includes World Première Recordings*
KAPRÁLOVÁ, Vítězslava (1915–1940)
COMPLETE PIANO MUSIC
GIORGIO KOUKL

Despite her tragically brief life, Vítězslava Kaprálová is now considered the most important female Czech composer of the 20th century, her prolific output abundant with fresh and bold ideas, passion, tenderness and youthful energy. This in-depth exploration, representing some of the very best of her music, includes early gems such as the April Preludes, the exquisite and sophisticated Variations, the remarkable Sonata appassionata and her final Dance for piano, reconstructed by Giorgio Koukl from its only surviving sketch.

KHACHATURIAN, Aram Il’yich (1903–1978)
ORIGINAL PIANO WORKS AND TRANSCRIPTIONS
KARINÉ POGHOSYAN

Although Khachaturian is today renowned for his great ballet scores, his piano works have been relatively neglected. Performed by the award-winning Armenian pianist Kariné Poghosyan, this programme features arrangements of excerpts from two of Khachaturian’s most popular works, Spartacus and Masquerade, alongside the technically demanding Toccata and Poem from the earlier part of his career and the impressive 1961 Piano Sonata, one of the most formally classical of the composer’s larger works.

KHACHATURIAN, Aram Il’yich (1903–1978)
RECITATIVES AND FUGUES • CHILDREN’S ALBUMS I & II
CHARLENE FARRUGIA

Aram Il’yich Khachaturian was considered the ‘mouthpiece of the entire Soviet Orient’ and remains the most renowned of 20th-century Armenian composers. His unmistakable style came with an urge to invent new forms that reconciled Western practice with Eastern idiom. His ‘apprentice’ Fugues were revised and enriched with Recitatives that conjure the colourful voices of Khachaturian’s childhood in Tbilisi. Refreshingly original, amusing and provocative, the Children’s Albums belong to a tradition that reaches back to Bach, Schumann and Tchaikovsky.

KOMITAS, Vardapet (1869–1935)
Piano and Chamber Music
MIKAEL AYRAPETYAN, piano • VLADIMIR SERGEEV, violin

Komitas was one of the first Armenian musicians to undergo classical Western musical training, in Berlin, in addition to music education in his own country. He published both folksong collections and writings on Armenian church melodies, and his work laid the foundations for the development of a clearly defined national musical style. The Seven Folk Dances evoke the specific timbres of Armenian instruments, the Seven Songs for Piano are fleeting and lyrical while the Twelve Children’s Pieces based on folk-themes are beautifully crisp. Msho-Shoror is one of the most ancient of all Armenian dances.
GP895  NEW
KOMITAS, Vardapet (1869–1935)
SONGS – ARRANGED FOR PIANO BY VILLY SARGSYAN

YULIA AYRAPETYAN

Komitas was a priest, a musician and a pioneer of ethnomusicology, considered to be the founder of the Armenian national school of music. A significant part of his life was taken up with travel to remote villages, collecting thousands of traditional songs. These range from simple melodies and poetic sketches of Armenian landscapes, to dramatic lyrics expressing mournful tragedy. Komitas was enthralled by the way ‘a peasant learns this art in nature’s embrace, with nature as his infallible school.’ Heard here in world première recordings, these idiomatic arrangements by Villy Sargsyan importantly preserve the composer’s modal-intonational system.

GP739
KVANDAL, Johann (1919–1999)
COMPLETE WORKS FOR SOLO PIANO

JOACHIM KNOPH

Johan Kvandal was one of Norway’s most highly esteemed 20th-century composers. He wrote a substantial body of works, notably orchestral, vocal and instrumental, that was popular with musicians and audiences alike. Initially encouraged by his father, the composer David Monrad Johansen, when he followed the predominantly nationalist trends of the 1920s and 1930s, Kvandal went on to study in Paris and Vienna, absorbing some of the influences of composers such as Bartók, Stravinsky and Messiaen. From the 1970s onwards, a return to Norwegian folk-music as the very building bricks of his compositions, combined with the musical currents of the time, led to the development of an attractive and sometimes daring musical language described by Kvandal himself as “modern tonality”.

GP695
LE FLEM, Paul (1881–1984)
COMPLETE PIANO WORKS

GIORGIO KOUKL

Paul Le Flem belonged to the Parisian circle of Martinů, Tcherepnin and Tansman, summing up his own music as a fusion of three influences: his native Brittany, Debussy and D’Indy. His career was sadly interrupted by World War I, but the intense poetry of his earlier works reflect the everchanging land and seascapes of Brittany, and the variety of its mysteries and legends from the lighthearted to the disquieting. Of special note among the première recordings on this album are the atonal Pour la main droite, the wartime Mélancolie with its opening and perhaps ironic quotation from La Marseillaise, and Les Korrigans, a waltz inspired by the Korrigan, a magical creature in Breton folklore.

GP737
LOURIÉ, Arthur (1892–1966)
COMPLETE PIANO WORKS • 1

GIORGIO KOUKL

This first volume devoted to Arthur Vincent Lourié’s piano music traces his journey from the Debussian Impressionism of his youthful Cinq Préludes fragiles, Op. 1 through absorption of Scriabin’s chromaticism in the eerie Masques (Tentations) of 1913 to the near-Cubism of Formes en l’air. Although Lourié was lauded – or derided – as a pioneering Futurist, his post-Revolutionary writing in France embraced a nostalgic Neo-Classicism represented by the Petite Suite en Fa.
20TH CENTURY/MODERN

GP750
LOURIÉ, Arthur (1892–1966)
COMPLETE PIANO WORKS • 2

GIORGIO KOUKL

The second volume in Giorgio Koukl’s complete survey of Arthur Vincent Lourié’s piano music spans the years 1912 to 1938. In that time the Belarus-born composer embraced extended tonality in Deux Poèmes, Op. 8, huge Scriabinesque chords in Synthèses, Op. 16 and forward-looking harmonic astringency in the Sonatina No. 3. His post-Revolutionary Paris years are represented by a sequence of characterful miniatures.

GP768
LUTOSŁAWSKI, Witold (1913–1994)
COMPLETE PIANO MUSIC

GIORGIO KOUKL

Witold Lutosławski’s few surviving apprentice works are suffused with the elegance of Ravel and the lush effusiveness of Szymanowski, and this is particularly true of the early Piano Sonata, heard here in Giorgio Koukl’s new and corrected edition based on the original manuscript. Further premières include the wistful A Kiss of Roxanne and the technically complex Invention. Including all of the folk-music tinted pedagogical miniatures, works for piano four hands and other occasional pieces, this is the most comprehensive edition of Lutosławski’s works for solo piano ever recorded.

GP681
MACŠEK, Ivo (1914–2002)
COMPLETE PIANO MUSIC
SONATA FOR VIOLIN AND PIANO

GORAN FILIPEC • SILVIA MAZZON

Ivo Maček occupied a significant place in 20th-century Yugoslavian musical life as a pianist and educator. The Intermezzo is among his most poetic early miniatures, the expressively wide-ranging Theme and Variations one of his most inventive pieces. His 1985 Sonata is the most elaborate and imposing of his solo piano works while the 1980 Violin Sonata typifies the increasing sophistication and poise of his later style.

GP617
MEDTNER, Nikolay (1880–1951)
COMPLETE PIANO SONATAS • 1

PAUL STEWART

Like his near-contemporary Rachmaninov, who called him ‘the greatest composer of our time’, Nikolay Medtner was a composer, pianist and an exile from his native Russia. His portfolio of works includes a remarkable series of pieces for his own instrument, including fourteen sonatas and some hugely evocative, deeply poetic miniatures. Medtner’s gift for melody is immediately discerned in the early Sonatina in G minor. The Sonata No. 1, Op. 5, his first large-scale work, enshrines autobiographical elements and is both intense and spiritually charged. Poetry and nostalgia flood the beautiful Sonata-Reminiscenza in A minor. This is the first volume of a complete cycle of the Medtner Piano Sonatas.
MEDTNER, Nikolay (1880–1951)
COMPLETE PIANO SONATAS • 2

PAUL STEWART

Nikolay Medtner’s 14 piano sonatas are considered among the most significant achievement in this genre by any composer since Beethoven. After the success of his First Piano Sonata (GP617) he turned to Goethe for inspiration, and the life and love-affirming Sonata-Triad Op. 11 translates the poet’s words of passion, suffering and redemption into sound. The capricious, mysterious and beautiful Sonata-Skazka is a masterpiece in miniature and was once Medtner’s most performed work. Dating from his years of exile, the Sonata-Idyll, Medtner’s fourteenth and final Sonata, is notable for its eloquent themes that linger long in the memory.

MOKRANJAC, Vasilije (1923–1984)
COMPLETE PIANO WORKS

RATIMIR MARTINOVIĆ

Vasilije Mokranjac belonged to a prominent Serbian musical dynasty. His great musical gifts combine with an unassertive and introverted nature to create a unique catalogue of often incredibly virtuoso piano music, recorded here for the first time in its entirety. From the first elegant Menuetto to the last Prélude written at the time of his tragic death, pianist Ratimir Martinović finds Mokranjac’s music ‘exceptionally profound and spiritually uplifting’.

MOSOLOV, Alexander (1900–1973)
COMPLETE WORKS FOR SOLO PIANO

OLGA ANDRYUSHCHENKO

Alexander Vasilyevich Mosolov was one of the most prominent Soviet experimentalist composers of the 1920s. Famed for his futurist orchestral piece The Iron Foundry, this ‘constructivist’ began to forge new directions through his use of motor rhythms, percussive attacks, and melodic angularity. Imprisoned for eight months in 1937, he later sank into undeserved obscurity. In the four surviving Piano Sonatas, Mosolov shows himself to be one of the boldest and most complex Russian composers of his time.

