



The  
**RECORDING**  
Navigating, Coping  
& Cashing In **Maze**

**musical  
america**  
**SPECIAL REPORTS**

November 2013

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Each article in this issue is also found on our website, [MusicalAmerica.com](http://MusicalAmerica.com), in the [Special Reports](#) section.

## Introduction

Trying to get a handle on where the recording business is headed is a little like trying to nail Jell-O to the wall. No matter what side of the business you may be on—producing, selling, distributing, even buying recordings—there is no longer a “standard operating procedure.”



Hence the title of this Special Report, designed as a guide to the abundance of recording and distribution options that seem to be cropping up almost daily thanks to technology’s relentless march forward. And as each new delivery option takes hold—CD, download, streaming, app, flash drive, you name it—it exponentially accelerates the next.

At the other end of the spectrum sits the artist, overwhelmed with choices: anybody can (and does) make a recording these days, but if an artist is not signed with a record label, or doesn’t have the resources to make a vanity recording, is there still a way? As Phil Sommerich points out in his excellent overview of “[The Distribution Maze, Part I](#)” and [Part II](#), yes, there is a way, or rather, ways. But which one is the right one? Sommerich lets us in on a few of the major players, explains how they each work, and the advantages and disadvantages of each.

In “[The Musical America Recording Surveys](#),” we confirmed that our readers are both consumers and makers of recordings. For the former, [MusicalAmerica.com](http://MusicalAmerica.com)’s London correspondent Keith Clarke has done yeoman’s work in assembling a list of fall recordings. We knew we couldn’t be all inclusive (impossible), but we came close enough to know that’s “Still Pretty Good,” as the title humbly indicates.

In “[Five Minutes, Five Questions](#),” we talk to three top label execs to find out how they are faring in the recording maze. For some, CDs are still their main distribution format, for others it’s 50-50, CD to download/streaming. And we asked them to predict the future of classical recording: All seem to agree on one thing—recordings are here to stay, but in what form and sold through what business model is anyone’s guess.

Finally we turn to the app, or “[Classical Music’s Latest Wrinkle](#),” with an emphasis on Touch Press, which has come up with several intriguing classical apps that enable the user to interact with actual performances. Clarke examines the latest, pianist Stephen Hough’s examination of Liszt’s B-minor Sonata, which he finds “enlightening, illuminating, and thoroughly engaging,” well worthy of the title “[The Best Classical Music App Yet](#).”

We hope this special report helps you through the maze. Let us know, either way!

Regards,

Susan Elliott  
Editor, Special Reports

# ATTENTION: ORCHESTRAS

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The

# Distribution

## Maze Bring a Compass

### Part I

*No longer in the hands of a few, recording is anyone's game—for better or worse*

By Phil Sommerich

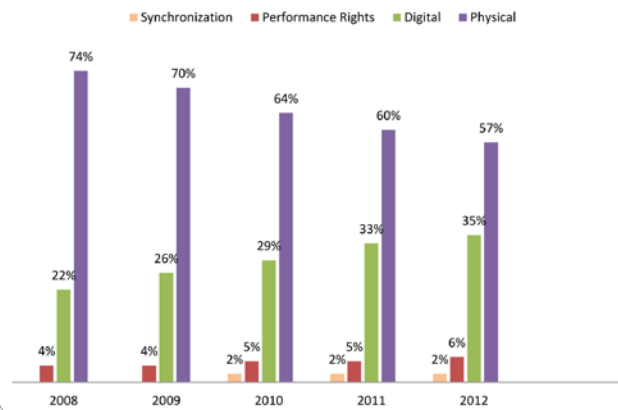
Making a recording has never been easier. But the distribution options have never been more varied, complex, or in flux. Recordings can be a great marketing tool and/or revenue provider, but either way, you still have to get your music to market.

#### A Few Good Stats

Digital delivery of music is on the increase, but CDs still accounted for 57% of global sales last year, according to [The Recording Industry in Numbers](#), a report from the International Federation of the Phonographic Industry (IFPI). In North America and Western Europe, the fastest-growing avenue for classical repertoire was not download but online sales of CDs. Classical consumers are not buying into the “access not ownership” route pursued by younger, pop-music purchasers. [See [Musical America Recording Surveys](#)]

Some countries—mainly China, Korea, and German-speaking territories—are also seeing a slight resurgence in classical LPs. Signs that classical enthusiasts in other markets are also returning to vinyl, which offers higher profit margins, may be a lifeline for the sinking independent brick-and-mortar stores. According to Nielsen

GLOBAL RECORDED MUSIC SALES BY SECTOR

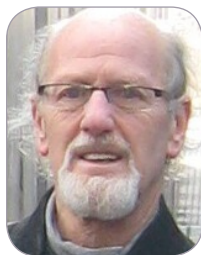


Source: IFPI Digital Music Report 2013

SoundScan, those outlets accounted for 67.0% of all U.S. vinyl sales in 2011.

Digital growth allowed the global industry to show an increase of 0.2% last year, but the classical sector's traditional heartlands of North America and Europe continue to see declines. In the top four markets, figures were -0.5% in the U.S., +4% in Japan, -6.1% in the U.K., and -4.6% in Germany. For classical in particular, distribution is not just about new technologies but also understanding local markets and their consumers.

#### PHIL SOMMERICH



Australian-born, U.K. resident Phillip Sommerich has been writing about the entertainment and media sectors for nearly 35 years with an emphasis on classical music. He is the recording industry correspondent for Classical Music magazine and has written for Billboard, MusicWeek, Music & Musicians, BBC Music magazine, the Guardian newspaper, and others.

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## The Many Routes to Retail: Options for the Artist

### I. Signing with a record label

This is the path artists have taken for over 120 years to get on record. But the path is narrowing, as labels small and large become more risk-averse. It is common these days for labels—majors and indies—to expect artists to cover recording costs, either by paying for a master tape up front or being paid an advance on royalties to cover the cost, which even for an album of chamber music can cost \$16,000 or more. The norm is a 20% royalty on a dealer price of about \$18, so it would take sales of 10,000 just for the artist to break even.

#### Pluses

**Breadth:** The record company handles marketing, publicity, and distribution, leaving you free to focus on career-building and planning that next recording. [Pianist Joanna MacGregor](#) and the [Brodsky Quartet](#) are among musicians who re-signed to commercial labels because they found recording, producing, marketing, and distributing their own efforts too time-consuming.

**Scale:** Commercial labels—especially the larger ones—often have the size and release stream to strike marketing deals with retailers, including special in-store or web site displays, discount offers, or advertising campaigns. Additional royalties may come from reissues and compilations.

**Impact:** Being signed by an A&R department impresses some concert promoters and presenters more than issuing your own recording does.

#### Minuses

**Control:** Labels usually retain all rights to the recording and may distribute and use it as they see fit.

**Insecurity:** The contract may say it's a five-record deal, but if your first release doesn't sell, the label may well pass on the option for further recordings.

TOP 20 MARKETS SUMMARY — RECORDED MUSIC SALES							Source: IFPL	
Country	US\$ (M)	% Change	Physical	Digital	Perf. Rights	Synch		
1 USA	4,481.8	-0.5%	34%	58%	4%	4%		
2 Japan	4,422.0	+4.0%	80%	17%	2%	1%		
3 UK	1,325.8	-6.1%	49%	39%	10%	2%		
4 Germany	1,297.9	-4.6%	75%	19%	5%	1%		
5 France	907.6	-2.9%	64%	23%	11%	2%		
6 Australia	507.4	+6.8%	45%	47%	6%	2%		
7 Canada	453.5	+5.8%	48%	43%	7%	2%		
8 Brazil	257.2	+8.9%	62%	27%	9%	2%		
9 Italy	217.5	-1.8%	62%	27%	9%	2%		
10 Netherlands	216.3	-4.7%	58%	27%	14%	1%		
11 South Korea	187.5	-4.3%	55%	43%	2%			
12 Sweden	176.7	+18.7%	32%	59%	8%	1%		
13 Spain	166.6	-5.0%	53%	27%	19%	1%		
14 India	146.7	+21.6%	31%	60%	7%	2%		
15 Mexico	144.5	+8.2%	63%	35%	1%	1%		
16 Switzerland	128.5	-14.2%	61%	32%	7%			
17 Belgium	121.5	-6.3%	64%	18%	17%			
18 Norway	118.3	+6.7%	31%	57%	11%	1%		
19 Austria	96.2	+12.4%	65%	21%	13%	1%		
20 China	92.4	+9.0%	18%	82%				
<b>Global</b>	<b>16,480.6</b>	<b>+0.2%</b>	<b>57%</b>	<b>35%</b>	<b>6%</b>	<b>2%</b>		

Source: IFPI Digital Music Report 2013

### II. Going it alone, from production to distribution

Orchestras such as the [Chicago Symphony Orchestra](#), the [London Symphony Orchestra](#), and the [San Francisco Symphony](#), along with choral groups, opera companies, concert venues, and individual musicians have set up their own labels. Online retailers such as [Amazon](#), [ArkivMusic](#), and [Presto](#), plus download and streaming sites enable them to reach a global audience without having to set up a network of international distributors. Sales through their own web sites and at concerts can also be significant.

When pianist Wu Han and cellist David Finckel (Musical America's [2012 Musicians of the Year](#)) decided they wanted to record the Beethoven sonatas, labels they approached suggested Martinů and Hindemith instead. "They were catalogue building," says Wu Han. So in 1997 they set up [ArtistLed](#) and their double-disc set of the Beethoven sonatas has turned out to be among the best sellers in their 16-disc catalog, frequently re-pressed in batches of 3,000. Available in CD only, recordings are sold exclusively through the ArtistLed web site and at concerts.

#### Pluses

**Money:** All trade revenue goes to you or your ensemble.

**Control:** You decide what to record, when, and where.

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**Brand loyalty:** Your fans may feel invested in your recordings—sometimes literally. The Coro label of British group [The Sixteen](#) financed its recording of Handel's *Saul* by getting ten backers to invest \$16,000 each and is looking to finance further recordings by tapping its 7,500-strong fan base.

### Minuses

**Risk:** Potentially poor repertoire choices, lack of marketing expertise, inefficient distributors can mean costly failures.

**Distraction:** Grappling with myriad territories, currencies, and distribution platforms can take focus away from your artistic input.

### III. Going it alone, but signing with a distributor

Companies such as [Naxos](#) and [Harmonia Mundi](#) offer multi-territory distribution; there are also myriad regional or single-territory distributors.

### Pluses

**Synergy:** Your recordings are marketed and distributed alongside those of established labels and their artists.

**Local knowledge:** These companies know—or should know—their territory.

### Minuses

**Cost:** Distributors take between 25% and 40% of sales revenue; most expect a regular flow of saleable repertoire.

**Control:** You are reliant on the distributor for marketing and image-making.

**Risk:** If the distributor goes bust, you are likely to lose any stock and sales revenue it holds.

### IV. The Combo: Going it alone, but sharing the risk

Several businesses offer to let you retain control of your music without having to take on the intricacies of the recording business. Some examples:

**Avie:** Probably the first in this field, launched in 2002 by Melanne Mueller, former oboist and marketing expert, and Simon Foster, legendary A&R man. Avie turned the traditional industry model upside-down, with (vetted) artists covering all production, distribution, marketing, etc. costs up front, and Avie taking a commission on sales, usually 20-30%.

## DISTRIBUTORS ABANDONING SHIP

Over the space a few days in June, three international distributors of classical recordings—Qualiton in the U.S., Codaex in Benelux, and Harmonia Mundi Iberica in Spain—announced their financial collapse. Days later, they were followed by Codaex in the U.K.

All four cited the same reason for their plight: the linked trends of declining CD sales and shrinking brick-and-mortar classical retail outlets meant maintaining warehouses crammed with discs awaiting retailers' orders was a crippling overhead.

Underlining that, Klaus Heymann [[See interview, p. 11](#)], the visionary boss of the Naxos empire, announced he was shrinking his global distribution network to just three centers. "With courier services such as DHL you can get product to most markets in 24 hours," he says.