NENOV, Dimitar (1902–1953)
PIANO MUSIC
MINIATURES • ETUDES NOS. 1 AND 2 • TOCCATA • CINEMA SUITE

VIKTOR VALKOV

Dimitar Nenov was a leading figure of early 20th-century Bulgarian classical music. The entire range of his solo piano works is covered on this recording, from the austere and dissonant Cinema Suite to the romantic Etudes and exquisite Theme and Variations in F sharp major. The highly charged Toccata is Nenov’s most popular work, while Fairy Tale and Dance, his last work for piano, is the most distilled example of his art.
GP662

NIEMANN, Walter (1876–1953)

PIANO MUSIC
SONATAS NO. 1 AND 2 • FANTASIE-MAZURKA

BING BING LI

Highly respected in his day as a scholar, composer and pianist, Walter Niemann fell out of favour after the Second World War. His prolific output for piano, which includes several full-scale sonatas, is mainly romantic and reflective in style, yet with an underlying passion. The Sonata No. 1 is notable for its contrast between impassioned writing and wistful expressiveness, while the heartfelt Sonata No. 2 ‘Nordic’, which features an exquisite and plangent slow movement, is testament to Niemann’s Scandinavian sympathies.

GP682

OSWALD, Henrique (1852–1931)

PAGINE D’ALBUM • ALBUMS, OP. 32, 33 AND 36 • 3 ÉTUDES • ESTUDIO PARA A MÃO ESQUERDA

SERGIO MONTEIRO

Henrique Oswald was one of the most important composers in South America in the late 19th and early 20th centuries. His European-influenced music was suppressed by Brazilian nationalist sentiment in the 1930s and 40s, but on Oswald’s death Villa-Lobos described him as “the most admirable composer of this country”. This programme provides an excellent overview of his stylistic development, from the youthful, salon music aesthetic of Pagine d’album to the French impressionism of the Album Op. 36 and the masterful Trois Études.

GP769

PAGANINI AT THE PIANO
ARRANGEMENTS AND VARIATIONS BY HAMBOURG • BUSONI • ZADORA • FRIEDMAN • PAPANDOPULO

GORAN FILIPEC

In the years between 1902 and 1914 some of the world’s greatest pianists published a series of works that explored the lyricism and virtuosity of Paganini’s Caprices. Busoni was the greatest figure among them, but he considered Mark Hambourg to be the greatest pianistic talent of his generation. Both Michael Zadora and Ignaz Friedman carried out inventive free transcriptions while years later the Croatian Boris Papandopulo infused the pungent flavours of mid-20th-century idioms into the genre.

GP784

PFOHL, Ferdinand (1862–1949)

STRANDBILDER • SUITE ÉLÉGIAQUE • HAGBART

JAMINA GERL

Esteemed as one of Germany’s leading music critics, Ferdinand Pfohl never lost a passion for composition that had been nurtured in Leipzig. He wrote highly individual works for his own instrument, the piano, conceiving cycles that reveal harmonic daring and sophistication, often evocative of developments in impressionism. As Strandbilder (‘Beach Pictures’) shows, he mastered tonal painting – while in the compositional unity of Suite élégiaque, Bohemian and Russian elements mingle with the influence of one of his great heroes, Grieg.
GP758
PIANO CUBANO
PIANO WORKS BY LECUONA • FARIÑAS • ALÉN
YAMILÉ CRUZ MONTERO

Some of the finest, most stylistically diverse and exciting Cuban piano music can be heard on this recording. Ernesto Lecuona is one of the greatest of all Latin-American composers. *Malagueña*, from the *Suite Andalucía*, is considered the most powerful representation of Spain in Cuban music. Drawing on the Cuban genes of *son* and *canción*, the music of Carlos Fariñas radiates vivid colours, while that of Andrés Alén Rodríguez blends song, habanera and jazz influences.

include WORLD PREMIÈRE RECORDINGS

GP844
PIONEERS
PIANO WORKS BY FEMALE COMPOSERS – BACKER GRØNDAHL • BADARZEWSKA • BEACH BON • L. BOULANGER • CHAMINADE • GONZAGA • KAPRÁLOVÁ • E. KODÁLY • H. MIYAKE • NIKOLAYEVA • PEJAČEVIĆ • PRICE • C. SCHUMANN
HIROKO ISHIMOTO

This fascinating collection of rare and distinctive piano works, from the 18th century to the present, is inspired by stories of how women composers created music while meeting the expectations of family and society. Hiroko Ishimoto brings together a remarkably varied programme including works by Ana Bon who was ‘chamber music virtuosa’ at the Prussian court of King Frederick the Great, the bold harmonies of Vítĕzslava Kaprálová (a student of Martinů), as well as pieces by Amy Beach based on the calls of the hermit thrush, and so much more.

GP638
PONCE, Manuel María (1882–1948)
COMPLETE PIANO WORKS • 1
ÁLVARO CENDOYA

Manuel Ponce was the founder of Mexican musical nationalism, often incorporating the melodies of harmonised folk-songs into his music. Widely travelled – he studied in Europe, at first in Bologna and then, between 1925 and 1933, as a pupil of Dukas in Paris – Ponce assimilated a wide range of styles and influences, including European-influenced Romanticism, indigenous idioms and a more advanced harmonic language. This is the first of eight volumes devoted to Ponce’s complete piano music.

include WORLD PREMIÈRE RECORDINGS

GP764
PONCE, Manuel María (1882–1948)
COMPLETE PIANO WORKS • 2
ÁLVARO CENDOYA

Manuel Ponce was one of Mexico’s most prolific and decorated composers and remains highly esteemed and popular today. Leaving Mexico midway through the Revolution, he lived in Cuba between 1915 and 1917 and soon absorbed the island’s seductive Caribbean sensuality and subtle dances, also expressing melancholic nostalgia for his homeland in the *Elegía de la ausencia*. While living in Paris from 1925 to 1933, Ponce explored new compositional techniques, resulting in his own modernist style, as heard in the *Suite bitonal* which is notable not only for its use of polytonality but its inspired lyricism.
Jean Roger-Ducasse was a close friend of Debussy and a composer of considerable reputation in his day, one critic declaring that “all the best qualities of the French musician are combined in him – an abundantly rich imagination, clear and deep thought… and unerring taste.” These qualities are found in piano works that range from exquisitely colourful wartime pieces such as *Sonorités*, the playfully virtuoso *Rythmes*, the alternately dreamy and dramatic *Barcarolles*, to a final, innovative *Romance* that seems constantly on the brink of wandering away from tonal harmony.

**GP724**

**ROGER-DUCASSE, Jean (1873–1954)**

**PIANO WORKS**

**JOEL HASTINGS**

Stravinsky described Nikolay Roslavets as “the most interesting Russian composer of the 20th century,” but after decades of suppression in the former Soviet Union his significance is still being assessed even today through newly discovered and reconstructed works. Although Scriabin’s influence can be heard in earlier works, Roslavets’ constant experimentation with original and complex compositional techniques resulted in his ‘new system of tone organization’ and ‘synthetic chords’. Olga Andryushchenko describes Roslavets’ daunting piano music as “fire and ice!”

**GP743-44 [2 CDs]**

**ROSLAVETS, NIKOLAY ANDREYEVIICH (1881–1944)**

**COMPLETE WORKS FOR SOLO PIANO**

**OLGA ANDRYUSHCHENKO**

Nino Rota embraced neo-Classical, neo-Romantic and even neo-Baroque affiliations. His music prized melodic directness and communicative generosity and it is not therefore surprising that he should be best known for his epochal film scores – the music for *The Godfather* pre-eminently.

Nino Rota’s 15 *Preludes* utilise melodic and harmonic explorations to chart music that is agitated and melancholic, but also joyous and comedic. The *Fantasia in G* comprises seven themes – folkloric, droll and ultimately heroic. A late work, the 7 *Pezzi difficili per bambini* is generous in its emotional directness.

**GP827**

**ROTA, Nino (1911–1979)**

**COMPLETE SOLO PIANO WORKS • 1**

**ELEANOR HODGKINSON**

A pupil of Dukas and a lifelong friend of Ravel, the composer, pianist and critic Gustave Samazeuilh was a central figure in Parisian musical life over many decades. His skill as a pianist can be heard in the majestic colours and intense virtuosity of *Le Chant de la mer* (‘The song of the sea’). From the Classical discipline of the *Suite en sol* (‘Suite in G’) to the later *Nocturne* (the composer’s transcription of his symphonic poem *Nuit*), and *Quatre Esquisses* (‘Four Sketches’), Samazeuilh’s voice emerges as one of remarkable originality and superb musical realisation.

**GP669**

**SAMAZEUILH, Gustave (1877–1967)**

**COMPLETE PIANO WORKS**

**OLIVIER CHAUZU**

include WORLD PREMIÈRE RECORDINGS

include WORLD PREMIÈRE RECORDINGS

include WORLD PREMIÈRE RECORDINGS
Always inventive and innovation-seeking, Erik Satie’s earliest works show traces of Chopin as an influence but he soon came to reject virtuosity and tradition, choosing instead to remain with the quintessentially French traits of clarity, precision, elegance and economy. Satie’s hauntingly beautiful floating melodies and modal tonalities are unforgettably compelling, combining bygone classical ages with Parisian sophistication. This landmark recording uses both a new and corrected edition of Satie’s music and Cosima Wagner’s own 1881 Erard piano, Satie’s instrument maker of choice.