**Don't tell us we're small.  
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[www.ConBrioRecordings.com](http://www.ConBrioRecordings.com)

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With 300 releases and about 50 artists currently recording with it, Avie operates from the U.K. and U.S. and distributes digitally via [The Orchard](#) (see “Aggregators,” page 9) and—unlike some emulators—works with streaming sites such as Spotify and YouTube. Foster notes that recordings are the “main promotional activity they [artists] undertake.” Any sales revenue is secondary.

**MSR Classics:** Run by former musician and veteran of EMI and PolyGram Robert LaPorta, MSR takes a project from master tape to distribution with promotion for less than \$5,000. Artists retain ownership of rights and the 1,000 CDs initially produced, a portion of which go to Amazon, Albany Music Distribution, and foreign distributors, while the majority are usually sold by artists at concerts.

Digital distribution is established through The Orchard. Among MSR’s 400-plus releases are some ambitious projects, such as James Brawn’s nine-disc Beethoven piano sonata cycle and Barbara Harbach’s 12-disc survey of Antonio Soler’s harpsichord sonatas.

**Signum Records:** Signum offers production, marketing, and distribution services. With a revenue share of \$6.50 per CD, artists can break even with sales of 2,000. There are no exclusivity demands. “We are quite happy if our artists record with other labels,” says Managing Director Steve Long. The King’s Singers and early music ensemble Tenebrae are among those to have done so. Streaming has become a major source of income—Long says revenue from Spotify exceeds that from Amazon downloads—and YouTube is also providing significant cash flow.

**Magnatune:** Set up by online entrepreneur and amateur lutenist John Buckman in California, Magnatune works on a 50/50 split of revenue basis, based on how much of your music its subscribers download. Its web site boasts 1,423 albums from 592 artists, mainly in early music, jazz, and rock. Even with that many, Buckman says he only accepts about three percent of the tapes/flash drives/etc. he is offered.

He demands “as good a sound as you’d expect from a major label” but also insists on “memorable melodies.” Four years ago he switched from a conventional download model to \$15-a-month, all-you-can-eat subscriptions. A fast-growing revenue source is offshoot [iLicenseMusic](#) with demand from film, games, and—in particular—YouTube video makers.

## CHICAGO SOUNDS OUT THE FUTURE

As Kevin Giglinto, Chicago Symphony Orchestra VP of strategy, puts it, “We have always been a very rich media organization.” Indeed. The CSO was one of the first orchestras to set up its own label (CSO Resound) and to offer digital-only releases; it appears occasionally on TV station WGN; and its performances are relayed weekly to nearly 500,000 radio listeners across the U.S. via WFMT.

On Oct. 10, the orchestra’s performance of the Verdi Requiem under Riccardo Muti was streamed live on its web site and Facebook page, marking the composer’s 200th birthday. [The video](#), which will remain on the CSO web site for about a year, is a response to expectations of “on-demand” entertainment. “We are trying to understand how the whole environment is changing,” says Giglinto. The CSO finds its core audience still wants CDs—which are sold on tours—while Gen X and Y listeners opt for downloads. The Verdi Requiem will be available on CSO Resound in both formats.


**Pluses** (of the Combo)

**Control.**

**No distraction.**

**Minuses**

**Revenue:** Enabling companies want a slice of the cash.

**Expertise:** These firms may have strengths in one area—production, marketing, or distribution—but less in others. 

The

# Distribution

## Maze Bring a Compass

### Part II

*No longer in the hands of a few, recording is anyone's game—for better or worse*

By Phil Sommerich

#### The Digital Dance

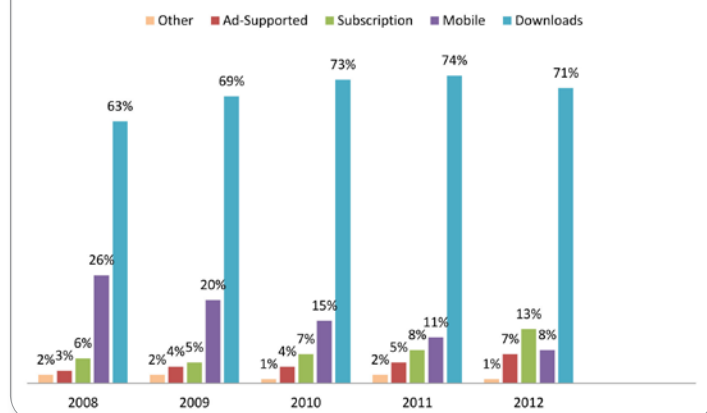
Three years ago, most pundits saw digital downloads as the recording industry's best hope for survival. Now, many are saying the future lies with streaming. Recent stats:

- RIAA figures show U.S. download sales grew by \$235 million last year, compared with \$912 million in 2010–12. Low single-digital percentage growth is forecast for 2013.
- Streamers such as [Spotify](#), [Pandora](#), and [Rhapsody](#) are growing more rapidly, though, up by \$405 million in 2012 and \$1.22 billion in 2010–12.
- Download's proportion of overall sales therefore fell from 73% in 2011 to 70% last year.

But streamers are being squeezed by intensifying competition and widespread artist discontent about royalty levels. A few more stats:

- Spotify reported revenue more than doubled in 2012 to \$576 million but losses rose to \$77 million, from \$60 million in 2011.
- Rhapsody revealed that in the first half of 2013 revenue was \$68.6 million, down from \$73 million a year earlier, and its net loss widened to \$9.1 million from \$5.6 million.
- Spotify is said to have 20 million active users and five million paying subscribers, and both services are investing in expansion, striving for dominance. But consumers want lower subscription levels.
- Google-owned YouTube looms over these services as the biggest music streamer of all. Its [Partner Program](#) offers uploaders 55% of any advertising revenue attracted to their video, YouTube

GLOBAL DIGITAL MUSIC SALES BY SECTOR



Source: IFPI Digital Music Report 2013

taking 45%. Last May it introduced a trial of 53 subscription channels with prices ranging from \$0.99 to \$6.99 a month.

#### I. Download

##### Pluses

**Portability:** Tracks can be loaded on to various devices, from smartphones and mobile players to computer hard drives and CDs.

**Price:** No manufacturing, warehousing, or packaging costs.

**Choice:** Consumers can buy individual tracks or complete works.

**Audio quality and data:** Once a download disadvantage, several sites now offer CD-quality or, as in the case of the U.K.'s Linn, Studio Master, audio quality. Metadata has also improved and liner notes are usually available.

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## THE ARTIST'S VIEW: STREAMING AS RIP-OFF

San Francisco-based cellist [Zoë Keating](#), a MusicalAmerica.com [Artist of the Month](#), last year released details of her earnings between October 2011 and February 2012, showing less than \$300 of revenue came from Spotify, more than \$45,000 came from iTunes. She said it demonstrated that even for a musician firmly in the digital marketplace, music sales rather than streams are the main earner.



Zoë Keating

### Minuses

**Audio quality and data:** Not all sites offer CD quality or better and metadata is often deficient and inconsistent; purchaser has to print out liner notes, a distinctive and desirable feature for classical consumers. No touchy-feely: Many consumers miss the tangibility of a CD and the material included in the packaging.

**Pricing:** Most downloads are sold on a track basis, so it's 99 cents for two minutes or 10 or more minutes of music. Even sites that sell on a per-second basis charge the same for a solo recital as a choral work or symphony.

## II. Streaming

### Pluses

**Portability:** As with downloads, tracks can be loaded on to various devices, from smartphones and mobile players to computer hard drives and CDs.

**Price:** For consumers, "all you can eat" deals can be a bargain (for artists, see "cannibalism" under Minuses).

**Discovery:** Streamers tend to listen to a wider range of music, broadening their horizons and the consumer base for genres such as classical.

### Minuses

**Cannibalism:** Some critics claim streaming eats into music sales; speaking at a recent Classical: NEXT seminar, BIS label owner Robert von Bahr estimated that it takes at least 100 streams to provide the same revenue as one download.

**Revenue:** Sites like Pandora and Spotify claim they pay 70-80% of revenue to artists, but artists and indie labels say otherwise. Only the popular artists get big bucks. [See Zoe Keating Sidebar]

**Sound quality and data:** This is not yet a platform for audio enthusiasts or liner note readers.

## III. Aggregators

Aggregators deliver your recordings to a range of download and streaming sites, provide regular royalty statements, and in some case offer physical distribution and publishing. There are dozens of them, with various fee structures and ranges of service. Here are some examples:

**The Orchard:** The biggest, last year took over IODA and Sony Music bought into the business. It refuses to divulge fee structures but usually takes 20-30% fee, some labels can negotiate it down to 10%. Its web site claims "hundreds of outlets around the world."



From Berlin, today's world's leading cultural center, **eaSonus** reinvents the concept of Classical Records.

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**ReverbNation:** Boasts of two million+ artists, offers options of cellphone app, press kit, 10,000–100,000 fan base, iTunes, Spotify, and 40+ more distribution outlets. Percentage take varies widely, depending on the artist's prominence, annual number of releases per year, number of fans in his email data base, use of the app and press kit options, and much else. Charges the artist between \$19.95 and \$41.67 per month.

**TuneCore:** Claims to have “hundreds of thousands of artists.” Albums cost \$29.99 first year, \$49.99 each following year, singles \$9.99 each year, ringtones \$19.99 each year, publishing administration. There is a \$75 one-time setup fee.

**SongCast:** 140,000+ artists, \$19.99 per album or \$9.99 per single, plus \$5.99 monthly account fee; its distributors are iTunes (111 countries), Google Play (14 countries), Rhapsody (5 countries), Spotify (world), MediaNet (world), Amazon (12 countries), Emusic (U.S., Europe, Canada).

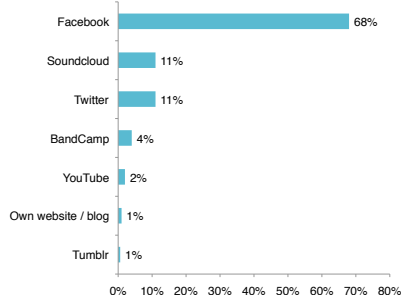
**ONErpm:** 15,000 artists, 70+ stores, one-time fee ranging from free (six stores) to \$599 (includes terrestrial radio distribution) plus 15% of royalties.

**Word to the wise:** Choose carefully. If you switch aggregators, retailers such as iTunes and Amazon will delete past sales data on which they base chart listings. You have to climb back onto the charts through your new aggregator and in the meantime sales may slump.

## SOCIAL MEDIA

Consultancy [Right Chord Music](#), in association with Farida Guitars, conducted a survey of 200 musicians across all genres, three-quarters of them unsigned, in the U.S., U.K., and Australia to assess their revenue sources and promotional activities in 2013. The clear message shown in the charts below is that social media such as Facebook, Twitter, Instagram, and YouTube are essential promotional tools.

Which of these would you say you most frequently login to on a weekly basis, specifically to promote your music?

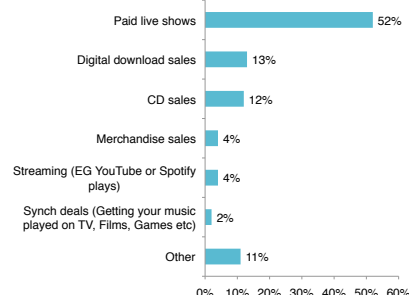


RCM Farida

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8

Which of the following revenue sources currently makes you the most money during a typical month?



RCM Farida

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9

# Five MINUTES, QUESTIONS

## with Three TOP LABEL Execs

*Is Recording an Industry in Transition or an Industry in Chaos?*

From performing to producing, manufacturing, distributing, marketing, earning revenue, and collecting residuals, every aspect of the recording chain has been turned on its ear. We were curious to see how label execs were meeting the challenges of an ever-evolving industry. We talked to René Goiffon, president of [Harmonia Mundi, USA](#); Klaus Heymann, founder and CEO of [Naxos](#); and Becky and Rob Starobin, president and vice president of [Bridge Records](#). (Harmonia Mundi and Naxos also distribute other labels.)



René Goiffon, President,  
Harmonia Mundi USA



Klaus Heymann, Founder  
and CEO, Naxos



Becky Starobin, President,  
Bridge Records

### WYNNE DELACOMA



*Wynne Delacoma is a freelance arts writer, lecturer and critic whose outlets include the Chicago Sun-Times, Chicago Classical Review, and Musical America. Classical music critic for the Chicago Sun-Times from 1991 to 2006, she has been an adjunct faculty member at Columbia College Chicago and Northwestern University's Medill School of Journalism.*

#### How many recordings does the company issue per year?

**René Goiffon:** As a label we put out 40 to 50 new recordings a year, a third of them originating in the U.S. and two-thirds from the parent company in France. The number hasn't changed much in recent years. The Harmonia Mundi catalog has about 1,000 titles available in CD, and 1,000 available only digitally.

**Becky and Rob Starobin:** We do 25 to 30 releases a year.

**Klaus Heymann:** As a record label we issue about 300 new recordings a year. We distribute practically every independent label and now most major labels as well—probably

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between 200 and 300 labels physically. And then we run all these platforms like Naxos Music Library. That catalog has about 7,500 titles, including compilations of existing recordings, and between 5,000 and 6,000 unduplicated.

### What is the percentage breakdown of sales between digital and CD?

**Goiffon:** We're actually getting close to 50-50. I'm always surprised by how high, relatively, the ratio of digital is versus physical CDs. In Europe it's still more physical than digital because they still have a lot of [retail] stores left. In a lot of places in the U.S., you can't buy CDs in stores anymore, so you have to go to online retailers like Amazon. That plays in favor of digital.

**Starobin:** We're about 30 percent digital to 70 percent physical at this point. Digital has increased slightly, but [the ratio has] remained surprisingly steady. I was expecting digital to squish physical sales a lot faster.

**Heymann:** Digital is now more than 50 percent of total revenue and well above 70 percent of total profits. CD sales for our individual labels this year are probably down 10 to 15 percent. But overall, our business is up very strongly because we signed so many new labels. I think that trend will continue as other distributors fall by the wayside.

### When did you start getting seriously into digital?

**Starobin:** In early 2000.

"...I'VE NEVER HEARD ANYTHING QUITE LIKE THESE PIECES"

**SOUND PORTRAITS** MSR Classics  
 Orchestral, Chamber and Electro-Acoustic music by  
**VIVIAN ADELBERG RUDOW**

**SOUND PORTRAITS**  
 by  
 VIVIAN ADELBERG RUDOW

"...Vivian Adelberg Rudow's *Sound Portraits* is a fascinating and most enjoyable listening experience..."

—CARSON COOMAN  
 COMPOSER IN RESIDENCE, HARVARD UNIVERSITY

MSR Classics Available at MSR Classics  
 www.msrd.com

**Heymann:** We launched our streaming web site in 1996. We are at the forefront of this whole digital technology.

### What are the best digital platforms for sales?

**Goiffon:** It's very messy. Nobody really knows. We try to be everywhere—Pandora, Spotify, Amazon—and see what happens.

**Starobin:** iTunes is by far the biggest sales site. Others are starting to match it—particularly Amazon, and to a lesser extent Google, eMusic, Spotify—so the market is broadening.

**Heymann:** It is not the same in all markets. The U.S. is probably the most advanced in the diversity of digital revenue, whereas Norway and Sweden are farther along in digital than physical sales. In those territories, Spotify has changed the market, whereas in the U.S., Spotify is not really a big factor yet. We have to rely on YouTube, Pandora, Sirius XM, a little of Spotify. Online radio is now a big source of revenue and, of course, still iTunes.

### Has social media altered your marketing strategies?

**Goiffon:** We are very active on Facebook and Twitter [but] it works best when everybody plays. Two or three years ago, it was the record company's business to do press and promotion and the artist was being the artist. Now the artist needs to be much more involved, in social media and blogs. We need them more than ever.

### Where do you think the recording industry will be in 10 years?

**Goiffon:** Right now, the situation is very confused and confusing. Everybody's trying everything and a few are succeeding.

I think the CD will still be around for the next five or 10 years. The big changes will be in streaming, which is a question for everybody. The record companies are unhappy because they get relatively little income from it. Many artists are unhappy for the same reason. [See [Zoe Keating, p. 9](#)—Ed.] We can't keep on with a model in which everybody loses money.

But let's be optimistic. It can only get better. Streaming will settle down [and provide] record companies with serious money. And we are

continued on p. 13

very pleased with high-definition-digital sales. At \$25, everybody's making more money than they ever were with CDs.

At the end of the day, people need music and they're willing to pay for it.

**Starobin:** There's a generation growing up that is used to having access to the entire world's music in the palm of their hands. I don't see drastic changes; sound is still going to be sound. It's just a question of whether it's on a device or over the airwaves.

**Heymann:** Downloads are stagnant because there are so many ways to listen to music without having to buy it. And that basically is a life-threatening situation for the industry; it's almost impossible now to recoup the investment on new recordings from CD sales and downloads.

Most people listen to classical music online, using some kind of streaming service. They can link their computers to their iPod systems; the sound quality will improve. Five years from now, I would say 50 percent would be streaming, 30 percent may be downloading, and the other 20 percent will be physical sales. Ten years from now the CD will be down to 10 percent, streaming probably 60 percent, downloads probably 30 percent.

We have to find a new business model; the present one does not work. Physical sales will continue to decline because there are no [brick-and-mortar] stores. More revenue will have to come from YouTube, Amazon, Google. It has to be at a high enough level to sustain a company. [ma](#)

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# The Best CLASSICAL Music APP Yet

STEPHEN HOUGH'S ENLIGHTENING, ILLUMINATING, AND THOROUGHLY ENGAGING DISSECTION OF THE LISZT PIANO SONATA IN B MINOR

By Keith Clarke



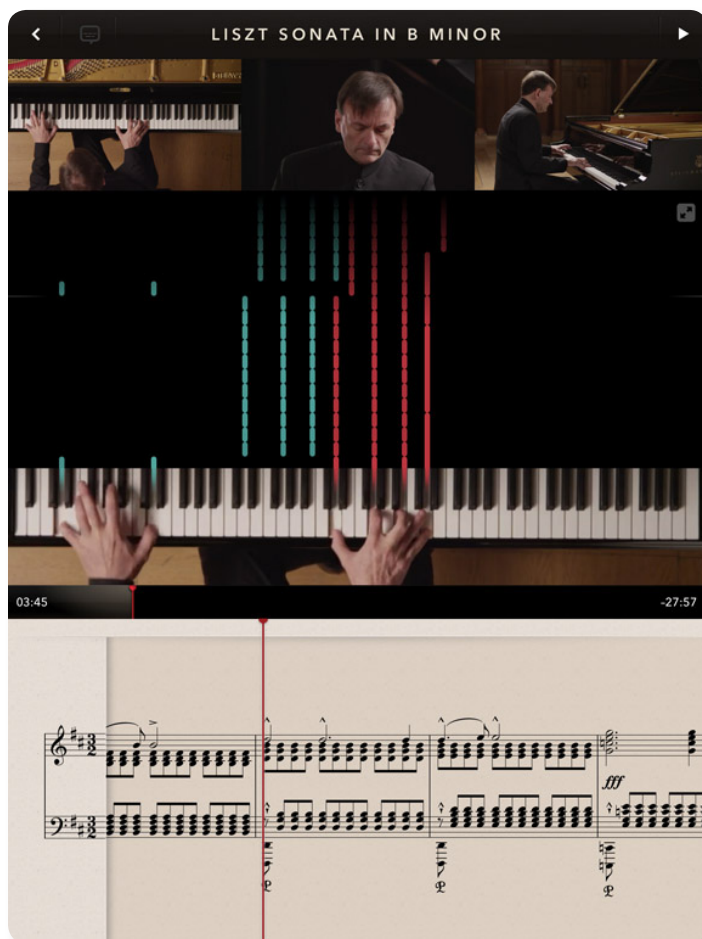
Stephen Hough has long owned the title Renaissance Man of Music—as pianist, writer, painter he has been named by the *Economist* as one of 20 living polymaths and was the first classical performer to win the MacArthur Fellowship. Now he brings together his musical prowess, his love of words, and his enthusiasm for new technology with an app for iPad drilling deep into the Liszt Piano Sonata in B minor, created by Touch Press. [See [Another New Wrinkle for Classical Recordings: The App.](#)]

It is a triumph. For anyone trying to come to grips with the piece as a performer or just wanting to learn more about it as a



## KEITH CLARKE

Keith Clarke is a freelance music journalist and consulting editor of *Classical Music* magazine, which he edited for 21 years. He has been the London correspondent for *Musical America* and [MusicalAmerica.com](#) since 1999.



A still from *The Liszt Sonata* showing the notated score, Stephen Hough's hands on the keyboard, a graphic of the notes in play, and various shots of Hough performing.

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listener, this comprehensive overview of one of the piano repertoire's great warhorses scores high in so many ways.

Half the app is given over to "The Performance," in which Hough gives a beautifully wrought account of the piece that can be viewed in various ways. You can see him full face, viewed from the audience perspective, just watch his hands on the keyboard filmed from above, or see an intriguing "note-fall," which turns every note of the piece into colored shapes—green for left hand and red for right—tying them to the notes being played on the keyboard pictured below.

Underneath all these views, the piano score scrolls along as the performance progresses.

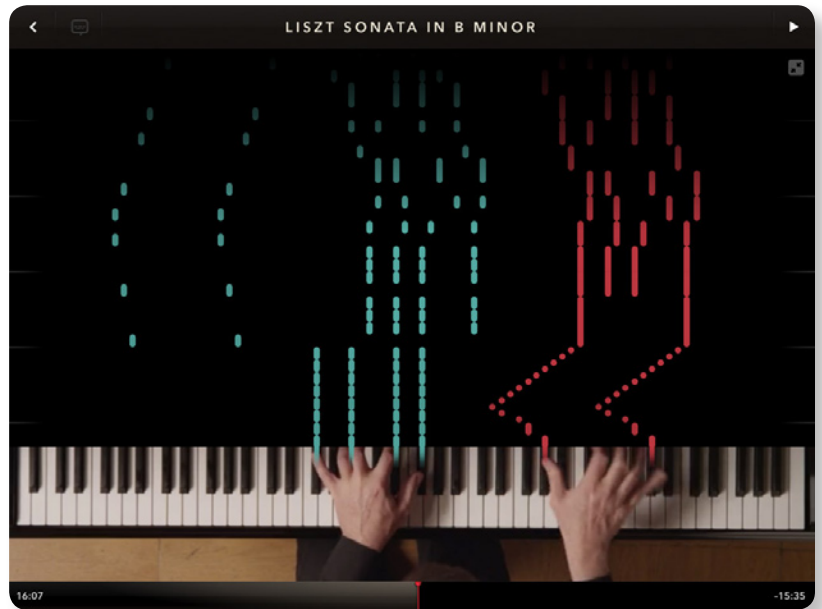
The other half of the app is given over to "About the Piece"—Charlotte Gardner's introduction to the sonata with notes on the composer, a full program note, structural analysis, and a history of sonata form, punctuated by a filmed interview with Hough in various insets.

But the real meat of the app lies in Hough's own spoken commentary as the piece goes along, which can be heard or just watched as subtitles. This gives a real performer's insight, dealing with the technical difficulties as well as flagging up the various motifs as they come up and generally enthusing over the emotional import of the music.

By way of example, at one point Hough says: "A hint now of the major that's coming, and here's the point of arrival of the D major. It's such a radiantly wonderful moment, and you feel the whole instrument vibrating under your fingers, and indeed under your knees at this point."

His enthusiasm is as infectious as the playing, and adds greatly to the overall experience of the work.

Classical music has spawned a number of apps of varying quality, but *The Liszt Sonata*, as it is titled, should be up



*The Liszt Sonata with a graphic of the "note-fall."*

there on the awards platform. "Is this the best classical music app yet," said *Gramophone*, with very good reason. In a relatively new market, it will be interesting to see whether it attracts enough takers to encourage Hough to try a similar approach on other great works from the repertoire.