This second volume of Erik Satie’s complete solo piano music using Satie scholar Robert Orledge’s new Salabert Edition is devoted almost entirely to the enigmatic Le Fils des étoiles. Composed as incidental music for a play set in 3000BC, and announced as having ‘an admirably oriental character’, this is one of Satie’s longest scores and rarely heard complete. At its première the work, which comprises short juxtaposed sections as well as an attractive Gnossienne towards the end of Act I, ‘was met by an icy silence’!

This third volume of Erik Satie’s complete solo piano music using Satie scholar Robert Orledge’s new Salabert Edition focusses on music composed between 1892–97, including theatrical scores such as the revolutionary uspud, and the Danses gothiques and famous Vexations written while the composer was hiding from a tempestuous love affair. The period closes with Satie composing in what he called “a more flexible and accessible way with the final Gnossienne and the six Pièces froides.”

‘Everything I undertake misfires immediately. I produce dirty rubbish and that will accomplish nothing.’ So wrote Erik Satie in 1903 during a period of transition that saw him produce the last of his Rose+Croix style music in Verset laïque & somptueux, but in making a living writing for the music halls, he also created hugely popular songs such as Je te veux. The works on this fourth volume of Satie’s complete solo piano music were written between 1897 and 1906. They include rare theatre music and tender waltzes that contrast with jaunty ragtime and pantomime dances.
SATIE, Erik (1866–1925)
NIGHT ERIK SATIE, LIVE AT THE PHILHARMONIE DE PARIS

NICOLAS HORVATH

On Saturday 6 October 2018 at the Philharmonie de Paris, Nicolas Horvath sat down to perform Erik Satie’s complete works for piano without a break. The event was captured in this fascinating film by acclaimed director Thierry Villeneuve and features selections from Horvath’s marathon eight-hour performance, filmed in black and white. This immersive visual experience sees Satie’s mysterious and timeless music brought to life in a dreamlike conflation of past and present in front of a captivated audience.

Also available on Blu-ray Disc [GP875BD]

SCHMITT, Florent (1870–1958)
COMPLETE ORIGINAL WORKS
FOR PIANO DUET AND DUO • 1
TROIS RAPSODIES, OP. 53 • SEPT PIÈCES, OP. 15 • RHAPSODIE PARISIENNE

THE INVENCIA PIANO DUO

Winner of the Prix de Rome in 1900, Florent Schmitt stands alongside Debussy and Ravel as one of the most original and influential French composers of his time. This is the first of four volumes including unpublished work and rarities for piano duo and duet, each representing Schmitt’s rich harmonic palette and good-humoured lyricism.

Includes WORLD PREMIÈRE RECORDINGS

SCHMITT, Florent (1870–1958)
COMPLETE ORIGINAL WORKS
FOR PIANO DUET AND DUO • 2
SUR CINQ NOTES, OP. 34 • REFLETS D’ALLEMAGNE, OP. 28 • 8 COURTES PIÈCES, OP. 41

THE INVENCIA PIANO DUO

Florent Schmitt was one of the most original and influential French composers of his time. His music shimmers with luxuriant melodies, good humour and a fearless harmonic vocabulary. This second of four volumes is filled with innovation and stylistic bravura, from the remarkable variety to be found in Sur cinq notes to the balletic poetry of Reflets d’Allemagne.

Includes WORLD PREMIÈRE RECORDINGS

SCHMITT, Florent (1870–1958)
COMPLETE ORIGINAL WORKS
FOR PIANO DUET AND DUO • 3
MARCHE DU 163e R.I., OP. 48, NO. 2 • FEUILLETS DE VOYAGE, OP. 26 • MUSIQUES FORAINES, OP. 22

THE INVENCIA PIANO DUO

Florent Schmitt remains one of the most important and influential French composers of the 20th-century. Although he wrote successfully in almost all forms except opera, he was by training a formidable pianist and his writing for the instrument is colourful, bold and harmonically dextrous. Schmitt was also an inveterate traveller and this permeates his poetic and Romantic Feuilles de voyage (Travel Pages), Op. 26 whilst Musiques foraines (Carnival Music) Op. 22 reveals Schmitt the festive humorist.

Includes WORLD PREMIÈRE RECORDINGS
20TH CENTURY/MODERN

GP624

SCHMITT, Florent (1870–1958)
COMPLETE ORIGINAL WORKS FOR PIANO DUET AND DUO • 4
HUMORESQUES, OP. 43 • LIED ET SCHERZO, OP. 54 •
TROIS PIÈCES RÉCRÉATIVES, OP. 37 •
UNE SEMAINE DU PETIT ELFE FERME-L’ŒIL, OP. 58

THE INVENCIA PIANO DUO

Florent Schmitt was one of the most important of all French composers, an individualist who defies the simplicities of classification. The last of this four-disc series explores Schmitt’s Humoresques, Op. 43, a cycle full of unexpected and witty twists, as well as the visionary Lied et scherzo, Op. 54. His gift for characterisation is always evident, not least in Trois pièces récréatives, Op. 37 which is strongly spiced with humour.

GP730X [4-CD BOXED SET]

SCHMITT, Florent (1870–1958)
COMPLETE ORIGINAL WORKS FOR PIANO DUET AND DUO

THE INVENCIA PIANO DUO

Florent Schmitt stands alongside Debussy and Ravel as one of the most original and influential French composers of his time. Winner of the Prix de Rome in 1900, Schmitt wrote successfully in many forms but he was a formidable pianist who described his often rich and multi-staved scores as “fistfuls of piano”. His music for the instrument is colourful, filled with adventurous harmonic innovation, stylistic bravura and good humoured wit. This complete collection for piano duo and duet includes unpublished works and rarities.

GP850

SCHMITT, Florent (1870–1958)

SOLITUDE: BALLADE DE LA NEIGE, OP. 6 • PRÉLUDE TRISTE, OP. 3 •
RITOURNELLE, OP. 2, NO. 2 BIS • NEUF PIÈCES, OP. 27 •
PUPAZZI (PETITE SUITE), OP. 36 • CRÉPUSCULES, OP. 56

BILJANA URBAN

Florent Schmitt was a strikingly original composer whose influences were as varied as his own restless and imaginative music. A number of his solo piano works are little known and offer an important insight into his compositional development. Neuf Pièces, Op. 27, which includes a Spanish-infused Gitanella movement, was composed during his first period of travel. The expressive and vivid elements of Crépuscules, Op. 56 are infused with harmonic richness and quiet melancholy, while Ritournelle, Op. 2 No. 1bis displays an airiness and wit characteristic of French music of the Roaring Twenties. Internationally renowned pianist, Biljana Urban, presents a selection of neglected gems of French piano literature including many world première recordings.

GP604

SCHULHOFF, Erwin (1894–1942)
PIANO WORKS • 1
PARTITA • SUSSI • SUITE • VARIATIONS AND FUGUE

CAROLINE WEICHERT

During his short life Erwin Schulhoff absorbed a wide range of musical styles. The jazz-inspired Partita includes witty takes on the Tango, Foxtrot and Shimmy. Further synthesis comes in the Suite No. 3, written for the left hand alone, which adapts folk and jazz influences in a bracingly novel way, while the Variations and Fugue reveals indebtedness to Debussy, with whom Schulhoff studied.
GP631

SCHULHOFF, Erwin (1894–1942)

PIANO WORKS • 2

FÜNF PITTORESKEN • SONATA NO. 2 • ZWEI KLAVIERSTÜCKE •
MUSIK FÜR KLAVIER, OP. 35 • ESQUISES DE JAZZ

CAROLINE WEICHERT

Czech composer Erwin Schulhoff assimilated the influence of Jazz with genuinely distinctive results. The Fünf Pittoresken absorb both Dada and Scott Joplin whilst more classicist influences, such as Ravel, suffuse the Second Piano Sonata. Esquisses de Jazz (1927) is perhaps his most outstanding Jazz-influenced piece – a perfect synthesis of dance rhythms, wit and irony.

GP723

SCHULHOFF, Erwin (1894–1942)

PIANO WORKS • 3

SUITE DANSANTE EN JAZZ • 9 KLEINE REIGEN • OSTINATO •
5 ÉTUDES DE JAZZ • CONFREY: KITTEN ON THE KEYS

CAROLINE WEICHERT

Spanning almost two decades of Schulhoff’s output, this programme includes the rarely heard Neun kleine Reigen, one of the composer’s earliest works to exhibit the influence of both jazz and light music, as well as Suite dansante en jazz, one of the last of his works to be overtly indebted to jazz idioms. The six intimate and humorous portraits of everyday life with a child which make up Ostinato show the influence of Expressionism and Dada. The album concludes with Zez Confrey’s ragtime Kitten on the Keys to which Schulhoff pays his own tribute in the last movement of Cinq Études de Jazz.

GP852-53

SPENDIAROV, Alexander (1871–1928)

COMPLETE PIANO WORKS AND CHAMBER WORKS WITH PIANO

MIKAEL AYRAPETYAN • YULIA AYRAPETYAN •
VLADIMIR SERGEEV • DEMIAN FOKIN

Alexander Spendiarov (1871–1928) was a student of Rimsky-Korsakov and a close friend of Glazunov who wrote that he was a ‘musician with an impeccable, widely versatile technique’. Spendiarov’s music combines Russian and Armenian elements and is saturated in folkloric influence – and he vitally enriched the expressive range of Armenian music as a composer, pedagogue and champion of his contemporaries. His piano works, both for solo instrument and for chamber forces, show the range of his gifts, not least his romances and lullabies, and range across his entire compositional life. Spendiarov’s songs, heard here in piano transcriptions by Villy Sargsyan, perfectly preserve the unique timbres and textures of these works.