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# Another new *Wrinkle* for CLASSICAL RECORDINGS

By Susan Elliott

## The App

**TOUCH PRESS HAS COME UP WITH THREE, ONE OF WHICH HAS ALREADY SCORED 680,000 DOWNLOADS**

The iTunes app store has existed only since 2008, but apps could well be The Next Big Thing for classical recording. At a time when the approach for creating, distributing, and marketing classical recordings has become fragmented and puzzling—and the need to appeal to additional audiences continues to mount—apps are starting to provide at least one solid path.

“The real beauty of this medium is that it can provide a guide for getting into a subject that is difficult to grasp,” says [Touch Press](#) CEO and Founder Max Whitby. And since classical music is often relegated to the “difficult to grasp” category, the app could be the ideal way in.

Touch Press was one of the first companies to recognize (and capitalize on) the app’s potential for interactive learning. Its first, *The Elements* (now available for Mac, PC, and iPhone), was issued in 2010, just about the time when the iPad first hit the market. “Apple found it extremely useful in explaining what the iPad was,” says Whitby of the illuminating dissection of Theodore Gray’s book of the same name. (“I give you here a catalog of everything you can drop on your foot,” Gray writes in the introduction.) So useful that Apple loaded it onto all of its iPads. Users could download the first few minutes for free, and if they wanted more they paid for it.

Touch Press by now has 17 apps, three of which are about classical music, with more on the way. “Classical music is an area where we can

use the iPad to provide layers of explanation and interpretation on top of the performance itself,” says Whitby. As pointed out in the review on page 16, [The Liszt Sonata](#) is a stunning example of that combination of interactive education and entertainment. So too is [Beethoven’s 9th Symphony](#), issued last May and offering four full-length, wildly different Deutsche Grammophon recordings of the work, conducted by Leonard Bernstein, Herbert von Karajan, Ferenc Fricsay, and John Eliot Gardiner. Like the Liszt app, in addition to analysis and history of the work, you can follow the score, either on the composer’s original manuscript or on a “Beatmap,” a graph that displays which instruments are playing which parts of the work as you listen. You can also switch among the different interpretations at the same point in the music. Fascinating stuff.

The Beethoven app has been downloaded 680,000 times. The download is free for the first two minutes; to unlock the rest of the features the cost is \$14. Typically, about five percent of the free downloads get converted, says Whitby.

Esa-Pekka Salonen and the Philharmonia Orchestra recorded Touch Press’s first classical app, [The Orchestra](#), issued in December 2012. There are eight works by composers from Beethoven to Salonen himself, and each has virtually all the same features as the two newer apps, including running commentary, program notes, and graphic features such as an interactive keyboard.

With music education programs being eliminated at an alarming rate, the classical music app looks to be a highly promising medium, combining education with interactive entertainment in a high-tech package. Cool. [ma](#)





# musical america

# RECORDING *Surveys*

As part of this special report on The Recording Maze, Musical America surveyed its audience of performing arts professionals to determine how artists, artist managers, and presenters across the industry are attempting to succeed in their businesses with recording activities.

In addition—as we’ve always known—these same industry professionals are serious performing arts enthusiasts, so Musical America conducted a separate survey to also discover their preferences for buying and listening to recordings.

## The Business Survey

Most respondents—68%—are either artists or artist managers; the rest fell into the category of presenter or public relations firm. Those in the larger group were given one set of questions—let’s call them Group A; the remaining 32%, in presenting or public relations, were directed to a different set of questions. We’ll call them Group B.

However, we first asked a couple of questions.

### Group A: Artists and Artist Managers

The recording landscape no longer has one clear road to success and that is apparent from the response of artists and artist managers. These respondents are taking a multi-pronged approach to creating, distributing, and marketing recordings.

#### Here is what we found:

#### \*What is your involvement with producing recordings?

The majority of respondents produce recordings independently and/or with a partner organization. But 33.3% do not, meaning, most likely, that they are signed to a record label.

\*What is your involvement with producing recordings? (Please check all that apply)

Answer	0%	100%	Number of Response(s)	Response Ratio
Self-produced	[Bar from 0% to ~53.7%]		50	53.7 %
Co-produced with a third party (e.g., a record label and/or distributor)	[Bar from 0% to ~55.9%]		52	55.9 %
Third-party produced (including a record label)	[Bar from 0% to ~33.3%]		31	33.3 %
None	[Bar from 0% to ~7.5%]		7	7.5 %
Other	[Bar from 0% to ~3.2%]		3	3.2 %
<b>Totals</b>			<b>93</b>	<b>100%</b>

#### \*What is your involvement with financing recordings?

Most of this group finances its recordings either independently and/or with a partner. But an impressive 43 % apparently have the luxury of using some one else’s money—again, probably a label (and a major one, at that). The first group was also asked to comment on its funding sources.

\*What is your involvement with financing recordings? (Please check all that apply)

Answer	0%	100%	Number of Response(s)	Response Ratio
Self-financed	[Bar from 0% to ~59.1%]		55	59.1 %
Co-financed with one or more parties, including those who take a cut	[Bar from 0% to ~36.5%]		34	36.5 %
Financed entirely by a third party	[Bar from 0% to ~43.0%]		40	43.0 %
Other methods not mentioned above (please provide details, below)	[Bar from 0% to ~9.6%]		9	9.6 %
<b>Totals</b>			<b>93</b>	<b>100%</b>

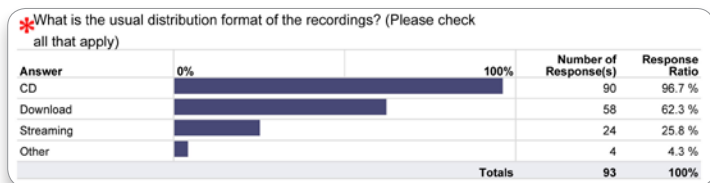
#### A few of the answers:

- “A combination of artist’s funds, fund-raising through crowd sourcing, and some of my own money.”
- “Self-funded, Kickstarter, and grants.”
- “Using live material and interns to produce the recording results in extremely low production costs.”
- “I pay for the recording. The record company pays for [everything else].”
- “Primarily financed through donations to our nonprofit organization.”

\*Where respondents were invited to provide multiple answers to the same question (“Please check all that apply”), the percentages of responses will add up to over 100%.

### \*What is the usual distribution format of the recording?

The preference in format for classical recordings remains the CD. Downloading comes in second, streaming a distant third.

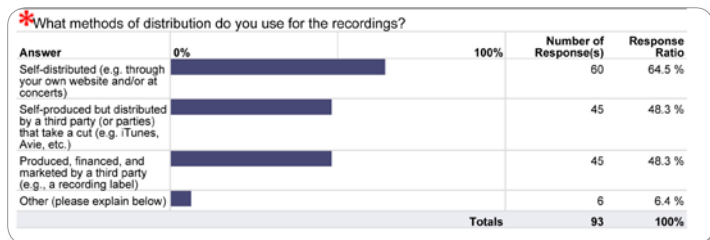


### \*What methods of distribution do you use for the recordings?

Unlike the old days, when record labels took care of pretty much everything except the artistic side (although they weighed in heavily on that as well), getting recordings to consumers is an all-hands-on-deck effort. Even respondents who rely entirely on a third party get personally involved through their web sites, social media, lobby sales, and other means.

For instance, when asked what methods of distribution are used for their recordings, the artists and artist managers answered that they are using many different methods (the respondents were able to choose more than one method):

- 65% distribute their own recordings through their own web sites and/or at concerts
- 49% use third parties who take a percentage of sales to distribute recordings, such as iTunes, Avie, etc.
- 49% use a third party who does everything—producing, financing, distributing, and marketing.



#### One comment from a respondent:

- “My agent and I hand physical CDs out to people we speak with at music conferences; the disc is an important sonic business card.”
- “Every option is considered, including joining with other artists who have more marketing savvy.”

\*Where respondents were invited to provide multiple answers to the same question (“Please check all that apply”), the percentages of responses will add up to over 100%.

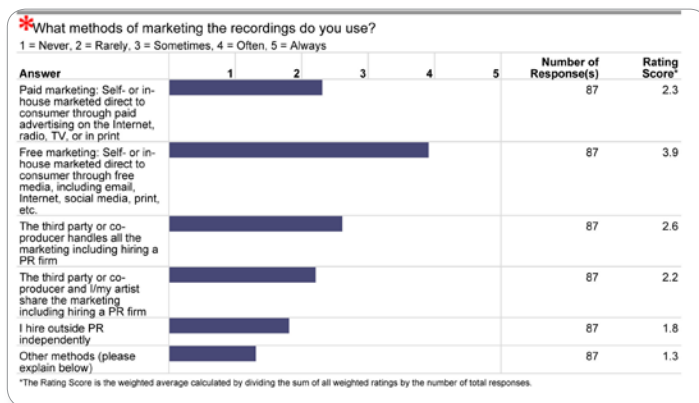
- “I market at my own performances, and through my web site.”

### \*What methods of marketing the recordings do you use?

The respondents were asked to rank each marketing method on a scale of 1 to 5 (1=Never, 2=Rarely, 3=Sometimes, 4=Often, 5=Always).

Not surprisingly, free marketing was the answer with the highest ranking. Free marketing includes methods such as email, social media, and owned web sites.

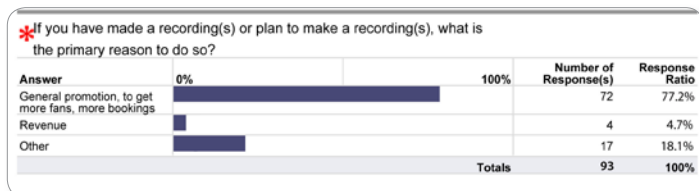
However, surprisingly, the next most popular option is using a third party or co-producer to handle all of the marketing, which includes hiring a public relations firm.



But that doesn't mean that artists and artist managers are reluctant to use their own effort when spending their own money. Paid marketing was the next most popular choice. Paid marketing is “self- or in-house marketing director to consumers through paid advertising on the Internet, radio, TV, or in print.

### \*If you have made a recording(s) or plan to, what is the primary reason to do so?

Nearly 80% of artists who already have a recording out or plan to make one did so to obtain bookings and do general promotion. (About half of the presenters said they are more likely to book artists who have released a recording.)



The 20% of artists who said they produced their recordings for reasons other than promotion or to secure bookings had this to say (a sampling):

- “The challenge and artistic satisfaction.”
- “As an ensemble we have things to say about our music.”
- “Document new compositions.”
- “Document new repertoire and make it available to others.”
- “The joy of sharing my talent.”

### Group B: Presenters and PR firms

Respondents who identified with this group were directed to just two questions:

#### \*If an artist has a recording out, are you more likely to book him or her?

Answers were not as clear-cut as we had anticipated. While the majority said yes, an equal number to those who said no answered, “it depends.” Some comments:

- “It depends. . . . Certainly [yes] for our international artist. . . . With emerging artists, it helps to have something of decent quality. . . . but I am just as happy watching/listening to a well-made live video recording.”
- “It depends on if it is self-released or supported by a label.”
- “Recommendations weigh more [than a recording].”
- “In my country it depends on whether the recording is supported here by a distributor who will push promo copies to media outlets. A self-produced recording is pretty much just a business card.”

#### \*If an artist has a recording out, do you sell his or her recordings in the lobby or bookshop of the venue at the time of the concert?

In keeping with the “whatever it takes” mentality of distribution, the overwhelming response here was in the affirmative. A few comments:

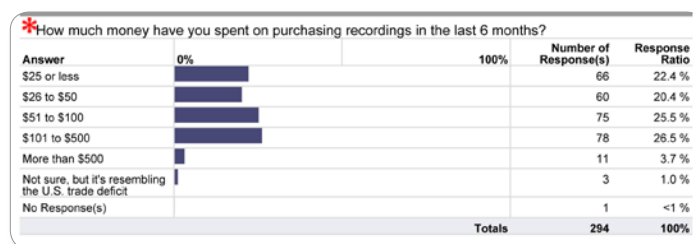
- “Usually, the artists bring recordings for our staff to sell. We keep 15% of the gross.”
- “If the artist requests.”
- “We have an arrangement with a local record store. . . . They are

willing to provide recordings...relating to a performer who appears at our venue. This has proven to be quite satisfactory.”

### The Consumer Survey: Quick Summary

Answers to consumer questions, addressed to the same group that answered our business questions, yielded the following results.\*

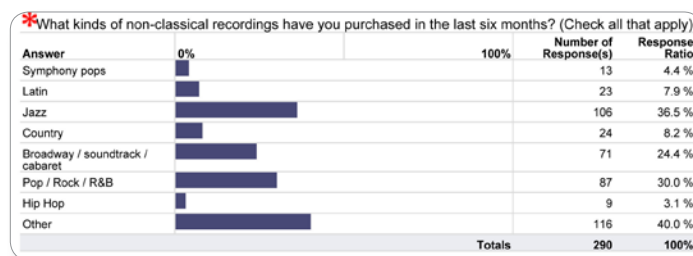
In the last six months, most respondents (by an admittedly small margin) spent as much as \$500 on recordings purchases (with 1% saying they’re not sure how much they spent, but “it’s resembling the U.S. trade deficit”); at the other end of the spectrum, 22.4% spent \$25 or less.



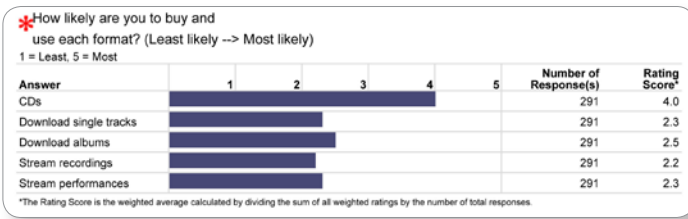
Instrumental music was far preferable to vocal: 60.7% of recordings purchased were symphonic music, 34.8% opera, 53.9% chamber music, and 46.7% solo instrumental.



Among genres other than classical, pops, and hip-hop recordings were the least favorite, jazz the most, at just 6.5% above pop/rock/r&b.




\*Where respondents were invited to provide multiple answers to the same question (“Please check all that apply”), the percentages of responses will add up to over 100%.



CDs are far more popular than downloads, according to the respondents, followed by digital album downloads and then closely by the downloading of single tracks.

A few comments about the recording format purchases:

- "I still believe in CDs, but realize that many others are into downloads and streaming. It is unfortunate that getting music for free is taking over buying it. That does not speak well for the future of musicians."
- "Only view or listen to free stuff—I guess it is being paid for by advertising dollars."
- "No downloads, ever. Downloading only works for kids."
- "Streaming is poor quality."

- "I like program information with the music I buy, e.g., CD booklets, liner notes."
- "I prefer to own something physically."
- "I'm a Spotify paid subscriber and listen to new classical releases all the time, as part of the flat subscription rate."
- "I have an apartment full of CDs and LPs. Why on earth would I download or stream?"
- "I buy my music almost entirely in DTS-HD Blu-rays because the sound is vastly superior to CD's."
- "I have shifted from buying CDs to buying music online, but I find it very difficult to sync things on my various devices."
- "I love being able to stream U.S. and European performances... have been watching some from England."
- "I buy vinyl almost exclusively."
- "All the formats have advantages and disadvantages. CDs have program booklets. . . . Downloading . . . makes it easy to bring music to lectures or events while traveling. But the information that comes with downloads is usually terrible or missing." 

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# FALL Recordings

## A Somewhat Incomplete (but Still Pretty Good) List


By Keith Clarke

Titles that available now and coming out soon, let us know if we missed you

From Thomas Tallis to John Adams, from vintage Fritz Reiner to hot-off-the-press Yannick Nézet-Séguin, a rich potpourri of offerings.

## SEPTEMBER



<b>Byrd, Richard Rodney Bennett, John Plummer, Andrew Smith, Tallis, Gabriel Jackson:</b> <i>Times Go By Turns</i>	New York Polyphony
 <b>Karl Goldmark:</b> <i>Wedding</i>	Singapore Symphony Orchestra, Lan Shui
<b>Great Works for Flute &amp; Orchestra:</b> Carl Nielsen, Charles Tomlinson Griffes, Chaminade, Tchaikovsky, Poulenc, Rimsky-Korsakov	Residentie Orkest Den Haag, Neeme Järvi, Sharon Bezaly (flute)
<b>Prokofiev:</b> Violin Sonatas No. 1 and 2	Vadim Gluzman (violin), Angela Yoffe (piano)
<b>John Corigliano:</b> <i>The Red Violin</i>	Lahti Symphony Orchestra, Jaakko Kuusisto, Elina Vähälä (violin)
<b>CPE Bach:</b> Solo Keyboard Music Vol. 26	Miklós Spányi
<b>Bach:</b> Cantatas Vol. 54	Bach Collegium Japan, Masaaki Suzuki, Hana Blažíková, Damien Guillon, Gerd Türk, Peter Kooij (soloists)



<b>John Musto:</b> Piano Concertos Nos. 1 & 2	John Musto, piano; Odense Symphony Orchestra, Scott Yoo; Greeley Symphony Orchestra, Glen Cortese
<b>John McDonald:</b> Music for Violin and Piano	Joanna Kurkowicz, violin John McDonald; piano



<b>Ludwig Thuille:</b> Lieder	Sophie Bevan (soprano), Jennifer Johnston (mezzo), Mary Bevan (soprano), Joseph Middleton (piano)
<b>Michele Esposito:</b> Violin & Cello Sonatas	Mia Cooper (violin), William Butt (cello), Lance Coburn (piano)

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# SEPTEMBER



<b>Palestrina:</b> <i>Missa O Magnum</i>	The Sixteen, Harry Christophers
<b>Haydn:</b> <i>Le Matin</i>	Handel and Haydn Society, Harry Christophers, Aisslinn Nosky (violin)



<b>Szymanowski:</b> <i>Stabat Mater</i> , Op. 53; <i>Harnasie</i> , Op. 55	BBC Symphony Orchestra and Chorus, Edward Gardner, Lucy Crowe (soprano), Pamela Helen Stephen (mezzo), Gabor Bretz (baritone), Robert Murray (tenor)
<b>Mascagni in Concert</b>	Filarmonica '900 del Teatro Regio Torino, Gianandrea Nosedà, Luciano Ganci (tenor)
 <b>Wagner:</b> Overtures and Preludes	Royal Scottish National Orchestra, Neeme Järvi
<b>Prokofiev:</b> Violin Concertos Nos. 1 and 2, Violin Sonatas Nos. 1 and 2, Sonata for Two Violins, Five Melodies	BBC Philharmonic, Gianandrea Nosedà, James Ehnes (violin), Amy Schwartz Moretti (violin), Andrew Armstrong (piano)
<b>Britten:</b> Seven Sonnets of Michelangelo; <b>Wolf:</b> <i>Drei Gedichte von Michelangelo</i> ; <b>Shostakovich:</b> Suite on Verses of Michelangelo Buonarroti: <i>Michelangelo in Song</i>	Sir John Tomlinson (bass), David Owen Norris (piano)
<b>George Enescu:</b> Piano Trio in A minor, Piano Quintet in A minor, Aria and Scherzino for Violin, Viola, Cello, Double-bass, and Piano	Schubert Ensemble
<b>Handel:</b> <i>Serse</i>	Early Opera Company, Christian Curnyn, Rosemary Joshua, Anna Stéphany, Hilary Summers, David Daniels, Brindley Sherratt, Joëlle Harvey, Andreas Wolf

continued on p. 23

# SEPTEMBER



	Bryn Terfel, bass-baritone, Mormon Tabernacle Choir, Mack Wilberg
<b>Strauss:</b> <i>Also sprach Zarathustra</i>	Berlin Philharmonic, Gustavo Dudamel
 <b>Thomas Adès:</b> <i>The Tempest</i>	The Metropolitan Opera, Thomas Adès, Luna, Leonard, Shrader, Oke, Keenlyside
<b>Stravinsky:</b> <i>Le Sacre du printemps</i> ; <b>Stokowski:</b> Bach & Stravinsky Transcriptions	The Philadelphia Orchestra, Yannick Nézet-Séguin
<b>Chopin:</b> Polonaises	Rafał Blechacz (piano)



 <b>Verdi:</b> Requiem	Orchestra & Chorus of La Scala, Milan, Daniel Barenboim, Harteros, Garanča, Kaufmann, Pape
<i>The Best of Jonas Kaufmann</i>	Jonas Kaufmann
<b>Agostino Steffani:</b> Stabat Mater	I Barocchisti, Diego Fasolis, Cecilia Bartoli
<b>Agostino Steffani:</b> <i>Danze e Ouvertures</i>	I Barocchisti, Diego Fasolis, Cecilia Bartoli
<b>Lorne Balfe:</b> <i>Salinger</i> —Original Motion Picture Soundtrack	
 <b>Verdi:</b> Requiem	Renée Fleming, soprano, Philharmonia Orchestra, Sebastian Lang-Lessing
<b>Rossini:</b> <i>Matilde di Shabran</i> (DVD + BluRay)	Teatro Communale, Bologna Michele Mariotti, Peretyatko, Flórez
<b>Britten:</b> War Requiem	London Symphony Orchestra, Benjamin Britten, Vishnevskaya, Pears, Fischer-Dieskau
<b>Schumann:</b> G Minor Sonata, <i>Waldszenen</i> , <i>Gesänge der frühe</i>	Mitsuko Uchida (piano)

continued on p. 24

# S E P T E M B E R



<b>Matthew Brown:</b> Selected Choral Works	Antioch Chamber Ensemble, Joshua Copeland, artistic director
<b>Bela Bartók:</b> Concerto for Orchestra	Houston Symphony, Stokowski
<b>Beethoven:</b> Complete Symphonies	London Symphony Orchestra, Krips
<b>Berlioz:</b> <i>Symphonie Fantastique</i>	London Symphony Orchestra, Goossens
<b>Liszt:</b> Piano Concerto No. 1 in E-Flat major, <i>Hungarian Fantasy</i> for Piano and Orchestra, <i>Mephisto Waltz</i> No. 1	Jorge Bolet
<b>Copland:</b> Symphony No. 3	London Symphony Orchestra, Aaron Copland
<b>Ernst von Dohnányi:</b> <i>Ruralia Hungarica</i> , Op. 32a, Three Pieces Op. 23, Etudes de Concert, Op. 28, Rhapsody in F-sharp Minor Op. 11/2, <i>The Gypsy Baron</i>	Ernst von Dohnanyi, piano
<b>Gershwin:</b> <i>Rhapsody in Blue</i> , <i>An American in Paris</i>	Pittsburgh Symphony Orchestra. William Steinberg conductor, Jesus Maria Sanroma, piano
<b>Mahler:</b> Symphony No. 1 in D Major, Titan	London Philharmonic Orchestra, Boult
<b>Mahler:</b> Symphony No. 9 in D Minor	London Symphony Orchestra, Ludwig
<b>Rimsky-Korsakov:</b> <i>Scheherazade</i>	London Symphony Orchestra, Goossens
<b>Shostakovich:</b> Symphony No. 9, <i>Lieutenant Kije Suite</i>	London Symphony Orchestra, Sargent
<b>Sibelius:</b> Violin Concerto in D Minor, Tapiola—Tone Poem, Op. 112	London Symphony Orchestra, Hannikainen, Spivakovsky (violin)
<b>Stravinsky:</b> <i>Ebony Concerto</i> ; Symphony in 3 Movements	Woody Herman and his Orchestra, London Symphony Orchestra, Goossens
<b>Strauss, R:</b> <i>Ein Heldenleben</i>	London Symphony Orchestra, Ludwig
<b>Stravinsky:</b> <i>Petrouchka</i>	London Symphony Orchestra, Goossens
<b>Stravinsky:</b> <i>Le Sacre du Printemps</i>	London Symphony Orchestra, Boult
<b>Tchaikovsky:</b> Symphony No. 5 in E Major, Op. 64	London Symphony Orchestra, Sargent
<b>Tchaikovsky:</b> Violin Concerto in D Major, Op. 35	London Symphony Orchestra, Alexander Goehr, Tossy Spivakovsky (violin)
<b>Vaughan-Williams:</b> Symphony No. 9 in E Minor	London Symphony Orchestra, Boult
<b>Wagner:</b> <i>Parsifal</i> (Good Friday Spell and Symphonic Synthesis of Act III)	Houston Symphony, Stokowski