Includes WORLD PREMIÈRE RECORDINGS

GP760

STEPANIAN, Hero (1887–1966)

26 PRELUDES FOR PIANO

MIKAEL AYRAPETYAN

Described by Aram Khachaturian as “the greatest Soviet Armenian composer”, Haro Stepanian followed the pioneering efforts of composers such as Komitas in establishing a strong national voice for Armenian music. He composed three symphonies, operatic works, numerous songs, chamber pieces, and works for piano. Building on the models of Chopin, Rachmaninov and fellow Armenians such as Komitas and Tigranian, the 26 varied and sharply contrasting Preludes are exquisite folk-influenced miniatures suffused with sadness, poetic contemplation, the natural world and scenes of Armenian life.

WORLD PREMIÈRE RECORDING
Germaine Tailleferre is best known for being the only female member of the French group of composers known as Les Six, and her stylish combination of neo-Classicism with a ready wit and energy can be compared to Poulenc and Milhaud. From the captivating Romance written while still a student, to her sparkling music for the 1937 Paris international exhibition, all of these pieces show Tailleferre as being very much at the heart of the contemporary French musical scene. This album is the first of three volumes presenting the composer’s complete piano music, performed by the stellar pianist, Nicolas Horvath.

This panoramic survey of Argentine tangos shows the genre in all its rich variety of moods and virtuosity. It salutes Ángel Villoldo, the father of tango, whose El Choclo (‘The Corncob’) is one of the most famous tangos of all time, and charts the music’s evolution towards the romanticism and lush harmonies of Augustín Bardi. Improvisatory styles, syncopation and jazz harmonies were introduced by such great composers as José Fasqual and Orlando Goñi, whilst Enrique Francini developed his personal qualities of dissonance and rhythmic flair into the 1960s. This survey is the first in a series that will document around one hundred rare and classic tangos, all performed by the Argentine pianist Mirian Conti.

The American pianist Yvar Mikhashoff (1941–1993) commissioned 127 of the world's leading composers to write tangos for him. Between 1983 and 1991 he received an eclectic, stylistically varied range of works that offer a unique body of contemporary tango music for the piano. Tango’s origin was in the waltz and mazurka but has long embraced jazz and even electronic music. In this unique collection the span is international and individual, ranging from traditional evocations to include the twelve-tone approach of Milton Babbitt, the minimalism of Tom Johnson, and the very personal voice of Michael Nyman.
TCHAIKOVSKY, Boris (1925–1996)
PIANO AND CHAMBER WORKS

OLGA SOLOVIEVA • DMITRY KOROSTELYOV • MARINA DICHENKO

The piano and chamber works on this recording span 45 years of Boris Tchaikovsky’s career, ranging from the delightful pieces composed by the precocious ten year old to the *Etude in E major* of 1980. They include the *Sonata for Two Pianos* with its mosaic approach to composition and its expressive exploration of the inner soul, and the beautifully crafted *Violin Sonata* of 1959. The solo piano miniatures reveal a spare texture that highlights the instrument’s elemental beauty.

TCHEREPNIN, Alexander (1899–1977)
COMPLETE PIANO MUSIC • 1

GIORGIO KOUKL

This programme demonstrates Russian-born Alexander Tcherepnin’s mastery of the miniature and the monumental, speaking to the heart from a basis in the Romantic tradition. From the cleverly written and spontaneously fresh works of his youth to the remarkable *Sonata No. 2* from 1961, each piece is a gold mine of astoundingly inventive and distinctively individual craftsmanship.

TCHEREPNIN, Alexander (1899–1977)
COMPLETE PIANO MUSIC • 2

SONATINE ROMANTIQUE • PETITE SUITE • TOCCATA • PIÉCES SANS TITRES • NOCTURNES NOS. 1 & 2 • DANCES NOS. 1 & 2 • MESSAGE

GIORGIO KOUKL

Focussing on his early piano works, this second volume of the complete piano music of Russian-born Alexander Tcherepnin shows a mastery of the miniature allied with huge imagination. The *Pièces sans titres*, Op. 7 are richly characterised gems and the *Petite Suite*, Op. 6 teems with resourceful vitality. By the time of *Message*, Op. 39, composed in 1926, and one of his masterpieces, Tcherepnin had developed an arrestingly dramatic approach to rhythm.

TCHEREPNIN, Alexander (1899–1977)
COMPLETE PIANO MUSIC • 3

8 PIECES • FEUILLES LIBRES • NOSTALGIC PRÉLUDES • EXPRESSIONS

GIORGIO KOUKL

Giorgio Koukl’s survey of Tcherepnin’s inventive piano music continues with two 1950s collections that reflect a synthesis of his earlier technical and expressive innovations – the virtuosic *Eight Pieces* and the beguiling *Expressions*. These two cycles bracket a varied group of scores, from the youthful *Feuilles libres* through the restrained lyricism of the *Préludes*, and the quirky modernism of the *Intermezzo* and *Tanz*, to the relaxed songfulness of the *Etudes*, written following a concert tour of the Far East.
GP649
TCHEREPNIN, Alexander (1899–1977)
COMPLETE PIANO MUSIC • 4
ENTRETIENS, OP. 46 • 12 PRELUDES, OP. 85 • 4 ROMANCES, OP. 31 •
5 CONCERT ETUDES, OP. 52, “CHINESE”
GIORGIO KOUKL

Drawn from different parts of Tcherepnin’s life, the Entretiens display distinct cinematic qualities. With their exhaustive range of expression the Twelve Preludes vividly demonstrate the multi-faceted genius of their composer. The Romances contrast tenderness and warmth with unsettling moods and the Five Concert Etudes show an infatuation with all things Chinese.

includes WORLD PREMIÈRE RECORDINGS

GP650
TCHEREPNIN, Alexander (1899–1977)
COMPLETE PIANO MUSIC • 5
8 PRELUDES, OP. 9 • ARABESQUES, OP. 11 • 12 PIECES • OPIVOCHKI, OP. 109
GIORGIO KOUKL

Volume 5 of Alexander Tcherepnin’s complete piano music focuses on miniatures written at both ends of his career. The Eight Preludes, nicknamed the ‘little fleas’ on account of their frequent leaps, and the exotic Arabesques were among the pieces the young composer brought to Paris from Tbilisi in his suitcase. Written during the last decade of the composer’s life, the mostly unknown and unpublished Twelve Pieces contain evocative scenes of childhood, while Opivochki or “Little Leftovers” are among his last works.

includes WORLD PREMIÈRE RECORDINGS

GP651
TCHEREPNIN, Alexander (1899–1977) CLASSICA
COMPLETE PIANO MUSIC • 6
SONGS WITHOUT WORDS, OP. 82 • CHANT ET REFRAIN, OP. 66 •
LE MONDE EN VITRINE, OP. 75 • LA QUATRIÈME • 2 NOVELETTES, OP. 19 •
PRAYER • RONDO À LA RUSSE • SLAVIC TRANSCRIPTIONS, OP. 27
GIORGIO KOUKL

Selected from particularly fertile and contrasting periods of Tcherepnin’s career, these works include a remarkable version of the Volga Boatman’s Song in the bravura Slavic Transcriptions, and the vividly imaginative Le monde en vitrine influenced by Stravinsky. Song and Refrain combines beautiful melody with rhythmic freedom, while Rondo à la Russe is a three-minute gem.

includes WORLD PREMIÈRE RECORDINGS

GP658
TCHEREPNIN, Alexander (1899–1977)
COMPLETE PIANO MUSIC • 7
VOEUX • POLKA • ÉTUDE DE CONCERT •
AUTOUR DES MONTAGNES RUSSES • OLD ST PETERSBURG •
SOUVENIR DE VOYAGE • BADINAGE
GIORGIO KOUKL

Ranging widely over Tcherepnin’s compositional life, Volume 7 includes early, unpublished works such as the Étude de concert, Old St Petersburg and the Ballade, which have been made available especially for this recording. The ultra-virtuosic Toccata No. 2 dates from 1922 whilst shorter, lighter pieces such as the Polka were written during the German Occupation of Paris.

includes WORLD PREMIÈRE RECORDINGS
GP659
**TCHEREPNIN, Alexander (1899–1977)**
**COMPLETE PIANO MUSIC • 8**
**MUSIC FOR CHILDREN**

GIORGIO KOUKL

This eighth and final volume of the complete Tcherepnin piano music series is devoted to music for children. It ranges from the optimistic *Sunny Day* from 1915, which the composer found and copied out on the day he died, and the vibrant *Episodes*, which he brought with him to Paris when exiled from Russia, to the devotional beauties of *Histoire de la Petite Thérèse*. Alternating the wistful with the highly energetic, the three *Suites*, Op. 51 explore the possibilities offered by Chinese musical tradition.

GP798
**TIGRANIAN, Nikoghayos (1856–1951)**
**ARMENIAN FOLK DANCES • MUGAM ARRANGEMENTS**

MIKAEL AYRAPETYAN

Nikoghayos Tigranian belongs to the first generation of composers and folk song collectors who laid the foundation of an Armenian national style. Tigranian’s piano transcriptions of folk dances is perhaps his most important legacy, emulating folk instruments and capturing and preserving colourful depictions of Armenian folk life that are simple in texture and rich with harmonic and melodic detail. His interest also extended to Persian improvisational vocal-instrumental poems or *mugams*; expressive pieces that influenced contemporaries and subsequent generations of composers.

GP792
**TRAVELS IN MY HOMELAND**
**PORTUGUESE PIANO MUSIC**

VASQUES-DIAS, Amílcar (b. 1945):
**MADE UP OF MEMORIES AND AFFECTIONS**

LOPES-GRAÇA, Fernando (1906–1994):
**TRAVELS IN MY HOMELAND**

JOANA GAMA

Fernando Lopes-Graça and Amílcar Vasques-Dias are linked in their musical reflections on Portuguese identity, but at widely differing points in that country’s history. Lopes-Graça transformed traditional songs into poetic and hard-edged statements, helping to create a ‘national collective spirit’ that would not be bowed by dictatorship. Vasques-Dias’s approach to folk culture is based on more personal feelings and emotions, recalling the countryside of his childhood and its landscapes today.

GP783
**TSINTSADZE, Sulkhan (1925–1991)**
**24 PRELUDES FOR PIANO**

INGA FIOLIA

Lauded as one of the most original and brilliant of Georgian composers, Sulkhan Tsintsadze synthesised 20th-century classical elements with the rhythmic, melodic, harmonic and modal characteristics of Georgian folk music. In so doing he developed, across a wide spectrum of the repertoire, his own highly personal and approachable idiom. His 24 Preludes for Piano were composed in 1971 and are unmistakeably national in character. He gave new life to traditional Georgian folk songs and dances in a masterfully structured cycle that flows with the seamless eloquence of a film. This virtuosic kaleidoscope of contrasting images reveals music that is both extravagant and vibrant.
WEINBERG, Mieczysław (1919–1996)
COMPLETE PIANO WORKS • 1
SONATA NO. 1, OP. 5 • LULLABY, OP. 1 •
SONATA NO. 2, OP. 8 • TWO MAZURKAS ‘OP. 10’ •
SONATA, OP. 49bis

ALLISON BREWSTER FRANZETTI

The works on this first volume of the complete piano works of Mieczysław Weinberg range from very early yet characterful Mazurkas and the remarkably intense Lullaby, his Op. 1, to the at times dissonant Piano Sonata No.1 and the more classically oriented Piano Sonata No. 2. The Sonata, Op. 49bis is a 1978 expansion and rebalancing of a work originally completed in 1951.

WEINBERG, Mieczysław (1919–1996)
COMPLETE PIANO WORKS • 2
PARTITA, OP. 54 • PIANO SONATINA, OP. 49 •
PIANO SONATA NO. 4 IN B MINOR, OP. 56

ALLISON BREWSTER FRANZETTI

This second volume of the complete piano works ranges in date from 1950–55. The Partita is notable for its alternation of the intimate and the intensely dramatic, whereas the Sonatina is lyrical, though never straightforward. The Piano Sonata No. 4 fuses folk inspiration, rhythmic vivacity and melancholy in a profoundly personal way.

WEINBERG, Mieczysław (1919–1996)
COMPLETE PIANO WORKS • 3
CHILDREN’S NOTEBOOKS, OPP. 16, 19 AND 23 •
21 EASY PIECES, OP. 34 • CAN-CAN

ALLISON BREWSTER FRANZETTI

The third volume of the complete piano works focuses on the three sets of Children’s Notebooks, twenty-three charming miniatures written to meet the strong demand for music for children in the Soviet Union. Weinberg’s sets, however, were criticised for so-called inappropriate sophistication. The 21 Easy Pieces for Piano, Op. 34 are mood pictures, less technically demanding than the Notebooks but certainly not aimed at beginners.

WEINBERG, Mieczysław (1919–1996)
COMPLETE PIANO WORKS • 4
SONATAS NOS. 3, 5 AND 6 •
TWO FUGUES FOR LUDMILA BERLINSKAYA

ALLISON BREWSTER FRANZETTI

Weinberg’s fraught early life included two dramatic escapes from the Nazis, as he made his way from his native Poland to the Soviet Union. His eventual arrival in Moscow in August 1943 saw a period of relative stability in his personal life and an extraordinary burst of creative vitality. Sonata No. 3, composed in the space of a week at the end of January 1946, represents a conspicuous advance on its predecessors. The deeply expressive, technically challenging and superbly varied Nos. 5 (1956) and 6 (1960) are the last of the numbered piano sonatas.
GP698-701 [4-CD BOXED SET]
WEINBERG, Mieczysław (1919–1996)
COMPLETE PIANO WORKS

ALLISON BREWSTER FRANZETTI

Polish by birth, Mieczysław Weinberg escaped to the Soviet Union in 1939 and became a close friend and musical disciple of Shostakovich. He was a distinguished concert pianist, and piano music formed an important part of his prolific output. From pragmatic yet sophisticated pieces for children to the introspective and moving Sonatas, Weinberg’s music reflects his life in its blend of optimism, tragedy and bitter-sweet humour.

*Includes WORLD PREMIÈRE RECORDINGS*
21ST CENTURY/CONTEMPORARY
ALMEIDA PRADO, José Antônio Rezende de (1943–2010)

**COMPLETE CARTAS CELESTES • 1**
NOS. 1–3 AND 15

ALEYSON SCOPEL

Cartas Celestes (‘Celestial Charts’) is one of prolific Brazilian composer José Antônio Rezende de Almeida Prado’s most important achievements. Exploring every kind of resonance and sound the piano has to offer and using a new harmonic language called “transtonality”, this set of works is described by pianist Aleyson Scopel as “a heroically audacious cycle” that depicts the sky and constellations in “colours, light, darkness and an almost mythological understanding and approach to the universe”.

**COMPLETE CARTAS CELESTES • 2**
NOS. 4–6

ALEYSON SCOPEL

Cartas Celestes (‘Celestial Charts’) is a colossal 18-movement cycle of works depicting celestial bodies to be seen in the Brazilian sky, for which Almeida Prado, one of Brazil’s most prolific and best-known composers, invented a new harmonic language called “transtonality”. Dense and rhythmically charged and saturated in the richest colours, Nos. 4, 5 and 6 complete the composer’s portrayal of the planets.

**COMPLETE CARTAS CELESTES • 3**
NOS. 9, 10, 12 AND 14

ALEYSON SCOPEL

Almeida Prado’s vast cycle of Cartas Celestes (Celestial Charts) depicts the celestial bodies visible in the Brazilian night sky during the four seasons of the year. As the cycle evolves so does Almeida Prado’s sound world and colour palette, reaching a highly transcendent and poetic view of the universe with an ever-evolving harmonic language that includes the composer’s own invented “transtonality”. The composer himself described Aleyson Scopel’s performances on Volume 1 [GP709] as “straight from heaven!”

**COMPLETE CARTAS CELESTES • 4**
NOS. 13, 16–18

ALEYSON SCOPEL

José Antônio Rezende de Almeida Prado referred to his vast set of 18 Cartas Celestes as an “incredible journey”, and the final three were completed just months before his death. Following the luminous Brazilian night skies of No. 13, the poetic references of the final trilogy refer to constellations named after animals, Grecian and Egyptian mythology, and one last homage to a pivotal figure in Brazilian literature. This is the final volume of Aleyson Scopel’s world première recording of the 15 Cartas Celestes for solo piano.
ANTONIOU, Theodore (1935–2018)
COMPLETE PIANO WORKS

Konstantinos Destounis

Theodore Antoniou is one of Greece’s most celebrated and prolific contemporary composers. His music integrates traditional Greek musical elements within styles ranging from the impressionism of *Aquarelle* to the virtuoso effects of *Entrata*, all approached in intuitive ways, and always with an underlying dramatic plot inspired by ancient Greek drama, resulting in the invention of ‘Abstract Programmatic Music.’ This programme was recorded in the presence of the composer, who considers Konstantinos Destounis ‘a phenomenon… a great interpreter of my complete piano works.’

WORLD PREMIÈRE RECORDINGS

BALASSA, Sándor (b. 1935)
COMPLETE PIANO MUSIC, VOL. 1

István Kassai

Distinguished Hungarian composer Sándor Balassa’s philosophy on his music is that it ‘has to be whole’, beautiful, interesting and appealing; as natural as if it were this way since the beginning of time, and so that anyone can pick it up with a feeling of joy.’ Balassa’s uniquely sophisticated textures, timbres and lyrical style can be heard here in pieces for young pianists, remarkable works originally written for cimbalom, and in the Baroque references and sweeping momentum of the *Szonatina No. 1*.

WORLD PREMIÈRE RECORDINGS

BALASSA, Sándor (b. 1935)
COMPLETE PIANO MUSIC, VOL. 2

István Kassai

Sándor Balassa’s distinguished reputation in his native Hungary and beyond rests in numerous operas and orchestral works. But here, the sheer diversity of his piano music equally provides ‘a feeling of richness, inspires a sense of adventure, and touches our hearts’. His sophisticated, lyrical style is heard in educational Sonatinas, adaptations of works both virtuoso and visionary originally for harp, cimbalom and harpsichord, and even include a *Gallop* in 3/4 time, justified by the composer as being about a three-legged horse.