<b>Schubert, Mozart:</b> String Quartets in D Minor	The Harlem Quartet
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# SEPTEMBER



 <b>Joyce DiDonato: <i>ReJoyce</i></b>	Compilation Disc. Joyce DiDonato (soprano)
<b>Farinelli &amp; Porpora</b> — <i>His Masters Voice</i>	Venice Baroque Orchestra, Andrea Marcon, Philippe Jaroussky (countertenor)



<b>Elgar:</b> Cello Concerto; Tchaikovsky <i>Rococo</i> Variations; Dvořák Rondo Op.94	BBC Symphony Orchestra, Jiri Belohlávek; Jean-Guihen Queyras (cello)
<b>Schubert:</b> Symphonies Nos. 3 & 4	Freiburger Barockorchester, Pablo Heras-Casado
 <b>Puts:</b> Symphony No.4, <i>To touch the sky, If I were a swan</i>	Conspirare, Craig Hella Johnson, Baltimore Symphony Orchestra, Marin Alsop
<b>30 Baroque Opera Hits: <i>Furie terribili</i></b>	Various Artists



<i>Mozarabic Chant</i>	Ensemble Organum, Marcel Pérès
<i>La clarinette à l'opéra</i>	Alessandro Carbonare (clarinet)
<b>Padovano:</b> Mass for 24 voices	Huelgas-Ensemble, Paul Van Nevel
<b>Beethoven:</b> Piano Sonatas Nos. 14, 23 & 31	Frank Braley (piano)
<b>Korngold:</b> <i>Lieder</i>	Dietrich Henschel (baritone), Helmut Deutsch (piano)
<b>Rachmaninov:</b> <i>Russian Songs</i>	Ekaterina Sementchuk, (mezzo-soprano), Larissa Gergieva (piano)
<i>Lamentazioni per la Settimana santa</i>	Maria Cristina Kiehr (soprano), Concerto Soave, Jean-Marc Aymes
<b>Mendelssohn:</b> <i>Piano Trios</i>	Trio Wanderer
<b>Platti:</b> <i>Concerti grossi after Corelli</i>	Akademie für Alte Musik Berlin
<b>Busnois:</b> <i>Mass O crux lignum</i>	The Orlando Consort

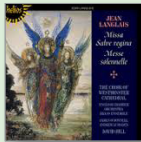


<b>Beethoven:</b> Sonata No. 14 <i>Moonlight</i> ; <b>Schumann:</b> <i>Kinderszenen</i> Op. 15; <b>Chopin:</b> Sonata No. 3 in B minor Op. 58; <b>Tchaikovsky:</b> Piano Concerto No. 1 in B-flat minor Op. 23; <b>Mendelssohn:</b> Sonata for cello and piano No. 2 in D major Op. 58	Calgary Philharmonic Orchestra, Roberto Minczuk, Pavel Kolesnikov (piano), Johannes Moser (cello)
<b>Bach:</b> <i>Goldberg Variations</i>	Minsoo Sohn (piano)

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# SEPTEMBER

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<b>Fauré:</b> Piano Music	Angela Hewitt (piano)
<b>Theodor Döhler, Alexander Dreyschock:</b> Piano Concertos	Tasmanian Symphony Orchestra, Howard Shelley
<b>Medtner:</b> Violin Sonatas No. 3	Chloë Hanslip (violin), Igor Tchetuev (piano)
<i>Piers Lane Goes to Town</i>	Piers Lane (piano)
<b>Tallis:</b> <i>Salve Intemerata</i>	The Cardinal's Musick, Andrew Carwood
<b>Dufay:</b> <i>Missa Puisque Je Vis</i>	The Binchois Consort, Andrew Kirkman
 <b>Langlais:</b> <i>Missa Salva Regina</i>	Westminster Cathedral Choir, English Chamber Orchestra Brass Ensemble, David Hill

**SERAPHIC FIRE**

<b>Ave Maria:</b> Gregorian Chant	Seraphic Fire
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**NAXOS**

<b>Bloch:</b> Symphony In C Sharp Minor	London Symphony Orchestra, Dalia Atlas
 <b>Rachmaninov:</b> Symphony No. 1	Detroit Symphony Orchestra, Leonard Slatkin
<b>Philip Glass, John Rutter, Jean Françaix:</b> Harpsichord Concertos	West Side Chamber Orchestra, Kevin Mallon, Christopher D. Lewis (harpsichord), John McMurtery (flute)
<b>Maxwell Davies:</b> <i>Strathclyde</i> Concertos Nos. 5 & 6	Scottish Chamber Orchestra, Peter Maxwell Davies, James Clark, Catherine Marwood, David Nicholson (soloists)
<b>Schoenberg:</b> <i>Verklärte Nacht</i>	Fred Sherry String Quartet, Sextet
<b>Anton Urspruch:</b> <i>Das Unmögliche Von Allem</i>	PP Music Theatre Ensemble Munich, Orchestra of the Sorbian National Ensemble, Israel Yinon, Rebecca Broberg, Robert Fendl, Anne Wieben, Caterina Maier, Matthias Grätzel, Ralf Sauerbrey (soloists)
<b>Clementi:</b> Symphonies Nos. 3 & 4	Orchestra Sinfonica di Roma, Francesco La Vecchia
<b>Krzysztof Meyer:</b> String Quartets Nos. 1-4	Wienawski String Quartet
<b>Saint-Saëns:</b> Violin Sonata Vol. 2	Fanny Clamagirand (violin), Vanya Cohen (piano)
<b>Leclair:</b> Violin Sonatas Book 2	Adrian Butterfield (violin), Jonathan Manson (cello), Laurence Cummings (harpsichord)
<b>Liszt:</b> Complete Piano Music, Vol. 37	Jue Wang (piano)
<b>Gesualdo:</b> Complete Madrigals (Box Set)	Delitiae Musicae, Marco Longhini
<b>Copland:</b> <i>Rodeo, Dance Panels</i> (BluRay Audio)	Detroit Symphony Orchestra, Leonard Slatkin

continued on p. 27

# S E P T E M B E R





<b>Bizet:</b> <i>Symphony in C, Jeux d'Enfants, Variations chromatiques</i>	San Francisco Ballet Orchestra, Martin West
<b>Charles Denler:</b> <i>Portraits Of Colorado—An American Symphony No. 1, Six Variations for Violin and Piano</i>	Colorado Symphony and Chorus, Scott O'Neil



<b>Lassus:</b> <i>The Tears of St. Peter</i>	Gallicantus, Gabriel Crouch
<b>Mendelssohn:</b> <i>Violin Concerto, Concerto for Violin, Piano and Strings</i>	Orchestra of the Swan, David Curtis, Tamsin Waley-Cohen (violin), Huw Watkins (piano)
<b>Britten:</b> <i>War Requiem</i>	Gabrieli Consort and Players, Paul McCreech
<b>Victoria:</b> <i>Tenebrae Responsories</i>	Tenebrae, Nigel Short



<b>Julian Bream:</b> <i>Rodrigo, Tarrega, Albéniz, Boccherini, Falla, Granados, Handel, Paganini, Vivaldi</i>	Julian Bream, John Williams (guitars), Robert Tear (tenor)
<b>Schubert:</b> <i>Impromptus D 899, Sonata D 960</i>	Rudolf Buchbinder (piano)
 <b>Jonas Kaufmann:</b> <i>The Verdi Album</i>	Jonas Kaufmann
<i>A Playlist Without Borders</i>	The Silk Road Ensemble, Yo-Yo Ma (cello)
<b>Gary Graffman:</b> <i>The Complete Album Collection</i>	Gary Graffman
<b>New series:</b> <i>I Love Classical Music. First titles include: I Love Glenn Gould, I Love Mozart, I Love Bach, I Love Verdi, I Love Piano, I Love Cello, I Love Baroque, I Love Relaxing Classics, I Love Movie Classics</i>	
 Ten restored recordings of legendary performances at The Metropolitan Opera: <i>Verdi at the Met</i>	Soloists include Richard Tucker, Leonard Warren Carlo Bergonzi, Grace Bumbry, Robert Merrill
<b>Vladimir Horowitz</b> — <i>Live at Carnegie Hall</i>	Vladimir Horowitz



<i>The Sound of Alison Balsom</i>	Alison Balsom (trumpet)
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# OCTOBER




<b>Beethoven, Schubert, Chopin</b>	Menahem Pressler (piano)
<b>Mozart</b>	Deutsche Kammerphilharmonie Bremen, Martin Fröst, Antoine Tamestit (viola), Leif Ove Andsnes (piano), Janine Jansen (violin)
<b>Tchaikovsky:</b> Symphony No. 5	Arctic Philharmonic Orchestra, Christian Lindberg
<b>Britten:</b> <i>Variations on a Theme of Frank Bridge</i>	Camerata Nordica, Terje Tønnesen
<b>Britten:</b> String Quartets Nos. 1 & 3	Emperor Quartet
De Profundis	Orphei Drängar, Cecilia Rydinger Alin, Elin Rombo (soprano), Andrew Canning (organ)
<b>Handel:</b> <i>Water Music</i>	Haydn Sinfonietta Wien, Manfred Huss



<b>Franz Liszt, Vol. 2:</b> Mephisto Waltz, Funérailles and other works	Garrick Ohlsson, piano
<b>Mauro Giuliani, Vol. 2</b>	David Starobin, guitar, with Inon Barnatan, piano, Amalia Hall, violin
<b>Carl Maria Von Weber:</b> <i>Clarinet Concertos Nos. 1 &amp; 2; Concertino for Clarinet and Orchestra</i>	Alex Fiterstein, clarinet; San Francisco Ballet Orchestra, Martin West



<b>Holst:</b> First Choral Symphony, Op. 41, <i>The Mystic Trumpeter</i> , Op. 18	BBC Symphony Chorus and Orchestra, Sir Andrew Davis, Susan Gritton (soprano)
<b>Tchaikovsky:</b> <i>Swan Lake</i>	Bergen Philharmonic, Neeme Järvi, James Ehnes (violin)
 <b>Gershwin:</b> Piano Concerto in F major; <b>Copland:</b> Concerto for Piano and Orchestra; <b>Barber:</b> Concerto for Piano and Orchestra	Royal Scottish National Orchestra, Peter Oundjian, Xiatin Wang (piano)
<b>D'Indy, Krenek, Schulhoff:</b> Concertos in Concerto-grosso Style	Academy of St Martin in the Fields, Sir Neville Marriner, Karl-Heinz Schütz (flute), Christoph Koncz (violin), Roger Nagy (cello), Maria Prinz (piano)
<b>York Bowen, Arnold Bax:</b> British Cello Sonatas, Vol. 2	aul Watkins (cello), Huw Watkins (piano)
<b>Liszt:</b> Opera Transcriptions	Louis Lortie (piano)



<b>Bach:</b> Lutheran Masses	The Sixteen, Harry Christophers
<i>Joy to the World</i>	The Sixteen, Harry Christophers

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# OCTOBER



<i>The Violin</i>	Nicola Benedetti (violin)
<i>Valentina Lisitsa plays Liszt</i>	Valentina Lisitsa (piano)
<b>Brahms:</b> Violin Concerto	Leipzig Gewandhaus Orchestra, Riccardo Chailly, Leonidas Kavakos (violin)
<b>Britten:</b> <i>The Performer</i> . Complete Decca Recordings	BBC Concert Orchestra, Steven Mercurio
 <b>Pavarotti:</b> <i>50 Greatest Tracks</i>	Luciano Pavarotti
<b>Verdi:</b> <i>Simon Boccanegra</i>	Vienna Philharmonic Orchestra, Massimo Zanetti, Opolais, Calleja, Hampson, Colombara, Pisaroni
<b>Brahms:</b> The Symphonies	Leipzig Gewandhaus Orchestra, Riccardo Chailly



<b>Wagner:</b> The Collector's Edition	Various artists
<b>Brahms:</b> Piano Concertos Nos. 1 & 2	Bavarian Radio Symphony Orchestra & Vienna Philharmonic Orchestra, Andris Nelsons, Hélène Grimaud (piano)
<b>Chopin:</b> Études	Jan Lisiecki (piano)
<b>Rachmaninov:</b> Piano Concerto No. 3, Prokofiev Piano Concerto No. 2	Simón Bolívar Symphony Orchestra of Venezuela, Gustavo Dudamel, Yuja Wang
<i>The Wigmore Hall Recital</i>	Maria João Pires (piano), António Meneses (cello)
<b>Beethoven:</b> Piano Sonatas Op. 7, 14, 22	Maurizio Pollini (piano)
<b>Miloš Karadaglić:</b> <i>Spanish Romance</i>	Miloš Karadaglić (guitar)
Great Verdi Recordings from Caruso to Pavarotti: <i>Grandioso</i>	Various artists
<b>Anoushka Shankar:</b> <i>Traces of You</i>	Anoushka Shankar (sitar)
<i>In 27 Pieces: the Hilary Hahn Encores</i>	Hilary Hahn (violin), Cory Smythe (piano)



Songs from Vienna, Broadway and Hollywood (including a duet with Rolando Villazón): <i>Diana Damrau—Forever</i>	Diana Damrau (soprano)
<b>Saint-Saëns:</b> Concertos, <i>La Muse et le Poète</i>	Renaud Capuçon (violin), Gautier Capuçon (cello)
<b>Alexandre Tharaud:</b> <i>Autograph</i> (encores)	Alexandre Tharaud, (piano)
<b>Natalie Dessay Sings Michel Legrand:</b> <i>Entre elle et lui</i>	Natalie Dessay (soprano)

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# OCTOBER



<b>Eisler:</b> <i>Ernste Gesänge</i> , Lieder	Matthias Goerne, (baritone), Thomas Larcher (piano), Ensemble Resonanz
<b>Bach:</b> <i>Matthäus</i> —Passion (2 SACD + 1 DVD)	Werner Güra, Johannes Weisser, Sunhae Im, Bernarda Fink, Topi Lehtipuu, Konstantin Wolff, Staats- und Domchor Berlin, RIAS Kammerchor, Akademie für Alte Musik Berlin, René Jacobs
<b>Mozart:</b> Clarinet Quintet, String Quartet K.421	Arcanto Quartett, Jörg Widmann (clarinet)
<i>Christmas! Noël! Weihnachten!</i>	RIAS-Kammerchor, Hans-Christoph Rademann
<i>Tragédie</i> (DVD + CD bonus)	Compagnie Olivier Dubois; Original music by François Caffenne
 <b>Ellington/Strayhorn/Tchaikovsky:</b> <i>The Nutcracker Suites</i>	Harmonie Ensemble / New York, Steven Richman
<i>Veni Emmanuel</i> • Music for Advent	The Choir of Clare College, Cambridge, Graham Ross



<b>Dvořák:</b> Cello Concerto	Mahler Chamber Orchestra, Daniel Harding, Steven Isserlis (cello)
<b>Anton Arensky &amp; Sergey Taneyev:</b> Piano Quintets	Piers Lane (piano), Goldner String Quartet
<b>Frank Bridge:</b> Phantasy Piano Quartet & Sonatas The Nash Ensemble	
<b>Franck:</b> Symphonic Organ Works	Simon Johnson (organ)
<b>Machaut:</b> Songs from <i>Le Voir Dit</i>	The Orlando Consort
<b>Poulenc:</b> The Complete Songs	Various soloists, Graham Johnson (piano)
<b>Handel:</b> <i>Ottone</i>	The King's Consort, Robert King (conductor)
<b>Byrd:</b> Consort Songs	Robin Blaze (countertenor), Concordia
<b>Korngold:</b> String Sextet; <b>Schoenberg:</b> <i>Verklärte Nacht</i>	The Raphael Ensemble
<b>Poulenc:</b> Mass & Motets	Westminster Cathedral Choir, James O'Donnell



<b>Walter Giesekeing:</b> The Complete Homocord Recordings and other rarities	Walter Giesekeing (piano)
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# OCTOBER



<i>Carols from the Old and New Worlds, Vol. 1</i>	Theatre of Voices, Paul Hillier
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<b>Shostakovich:</b> Symphony No. 4	Royal Liverpool Philharmonic Orchestra, Vasily Petrenko
<b>Prokofiev:</b> Symphony No. 4 (CD + BluRay audio)	São Paulo Symphony Orchestra, Marin Alsop
<b>Saint-Saëns, Piazzolla, Monteverdi, Shostakovich, Holst, Quilter, Rubinstein, Dvořák, Lloyd Webber, Schumann, Pergolesi, Hahn, Rachmaninov, Purcell, Nevin, Barnby, Pärt:</b> <i>A Tale of Two Cellos</i>	Julian Lloyd Webber, Jiaxin Lloyd Webber, John Lenehan, Catrin Finch, Guy Johnston, Laura van der Heijden
<b>David Briggs, Jeremy Filsell:</b> Choral Music	Vasari Singers, Jeremy Backhouse
<b>Corigliano:</b> <i>Conjurer/Vocalise</i>	Evelyn Glennie, Hila Plitmann, Albany Symphony Orchestra, David Allen Miller
<b>Shostakovich:</b> Violin Concerto No. 1; <b>Rihm:</b> <i>Gesungene</i>	Netherlands Radio Philharmonic, Edo de Waart, Royal Concertgebouw Orchestra, Zoltán Peskó, Jaap van Zweden (violin)
<b>John Knowles Paine:</b> Symphony No. 1	Ulster Orchestra, JoAnn Falletta
<b>Sarasate:</b> Music for Violin & Orch Vol. 4	Orquesta Sinfónica de Navarra, Ernest Martínez Izquierdo, Tianwa Yang (violin)
<b>Hindemith:</b> Complete Piano Concertos	Yale Symphony Orchestra, Toshiyuki Shimada, Idil Biret (piano)
<b>Pēteris Vasks:</b> Flute Concerto	Sinfonia Finlandia Jyväskylä, Patrick Gallois, Michael Faust (flute), Sheila Arnold (piano)
<b>Alfredo Casella:</b> Triple Concerto; <b>Giorgio Federico Ghedini:</b> Concerto <i>Dell'albatro</i>	Orchestra I Pomeriggi Musicali, Damian Iorio, Emanuela Piemonti (piano), Paolo Ghidoni (violin), Pietro Bosna (cello)
<b>Franz Anton Hoffmeister:</b> <i>Flute Concertos Vol. 2</i>	Prague Chamber Orchestra, Bruno Meier (flute)
<b>Fauré:</b> <i>Piano Quartet No. 1</i>	Kunssbacka Trio, Philip Dukes (piano)
<b>Miklós Rózsa:</b> String Quartets Nos. 1 and 2	Tippett Quartet
<b>Richard Danielpour:</b> <i>Darkness in The Ancient Valley</i>	Nashville Symphony, Giancarlo Guerrero, Hila Plitmann, Angela Brown (soloists)
<b>Pfitzner:</b> Complete Lieder Vol. 1	Britta Stallmeister, (soprano) Klaus Simon (piano)
<b>Scarlatti, Diabelli, Lennox Berkeley, Joaquín Malats, Agustín Barrios Mangoré, Jesús Manuel López</b>	Kyuhee Park (guitar)
<b>Heinrich Scheidemann:</b> Organ Works Vol. 7	Julia Brown (organ)

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# OCTOBER



<p><b>ITALY: Vecchi, Banchieri:</b> <i>Comédie madrigalesque &amp; madrigaux florentins</i> (1 CD); <b>Monteverdi:</b> <i>L'Orfeo</i> (1 DVD); <b>Monteverdi:</b> <i>L'incoronazione di Poppea</i> (3 CDs); <b>Cavalli:</b> <i>La Calisto</i> (3 CDs); <b>Scarlatti:</b> <i>Griselda</i> (3 CDs)</p>	<p>Concerto Vocale, René Jacobs, et al.</p>
<p><b>FRANCE: Lully:</b> <i>Atys</i> (3 CDs); <b>Charpentier:</b> <i>Médée</i> (3 CDs); <b>Charpentier:</b> <i>Le Malade imaginaire</i> (1 CD); <b>Campra:</b> <i>Idoménée</i> (3 CDs); <b>Rameau:</b> <i>Les Indes galantes</i> (3 CDs)</p>	<p>Les Arts Florissants, William Christie, et al.</p>
<p><b>ENGLAND: Blow:</b> <i>Venus And Adonis</i> (1 CD); <b>Purcell:</b> <i>Dido and Aeneas</i> (1 CD); <b>Handel:</b> <i>Rinaldo</i> (3 CDs); <b>Handel:</b> <i>Flavio</i> (2 CDs); <b>Handel:</b> <i>Giulio Cesare</i> (2 DVDs)</p>	<p>René Jacobs, Andreas Scholl, Lars Ulrik Mortensen, et al.</p>
<p><b>GERMANY: Ouvertüren • Opera Overtures (1 CD); <b>Keiser:</b> <i>Croesus</i> (3 CDs); <b>Telemann:</b> <i>Orpheus</i> (2 CDs); <b>Graun:</b> <i>Cleopatra e Cesare</i> (3 CDs)</b></p>	<p>Akademie für Alte Musik Berlin, René Jacobs, et al.</p>

OPUS  
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<p><b>Britten:</b> <i>Michelangelo Sonnets</i>. <b>Liszt:</b> <i>Petrarch Sonnets</i></p>	<p>Francesco Meli (tenor), Iain Burnside (piano)</p>
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<p><b>Bach:</b> Complete Cantatas</p>	<p>The Monteverdi Choir and The English Baroque Soloists, Edward Gardner</p>
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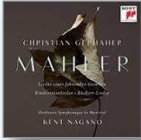
<p><b>Gabrieli Consort:</b> <i>Incarnation</i></p>	<p>Trebles of Copenhagen Royal Chapel Choir, Paul McCreech</p>
<p><b>The King's Singers:</b> <i>Great American Songbook</i></p>	<p>The King's Singers</p>
<p>The Complete Songs of Poulenc, Vol. 4</p>	<p>John Mark Ainsley, William Dazele, Sarah Fox, Magdalena Molendowska, Ann Murray, Thomas Oliemans, Malcolm Martineau</p>
<p><b>Mozart:</b> <i>Die Schuldigkeit des ersten Gebots</i></p>	<p>Classical Opera Company, Ian Page</p>

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# OCTOBER



 <b>Mahler:</b> Orchestral Songs	Orchestre symphonique de Montréal, Kent Nagano, Christian Gerhaher (baritone)
<i>Arabesque</i>	Olga Peretyatko (soprano)
<b>Fritz Reiner:</b> <i>The Complete RCA Recordings</i>	Chicago Symphony Orchestra, Fritz Reiner
<b>Joshua Bell:</b> <i>Musical Gifts</i>	Joshua Bell (violin), Chick Corea, Straight No Chaser, Alison Krauss, Plácido Domingo, Gloria Estefan, Branford Marsalis
<b>Julian Bream:</b> <i>The Complete Album Collection</i>	Julian Bream
<i>Ave Maria</i>	Vittorio Grigolo (tenor)
<b>Bartók:</b> Piano Concerto No. 2; Prokofiev: Piano Concerto No. 3	Berlin Philharmonic Orchestra, Sir Simon Rattle, Lang Lang (piano)
<b>Il Progetto:</b> <i>Cello Concertos by Vivaldi, Fortunato Chelleri, Giovanni B. Platti, Andrea Teodoro Zani</i>	Cappella Gabetta, Sol Gabetta (cello)