BALASSA, Sándor (b. 1935)
COMPLETE PIANO MUSIC, VOL. 3

István Kassai

Sándor Balassa has stated that his music for piano ‘has to evoke genuine emotions, recalling the abundance of a springtime meadow, giving us a feeling of richness, and inspiring a sense of adventure in us and touching our hearts’. In this third volume, which includes piano versions of pieces for harp and cimbalom, the sheer diversity of Balassa’s imagination is amply illustrated, conjuring atmosphere and poignant recollections as well as demanding exceptional virtuosity. Balassa considers the closing Fantázia, Op. 97 to be his best piano work.
GP793

A CENTURY OF POLISH PIANO MINIATURES
BACEWICZ ● H. GÓRECKI ● M. GÓRECKI ● MYKIETYN ● PADEREWSKI ● A. & R. PANUFNIK ● SZYMANOWSKI
ANNA SZALUCKA

‘A Century of Polish Piano Miniatures’ takes us on a fascinating journey through a golden era in Polish music, from the great patriot Paderewski via Szymanowski, Bacewicz and Górecki, to present-day composers. This essential collection coincides with Poland’s centenary of independence in 2018 with each work representing significant moments in the country’s musical and political history. It pays tribute to the bravery of composers who stood up for freedom in art and culture during times of great political turmoil.

GP717

CONTEMPORARY DANISH PIANO MUSIC
BISGAARD, Lars Aksel (b. 1947): STADIER ● BARCAROLE ● WALKING (HOMMAGE À THOREAU)
LYKKEBO, Finn (1937–1984): TABLEAUX
NØRGÅRD, Per (b. 1932): PIANO SONATA ● TOCCATA
CARL PETERSSON

Per Nørgård is regarded as the most important of contemporary Danish composers, but his impressive early piano works, foreshadowing significant elements of his mature style, have never before appeared on CD. These include the youthfully joyous and bravura Toccata and the symphonic-scaled Sonate Op. 6 influenced by Sibelius and Holmboe. Finn Lykkebo’s atonal Tableaux are poetic pearls of precision and economy, while the deeply symbolic and challenging Stadier and other works represent Lars Aksel Bisgaard’s complete piano music.

GP880

FIORINI, Karl (b. 1979)
IN THE MIDST OF THINGS: TRIO LAMINA ● TWO PIANO ÉTUDES ● PIANO TRIO ● PIANO SONATA ● IN THE MIDST OF THINGS
CHARLENE FARRUGIA

Maltese composer Karl Fiorini is a European without frontiers – the compositions in this album reflect his early detachment from a Mediterranean identity towards a more varied and intense sound world. Trio Lamina features elements of Bartók’s ‘night music’ in its complex sub-sections, whereas Fiorini’s two piano studies, which predate his move to Paris, already exude a Gallic ambience. Influenced by North African folk music, the Piano Trio expands his global reach, and the Piano Sonata, a gritty virtuoso concert piece, shifts geographical influence towards Eastern Europe to powerful effect. All of these world première recordings were recorded in the presence of the composer.
GP835

GE, Gan-ru (b. 1953)

12 PRELUDES • ANCIENT MUSIC • WRONG, WRONG, WRONG! • HARD, HARD, HARD!

YIMING ZHANG

Ge Gan-ru has always sought to bind the sounds and character of his native Chinese music to Western techniques, and his solo piano music provides some of the best examples. Based on folk songs – either transcribed or presented in fragments – Twelve Preludes for Piano is a major early work heard here in its revised version. In Ancient Music he employs the prepared piano to evoke the intimate sounds of Chinese instruments such as the qin (a horizontal lute) to create a unique acoustic effect, a quality that also permeates Wrong, Wrong, Wrong! and Hard, Hard, Hard! written for toy piano.

GP752LP [VINYL]

GLASS ESSENTIALS
AN 80TH ANNIVERSARY TRIBUTE

NICOLAS HORVATH

This compilation celebrates Philip Glass’ 80th birthday through his unique contribution to the solo piano repertoire. It features a selection of the intricately melodic Etudes which are both technique-expanding and intimately personal statements. Glass’ importance as a film composer is shown in two excerpts from the BAFTA-winning score for The Hours, and Metamorphosis Two which derives from music for the 1988 film The Thin Blue Line. The only transcription Glass is known to have made, of Paul Simon’s The Sound of Silence, is heard in its only recording. Music in Fifths – which Steve Reich called “like a freight train” – dates from his experimental years and is full of a mesmerising variety of pulse patterns.

GP677

GLASS, Philip (b. 1937)

GLASSWORLDS • 1

PIANO WORKS AND TRANSCRIPTIONS

GLASSWORLDS: OPENING • DREAMING AWAKE • ORPHEE SUITE • HOW NOW

NICOLAS HORVATH

Philip Glass has made an immense and stylistically wide-ranging contribution to piano repertoire. The Orphée Suite, a transcription of excerpts from the first opera in Glass’ Cocteau Trilogy, is one of his most distinctive piano pieces, blending virtuosity and melodic richness. In contrast, the hypnotic How Now is structurally influenced by Indian ragas and gamelan music, whilst Dreaming Awake contains one of the most powerful climaxes in all Glass’ works. Performed by Nicolas Horvath, a Scriabin Competition first prize winner, this is the first release in the complete Glass solo piano edition which will include many premières.
GP690

GLASS, Philip (b. 1937)
GLASSWORLDS • 2
COMPLETE ETUDES NOS. 1–20

NICOLAS HORVATH

Composed between 1991 and 2012, the 20 sweepingly diverse and intricately melodic Etudes are among Philip Glass’ most beautiful and inventive works. Exploring a variety of textures, tempi and techniques, they provide an unintended but compelling self-portrait of the composer. “Piano solo concerts are among my favorite experiences,” says Glass, “the most essential basic dialogue... Whatever happens is happening directly between me and the audience ... This is the first body of work where I’m really welcoming the world of pianists into my world.”

GP691

GLASS, Philip (b. 1937)
GLASSWORLDS • 3
METAMORPHOSIS

NICOLAS HORVATH

This programme reverses time, revealing the metamorphosis in Glass’ work from his 1980s film and theatre transcriptions, through The Olympian composed for the Los Angeles Olympiad, to rarities such as the dream-like Coda. The Trilogy Sonata highlights Glass’ renowned operas from the celebratory Akhnaten Dance to the stately Satyagraha and landmark Einstein on the Beach. The dazzling pulse-patterns of Two Pages make it a milestone of minimalism, while the Sonatina No. 2 is a pre-minimalist work composed under the influence of Darius Milhaud.

GP692

GLASS, Philip (b. 1937)
GLASSWORLDS • 4
ON LOVE
THE HOURS • MODERN LOVE WALTZ • NOTES ON A SCANDAL • MUSIC IN FIFTHS

NICOLAS HORVATH

This volume focuses on love, one of Philip Glass’ most glorious themes. The timeless melancholy of his BAFTA award-winning music for The Hours forms an organic suite driven by the film’s three powerful characters, here complete with three unpublished movements. The breathtakingly energetic Modern Love Waltz expands the limits of minimalism by combining Glass’s style with Viennese dance tradition, while his transcription of Notes on a Scandal is a recording première. Steve Reich described the iconic Music in Fifths as being “like a freight train”.

GP745

GLASS, Philip (b. 1937)
GLASSWORLDS • 5
ENLIGHTENMENT
MAD RUSH • METAMORPHOSIS TWO • 600 LINES • THE SOUND OF SILENCE

NICOLAS HORVATH

The works in this programme demonstrate Philip Glass’ perpetual goal of connecting with his audience. Taking shape as something like a hidden sonata form, Mad Rush contrasts peaceful atmosphere with tempestuousness and mesmerising beauty. The last of its kind in Glass’ oeuvre, 600 Lines, here receiving its première recording on solo piano, is an obsessive and hypnotically restless toccata that represents the zenith of his experiences while working with Ravi Shankar. These two monumental works are joined by première recordings of the subtly transformed Metamorphosis Two, and Glass’ transcription of Paul Simon’s The Sound of Silence.
In weaving America’s native culture and history, Philip Glass has created his own musical lineage. This album explores these ideas through his single most demanding piano piece, the ferocious, but lyrically meditative *Piano Concerto No. 2 (after Lewis and Clark)*, as well as one of his most neglected, the mysterious *A Secret Solo 2. Wichita Vortex Sutra*, a joyful and transcendent study, is also heard in the version for narrator, with words by the poet Allen Ginsberg. From his experimental years comes *Music in Contrary Motion* with its mesmerising variety of pulse patterns.

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Philip Hammond has taken a selection of these tunes and approached them with complete freedom of style. Bunting’s arrangement is the ‘Miniature’ and Hammond’s is the ‘Modulation’.

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Hundsnes’ sequence of *Clavinatas* – one-movement free-standing pieces with a symmetrical form that often include toccata-like vitality – embody qualities that make his music so distinctive. Often syncopated, they possess short motifs, intensity and emotional ambiguity. *Piano Sonata No. 1* and *Downtoned Beats* reflect his delight in drama and dance grooves.

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Norwegian composer Svein Hundsnes has written a considerable number of works ranging from concertos to pieces for young musicians. His piano music is stylistically wide-ranging and occupies a significant place in his oeuvre. *Piano Sonata No. 2* exemplifies his practice of working from tiny core motifs as he makes a series of connections between each vivid movement. Syncopated rhythms animate *Vinterdanser* (‘Winter Dances’) – a sequence of round dances; whereas torches swirling in the air, a cradle song and clouds of illuminated water particles are magically evoked in *Nuances de Lumière* (‘Shades of Light’). Finnish pianist Laura Mikkola, continues her critically acclaimed discovery, in this second volume of Hundsnes’ piano works.
21ST CENTURY/CONTEMPORARY

GP688
KAZHLAEV, Murad (b. 1931)
PIANO MUSIC
ROMANTIC SONATINA • DAGESTAN ALBUM • SIX PRELUDES • PICTURE PIECES

CHISATO KUSUNOKI

This recording charts a two-decade period in the musical life of the eminent Dagestani composer, teacher and conductor, Murad Kazhlaev. He has always written with idiomatic flair for his own instrument, the piano, from the early Romantic Sonatina to the beautiful folk themes that make up the Dagestan Album. His nonchalant wit can be savoured in Picture Pieces whilst expressive beauty permeates the Six Preludes.

include WORLD PREMIÈRE RECORDINGS

GP857
LUCIER, Alvin (b. 1931)
MUSIC FOR PIANO XL

NICOLAS HORVATH

Alvin Lucier is one of America’s foremost experimentalists, challenging the fundamental principles of music and focusing on acoustic phenomena and how listeners perceive them. Music for Piano with Slow Sweep Pure Wave Oscillators explores the acoustic ‘beating’ effects and tuning phenomena of sine waves against piano tones. This new XL version expands the extraordinary listening experience in a work described by Nicolas Horvath as ‘immersive, intense and enigmatic’.

include WORLD PREMIÈRE RECORDINGS

GP715
LEBANESE PIANO MUSIC

BAZ, Georges (1926–2012): ESQUISSES
FULEIHAN, Anis (1900–1970): PIANO SONATA NO. 9
GELIALIAN, Boghos (1927–2011): TRE CICLI • CANZONA E TOCCATA
KHOURY, Houtaf (b. 1967): PIANO SONATA NO. 3 ‘POUR UN INSTANT PERDU…’
SUCCAR, Toufic (b. 1922): VARIATIONS SUR UN THEME ORIENTAL

TATIANA PRIMAK-KHOURY

With the sea to the West and the Orient to the East, Lebanon is located exactly where both worlds meet. A remarkable blend of these influences can be heard in this exploration of three generations of Lebanese music, from Toufic Succar’s classically carefree Variations and Georges Baz’s “commemoration of Impressionism”, via the uncompromising modernity of Boghos Gelalian’s turbulent Toccata and Houtaf Khoury’s Third Sonata that represents “life in a country where politics shatter every dream.” The emotional intensity of these pieces reflects both a unique national temperament and the dramatic times in which they were written.

include WORLD PREMIÈRE RECORDINGS

GP812
LEBANESE PIANO MUSIC, VOL. 2


TATIANA PRIMAK-KHOURY

With a proud and independent culture stretching back five thousand years to the Phoenicians, Lebanon in the Levant exerts a powerful pull on the imagination. The Lebanese composers featured here have each found their own individual solutions to the questions of identity in a society poised between the East and the West. Three substantial piano sonatas stand at the heart of a disc that reflects personal and musical independence. For Anis Fuleihan, the juxtaposition of archaic and modern is both kaleidoscopic and playful, while Boghos Gelalian draws on folkloric and late-Romantic influences in his brand of ‘Orientalism’. Houtaf Khoury’s Sonata No. 4 both questions and reflects unsettling contemporary experience in a work of audacious, pulsing intensity.

include WORLD PREMIÈRE RECORDINGS
21ST CENTURY/CONTEMPORARY

GP765

RÄÄTS, Jaan (b. 1932)
COMPLETE PIANO SONATAS • 1

NICOLAS HORVATH

Jaan Rääts has written prolifically for the piano and his ten sonatas, spanning half a century, reveal his sophisticated control of expressive gestures. The composer himself has said: “I don’t like rigid systems. I like absorbing musical material, filtering it, emotionally developing it as needed. Using it as a springboard for my imagination…”

WORLD PREMIÈRE RECORDING

GP679

RIOTTE, André (1928–2011)
MÉTÉORITE ET SES MÉTAMORPHOSES
(MOTIF, 31 VARIATIONS ET UNE CODA)

THERÈSE MALENGREAU

French composer André Riotte was closely involved with experiments in avant-garde music, following in the paths of Messiaen, Xenakis and Barraqué, as well as in group improvisation. He wrote widely for orchestral and chamber forces, but the piano was his central focus and his compositions for it chart his development from early neo-modal works through studies in pure sound, to the monumental inspiration of his large-scale works. Météorite et ses métamorphoses, one of the composer’s last works, is a milestone in contemporary repertoire. Thoroughly organic, it develops as metamorphoses – a term Riotte preferred to ‘variations’ – and acknowledges the influence of Debussy, Bach, and Beethoven in his Diabelli Variations.

WORLD PREMIÈRE RECORDINGS

GP776

SCHIFRIN, Lalo (b. 1932)
PIANO WORKS
MISSION: IMPOSSIBLE THEME • JAZZ PIANO SONATA •
PAMPAS • TANGOS • DANZA DE LOS MONTES •
THEME AND 10 VARIATIONS ON AN ORIGINAL THEME •
LA CALLE Y LA LUNA • LULLABY FOR JACK

MIRIAN CONTI

Lalo Schifrin, the internationally renowned composer of classic film and TV scores such as Bullitt, Dirty Harry and Rush Hour, has collaborated with fellow Argentinian pianist Mirian Conti for this collection of his works for solo piano, including several world premières. A unique arrangement of the famous theme to Mission: Impossible is included, as well as his most recent compositions: the two richly sensuous tangos and the powerful Jazz Sonata, composed especially for Conti.

WORLD PREMIÈRE RECORDINGS

GP639

SILVESTROV, Valentin (b. 1937)
PIANO WORKS
NAIVE MUSIK • DER BOTE • TWO WALTZES •
FOUR PIECES • TWO BAGATELLES • KITSCHMUSIK

ELISAVETA BLUMINA

Piano music is central to Valentin Silvestrov's output. With its frequent allusions to lingering recollections of the past, this programme presents an overview of various creative periods. It begins with the composer’s reworkings of youthful sketches (Naive Musik), followed by Der Bote (The Messenger) with its beautiful Mozartian theme leading into a sonatina in the style of the 18th century. After recent works from Silvestrov’s self-defined ‘Bagatelle’ period, the recording concludes with the striking Kitschmusik, which engages with the music of Schumann, Chopin and Brahms. The Two Waltzes are dedicated to Elisaveta Blumina.

WORLD PREMIÈRE RECORDINGS
21ST CENTURY/CONTEMPORARY

GP697

SOLAL, Martial (b. 1927)
WORKS FOR PIANO AND TWO PIANOS
ERIC FERRAND-N’KAOUA WITH MARTIAL SOLAL

European jazz legend Martial Solal is an imaginative and creative thinker for the piano, and one never straightjacketed by music genres. Voyage en Anatolie is a kind of survey of Jazz, with 13 brilliantly linked variations. The Jazz Preludes and Etudes explore piquant harmonies through innovative pianistic figures, whilst the Exercice de concert offers a stunningly transcribed improvisation. Solal himself plays the first piano part in the Ballade for two pianos.

include WORLD PREMIÈRE RECORDINGS

GP678

WORKS FOR PIANO AND ORCHESTRA
ELISAVETA BLUMINA • STUTTGART CHAMBER ORCHESTRA • THOMAS SANDERLING

With two world première recordings, this programme highlights the Romantic and spiritual side of contemporary music from Russia and Eastern Europe. Galina Ustvolskaya’s early Concerto expresses a vision of beauty and suffering in a tonal language quite unlike her later works. Giya Kancheli’s Sio or ‘breeze’ is notable for its striking use of silence, as well as modal tunes, bass drones and wide dynamic extremes derived from Georgian folk music. Silvestrov’s devotional Hymn reflects his approach to music as “a song the world sings about itself”. Elisaveta Blumina’s acclaimed recording of Silvestrov’s solo piano works can be heard on GP639.

include WORLD PREMIÈRE RECORDINGS
CELEBRATING PIANO MUSIC
A DECADE OF EXPLORATION AND EXCELLENCE

Our 10th anniversary will be celebrated in several ways and includes six planned, limited edition boxed sets to highlight some key collections from our catalogue. We have previously boxed some complete editions of single composers, but our depth and breadth of material now means we can offer themed collections, showcasing a variety of repertoire not commonly known. Anniversary sets for the first half of 2022 are listed below. Each recording was acclaimed on their original release.

Please visit GrandPianoRecords.com for more information.

THREE CENTURIES OF FEMALE COMPOSERS

Ranging from the 18th century to the music of our time, this collection explores the significant contribution to solo piano repertoire made by a wide variety of women composers. These rare and important pieces include the works of the celebrated pianist Anne-Louise Brillon de Jouy and of Hélène de Montgeroult, whose sonatas are distinctive additions to the Classical and early Romantic periods. Maria Szymanowska’s deft dances contrast with the fearsome demands of Teresa Carreño, herself a great virtuoso. Vítězslava Kaprálová was the most important female Czech composer of the 20th century, while Agathe Backer Grøndahl was one of Norway’s most respected composer-pianists. Tanya Ekanayaka continues the lineage in her own diverse and hybrid pieces.

CDs 1 & 2 ANNE-LOUISE BRILLON DE JOUY (1744–1824)
THE PIANO SONATAS – REDISCOVERED
Nicolas Horvath

CDs 3 & 4 HÉLÈNE DE MONTGEROULT (1764–1836)
COMPLETE PIANO SONATAS
Nicolas Horvath

CD 5 MARIA SZYMANOWSKA (1789–1831)
COMPLETE DANCES FOR SOLO PIANO
Alexander Kostritsa

CD 6 AGATHE BACKER GRØNDAHL (1847–1907)
Piano Works
Sara Aimée Smiseth

CD 7 TERESA CARREÑO (1853–1917)
RÊVERIE – SELECTED MUSIC FOR PIANO
Alexandra Oehler

CD 8 VÍTĚZSLAVA KAPRÁLOVÁ (1915–1940)
COMPLETE PIANO MUSIC
Giorgio Kouki

CD 9 TANYA EKANAYAKA (b. 1977)
THE PLANETS & HUMANITY – PIANO REFLECTIONS
Tanya Ekanayaka

CD 10 PIONEERS
PIANO WORKS BY FEMALE COMPOSERS
Ishimoto Hiroko
THE GOLDEN AGE OF PIANIST-COMPOSERS

The history of Western music has brought us a galaxy of virtuoso pianists whose legacy include superb compositions. From Adolf von Henselt, whose ferocious technical studies and romantic salon pieces led Schumann to dub him ‘the Chopin of the North’, to Alfred Cortot’s magnificent arrangements and the delightful melodic beauty and harmonic inventiveness of Ignaz Friedman’s works, this collection explores the musical poetry of six towering superstars at the summit of the piano’s romantic Golden Age.

CD 1  ADOLF VON HENSELT (1814–1889)
Piano Works
Sergio Gallo

CD 2  IGNAZ FRIEDMAN (1882–1948)
Original Piano Compositions
Joseph Banowetz

CD 3  JÓZEF KAZIMIERZ HOFMANN (1876–1957)
Piano Works
Artem Yasynsky

CD 4  ALFRED CORTOT (1877–1962)
Piano Arrangements
Yue He

CD 5  SELIM PALMGREN (1878–1951)
Complete Piano Works • 2
Jouni Somero

CD 6  NIKOLAY MEDTNER (1880–1951)
Complete Piano Sonatas • 1
Paul Stewart

THE AGE OF THE RUSSIAN AVANT-GARDE: FUTURISTS AND TRADITIONALISTS

Modernity in Russian music emerged despite its struggles with the Soviet regime in the early 20th century, with Scriabin’s musical legacy providing a foundation on which to build. In these acclaimed albums we discover Medtner’s life affirming Sonatas, and hear Lourié’s journey from Impressionism to pioneering Cubist conceptions. Mosolov’s works are bold and complex, while Roslavets new tonal system brings ‘fire and ice’, and Stanchinsky's sophisticated virtuosity anticipates many aspects of 20th-century style. These remarkable works represent a time of profound change in Russian culture that is still being discovered and assessed today.

CD 1  ALEXEY STANCHINSKY (1888–1914)
Complete Piano Works • 1
Olga Solovieva

Cds  NIKOLAY ANDREYEVICH ROSLAVETS
2 & 3 (1881–1944)
Complete Works for Solo Piano
Olga Andryushchenko

CD 4  NIKOLAY MEDTNER (1880–1951)
Complete Piano Sonatas • 2
Paul Stewart

CD 5  ARTHUR VINCENT LOURIÉ (1891–1966)
Complete Piano Works • 1 & 2
Giorgio Koukl

Cds  ALEXANDER MOSOLOV (1900–1973)
7 & 8 Complete Works for Solo Piano
Olga Andryushchenko
As the Grand Piano catalogue continues to grow, the label remains dedicated to its mission of discovering and recording little-known piano repertoire. It is also committed to promoting exciting new developments, such as the Grand Piano Overtone sub-label, which presents world première recordings of pianists performing their own compositions for piano. Overtone’s artists come from very cosmopolitan backgrounds, whose music reflects the harmonious integration of a classical training with the artists’ individual cultural influences.

GP809
A WHOLE IN 12
MINIATURES FOR PIANO
MIKAIL AYRAPETYAN (b. 1984)

Armenian pianist Mikael Ayrapetyan has become internationally recognised for performances of his country’s music all over the world with his Secrets of Armenia project. Ayrapetyan’s piano cycle A Whole in 12 is special to his artistic life, being both a deeply personal and universal story told in scenes that range from inner peace and feelings of endless space, to all-consuming creative impulses and the magic of Christmas, contrasting vibrant textural complexity with profoundly expressive lyricism.

GP879
THE PLANETS AND HUMANITY:
PIANO REFLECTIONS
NEPTUNE: ASHÁNINKA KINDLED • MERCURY WITH ANTARCTICA • URANUS: NUMBULWAR SUSTAINING • VENUS: SÁMI TRACED • SATURN: GOND INSPIRED • EARTH – LIFE • JUPITER: CREE CAST • MARS: HADZABE TOUCHED

TANYA EKANAYAKA (b. 1977)
The eight works in this album explore reflections on the eight planets of the solar system and the earth’s seven continents. Most bear echoes of traditional melodies originating from indigenous peoples. Largely composed during the Covid-19 pandemic, Tanya Ekanayaka’s passionate awareness of the connections and congruences between the past and present is reflected in her vision of harmonious co-existence. In this cycle she presents a tapestry of moods – tenderness, fantasy and vivid ‘trans-creations’ of ancient melodies.
Tanya Ekanayaka is one of Sri Lanka’s foremost pianists and an internationally acclaimed composer. Her ‘deeply autobiographical’ piano compositions, or reinventions, introduce a novel and hybrid musical genre that takes a wide variety of Sri Lankan melodies – ancient, folk and popular – and blends them with motifs inspired by the tonal centres of established classical compositions by Bach, Beethoven, Ravel and others.

Tanya Ekanayaka’s Twelve Piano Prisms extend the concept heard on her album Reinventions: Rhapsodies for Piano (GP693). They correspond to the twelve primary notes of the keyboard, and combine Sri Lankan melodies with music from other countries in a deeply personal representation of diverse cultures; their style inspired not only by a rich heritage of Western classical and indigenous world music, but also by pop, rock and film music.

Roberto Esposito’s Piano Concerto No. 1, ‘Fantastico’ and his Piano Sonata No. 1 stem from his desire as a pianist and composer to engage with the major musical structures of 19th- and 20th-century Classical and Romantic music. While drawing inspiration from the great composers of the past, in these two works he injects classical form with the musical idioms closest to his heart – those of jazz and the folk music of both his native southern Italy and the Mediterranean.
Afshin Jaberi’s powerful music combines 19th-century western piano traditions with eastern melodic influences. It is strongly connected with the message of equality and peaceful unity promoted by his religious faith. The Báb Ballades depict dramatic heroism and tragic sacrifice, while the Sonatas express the horrors of war and the fragility of remote cultures, out of which new hope and the chance for reconciliation can emerge.

“...[Jaberi] displays wonderful virtuosity in his playing.” – American Record Guide

This album completes Afshin Jaberi’s powerful cycle of Ballades (Nos. 1–3, with Sonatas Nos. 1–3 are on GP694). The nine pieces together take the title The Eroica and offer a stylistic synthesis of Eastern melody and Western classical harmonic and structural traditions. Strongly influenced by the Iranian composer’s Bahá’í faith, the Ballades’ narratives are focused on tracing the early years of one of the world’s youngest religions, one dedicated to peaceful unity and the betterment of humanity.
This GRAND PIANO initiative focuses on a range of piano studies for technical dexterity on the keyboard. Titled *Finger Finesse: Study Series*, albums released in this series serve as an essential resource for teachers and students alike, and offers additional opportunities for licensing. The concert pianists featured in these first two releases have added their own performance voice and style to these finger exercises, elevating them beyond dry and dusty technical drills.

**BURGMÜLLER, Friedrich (1806–1874)**

*25 ÉTUDES FACILES ET PROGRESSIVES, OP. 100* • *18 ÉTUDES DE GENRE, OP. 109*

**CARL PETERSSON**

In 1832 German-born Friedrich Burgmüller settled in Paris where he became internationally admired for his salon pieces and studies. At a time when demand for new teaching material had reached unprecedented heights, he supplied a sequence of works that appealed to the amateur market by virtue of their musical interest and appropriate technical demands.

Written for the burgeoning market for piano teaching material, the set of *25 Easy and Progressive Studies, Op. 100* was soon followed by the *18 Characteristic Studies, Op. 109*, a continuation of the earlier set, each piece bearing a charming title. They continue to provide a basis for teaching to this day.

**CZERNY, Carl (1791–1857)**

*30 ÉTUDES DE MÉCANISME, OP. 849*

**NICOLAS HORVATH**

Carl Czerny, a student of Beethoven – whose music remained an inspiration – occupied an important place in the musical landscape of his time as both performer and pedagogue. His own students, such as Liszt, transmitted his teaching principles which were available in a large number of groundbreaking exercises and études.

Carl Czerny wrote his *30 Études de mécénasime, Op. 849* (‘30 Studies of Technique’) at a time of exceptionally high demand for teaching material. The Studies make use of a limited range of keys but are intended as an introduction for students to the ‘School of Velocity’. Perfectly placed between his simpler and more virtuosic Studies, Czerny’s *Études* have remained in demand to the present day.
THE KEY COLLECTION
THREE CENTURIES OF RARE KEYBOARD GEMS

‘There’s no doubt that a large selection of the releases presented here will soon decorate my CD shelves.’
– The New Listener

This 3-disc collection of works by 73 composers is a comprehensive guide through the history of keyboard music from the invention of the fortepiano to today’s living composers, as well as taking the listener on a musical adventure through a geographically global range of rare musical gems, with all of their new and exciting sounds and fresh perspectives.
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