<b>Beethoven:</b> <i>Violin Concerto, Symphony No.</i>	Tapei Symphony Orchestra, Wildner, Alexandre da Costa (violin)
 <b>Britten:</b> War Requiem	Orchestra dell'Accademia Nazionale di Santa Cecilia, Antonio Pappano, Anna Netrebko (soprano), Ian Bostridge (tenor), Thomas Hampson (baritone)
<b>Rachmaninov:</b> <i>Symphony No.1, Prince Rostislav</i>	Royal Liverpool Philharmonic Orchestra, Vasily Petrenko

# NOVEMBER



<b>Franz Schreker:</b> <i>Die Gezeichneten</i>	LA Opera Orchestra & Chorus, James Conlon
<b>Telemann:</b> <i>Double Concertos</i>	Rebel; Jörg-Michael Schwarz
<b>Paul Lansky:</b> <i>Notes To Self</i>	David Starobin, guitar, Mari Yoshinaga, percussion; Mihae Lee, piano; Real Quiet; Odense Symphony Orchestra, Justin Brown
<b>Fleur De Valeur:</b> <i>A Medieval Bouquet</i>	Trefoil (Drew Minter; Mark Rimple, Marcia Young)
<b>Webern, Wolpe, and Feldman</b>	Aleck Karis, piano



<b>Wagner:</b> <i>Parsifal</i> (DVD)	Dresden Staatskapelle, Christian Thielemann, Schuster, Botha, Koch, Milling
<b>Poulenc:</b> <i>Stabat Mater, Gloria, Litanies à la Vierge noire</i>	Orchestre de Paris, Paavo Järvi, Patricia Petibon (soprano) Dvořák: <i>Violin Concerto</i> etc. Berliner Philharmoniker, Manfred Honeck, Anne-Sophie Mutter (violin) Albrecht Mayer Christmas Album. Albrecht Mayer (oboe), The King's Singers



<b>Decca Sound:</b> <i>The Analogue Years</i>	Various artists
<b>Bach:</b> <i>Violin Concertos</i>	Janine Jansen



<b>Arthur Sullivan:</b> <i>The Beauty Stone</i>	BBC National Chorus of Wales, BBC National Orchestra of Wales, Rory MacDonald, soloists Elin Manahan Thomas, Toby Spence, Rebecca Evans, Alan Opie, Stephen Gadd, Catherine Wyn-Rogers, Madeleine Shaw, David Stout, Richard Suart, Olivia Gomez, Sarah Maxted, Llio Evans
<b>Adams:</b> <i>Harmonielehre, Doctor Atomic</i> Symphony	Royal Scottish National Orchestra, Peter Oundjian
<b>Bartók:</b> <i>Four Pieces for Orchestra, Music for Strings, Percussion and Celesta, Miraculous Mandarin Suite</i>	Melbourne Symphony Orchestra, Edward Gardner
<b>E. J. Moeran, Vaughan Williams, Delius, Holst, Elgar:</b> <i>British Works for Violin and Orchestra</i>	BBC Philharmonic, Sir Andrew Davis, Tasmin Little (violin)
<b>Ferando Sor, Rimsky-Korsakov, Albéniz, Ian Krouse:</b> <i>Spanish Music for Four Guitars</i>	Aquarelle Guitar Quartet

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# NOVEMBER



<b>Bach:</b> <i>Christmas Oratorio</i>	Orchestra of the Age of Enlightenment, Stephen Layton
<b>Britten:</b> String Quartets Nos 1, 2 & 3	Takács Quartet
<b>Busoni:</b> Late Piano Music	Marc-André Hamelin (piano)
<b>Gounod:</b> The Complete Works for Pedal Piano & Orchestra	Orchestra della Svizzera Italiana, Howard Shelley, Roberto Prosseda (pedal piano)
<b>Hindemith:</b> Piano Sonatas	Markus Becker (piano)
<b>Hindemith:</b> Violin Sonatas	Tanja Becker-Bender (violin), Péter Nagy (piano)
<b>Palestrina:</b> <i>Missa Dum complerentur</i> and other music for Whitsuntide	Westminster Cathedral Choir, Martin Baker
<b>Schubert:</b> Octet	The Gaudier Ensemble



<b>John Sheppard:</b> Choral Works	Choir of St John's College, Cambridge, Andrew Nethsingha
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<b>Pergolesi:</b> <i>Stabat Mater</i>	Coro della Radiotelevisione Svizzera, I Barocchisti, Diego Fasolis, Philippe Jaroussky (countertenor), Julia Lehzneva (soprano)
<b>Schubert, Debussy, Britten and Schumann:</b> <i>Arpeggione</i>	Gautier Capuçon (cello) Frank Braley (piano)



<i>Remembrance</i>	Jesus College Cambridge
<b>Mahler:</b> Symphonies Nos. 1, 2 and 3	Phiharmonia Orchestra, Lorin Maazel
<i>Piano Man</i>	James Rhodes (piano)
<b>Paul Mealor</b>	Rodolfus Choir
<b>Stravinsky:</b> <i>Petrushka</i> , etc. for Four Hands	Alessio Bax, Lucille Chung (pianos)
<b>Steve Goss:</b> Piano Concerto	Emmanuel Despax
<b>Mozart:</b> Horn Concertos	Orchestra of the Age of Enlightenment, Roger Montgomery
<b>Michael Berkeley, John McCabe:</b> String Quintets	Carducci String Quartet, Nicholas Daniel (oboe)



<b>Julian Anderson:</b> <i>Fantasias, The Crazyed Moon, The Discovery of Heaven</i>	London Philharmonic Orchestra, Vladimir Jurowski, Ryan Wigglesworth
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# N O V E M B E R



<b>French melodies and chansons:</b> <i>Douce France</i>	Anne Sofie von Otter (mezzo)
<b>Hindemith:</b> Concerto for Viola and Orchestra, Sonata for Viola and Piano, Sonata for Solo Viola	HR-Sinfonieorchester, Parvo Järvi, Antoine Tamestit (viola), Markus Hadulla (piano)
<b>Schubert:</b> String Quintet	Quatuor Diotima, Anne Gastinel (cello)
<b>Vivaldi:</b> Concertos for Two Violins	Il Pomo d'Oro, Riccardo Minasi, Dmitry Sinkovsky (violins)
<b>Ravel &amp; Debussy</b>	Orchestra de Chambre de Paris, Thomas Zehetmair



<b>Tchaikovsky:</b> Piano Trio Op.50; Arensky: Piano Trio No.1 Op.32	Trio Wanderer
<b>Music of Chopin &amp; Debussy:</b> <i>Les Sons et les Parfums</i>	Javier Perianes (piano)
<b>Mozart, Gluck &amp; Traetta:</b> <i>Che puro ciel: The Rise of Classical Opera</i>	Bejun Mehta (counter-tenor), Akademie für Alte Musik Berlin, René Jacobs
<b>Vaughan Williams:</b> <i>On Wenlock Edge, Ten Blake Songs; Warlock: The Curlew; Dove The End</i>	Mark Padmore (tenor), Members of the Britten Sinfonia
<b>Estonian folk hymns and runic songs:</b> Songs of Olden Times	Heinavanker
<b>Harmonia Mundi: 14th International Van Cliburn Competition Recordings</b>	Gold Medal: Vadym Kholodenko Silver Medal: Beatrice Rana Crystal Award: Sean Chen
<b>Harmonia Mundi: Portrait (8-CD box)</b>	
<b>Brahms Portrait:</b> Piano Concerto No.1; Violin Concerto; Symphony No.4; <i>Ein deutsches Requiem</i> ; Haydn Variations; Sextet Op.16; Piano Quartet Op.25; Piano Quintet Op.34; Clarinet Quintet Op.115; Horn Trio; Violin Sonata No.1; Fantasies Op.116; Ballades; <i>Hungarian Dances</i> ; Lieder; <i>Zigeunerlieder</i>	Various Artists
<b>Mozart Portrait:</b> <i>Così fan tutte</i> ; Requiem; Symphonies Nos. 40 & 41; Piano Concertos Nos. 21 & 24; Piano Sonatas; Grand Partita Serenade; <i>Eine kleine Nachtmusik</i> ; Clarinet Quintet; <i>Hunt Quartet</i>	Various Artists
<b>Handel Portrait:</b> <i>Giulio Cesare; Water Music; Messiah</i> ; Concerti Grossi Op.3; <i>Dixit Dominus; Ode for the Birthday of Queen Anne</i>	Various Artists

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# NOVEMBER



<b>Schubert:</b> <i>Die Schöne Müllerin</i>	Florian Boesch (baritone)
<b>Schubert:</b> String Quintet	Kuss Quartet, Malcolm Martineau (piano) Florian Boesch (baritone)



<b>Beethoven:</b> <i>Missa Solemnis</i>	Monteverdi Choir, Orchestre Révolutionnaire et Romantique, John Eliot Gardiner
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<b>Beethoven:</b> The Late Piano Sonatas	Igor Levit (piano)
<b>Mozart:</b> March in D Major K. 335, Serenade in D Major K. 320	Vienna Concentus Musicus, Nikolaus Harnoncourt




<b>Piazzolla, Handel, Shankar and Bartok:</b> Music for Flute and Guitar	Emmanuel Pahud (flute), Christian Rivet (guitar)
<b>Mozart Arias</b>	Royal Liverpool Philharmonic Orchestra, Speranza Scappucci, Marina Rebeka (soprano)
<i>The John Wilson Orchestra at the Movies—The Bonus Tracks</i>	
<i>Angels Sing—Christmas in Ireland (CD and DVD)</i>	Libera, Robert Prizeman

# DECEMBER



<b>Saint-Saëns, Wyner, Britten, Hahn:</b> <i>Recital</i>	Dominique LaBelle, soprano; Yehudi Wyner, piano
<b>Peter Lieberson:</b> Piano Concerto No. 3, Viola Concerto	Steven Beck, piano; Roberto Diaz, viola; Odense Symphony Orchestra, Scott Yoo, conductor
<b>Arlene Sierra:</b> Orchestral Music	Huw Watkins, piano; BBC National Orchestra of Wales; Jac Van Steen
<b>Bernard Rands:</b> Piano Music	Robert Levin, Ursula Oppens, piano



 <b>Offenbach:</b> <i>Les Contes d'Hoffmann</i> (DVD)	Symphony Orchestra and Chorus of the Gran Theatre del Liceu, Stéphane Denève, soloists Natalie Dessay, Michael Spyres, Laurent Naouri, director Laurent Pelly
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<b>Brahms:</b> Piano Concertos Nos. 1 & 2	Mozarteumorchester Salzburg, Mark Wigglesworth, Stephen Hough (piano)
<b>Beethoven:</b> Piano Sonatas, Vol. 4	Angela Hewitt (piano)
Conductus, Vol. 2	John Potter, Christopher O'Gorman, Rogers Covey-Crump (tenors)
<b>Hindemith:</b> Symphonic Metamorphosis & other works	BBC Scottish Symphony Orchestra, Martyn Brabbins



<b>Mozart &amp; Haydn:</b> Bassoon Concertos	Sergio Azzolini (bassoon)
<b>Paganini:</b> Works for Violin and Orchestra	Orchestre de Chambre de Paris, Laurent Korcia (violin)
<b>Antonio Carbonchi:</b> <i>Chittare Spostate</i>	Rolf Lislevand (guitar)

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# DECEMBER



<b>Prokofiev:</b> Chout <i>The Buffoon</i> , Ballet Suite	London Symphony Orchestra, Susskind
<b>Shostakovich:</b> Symphony No. 6	London Philharmonic Orchestra, Boult
<b>Tchaikovsky:</b> Francesca da Rimini, <i>Hamlet</i>	Stadium Symphony Orchestra of New York, Stokowski
<b>Copland:</b> <i>Billy The Kid</i> , <i>Statements for Orchestra</i>	London Symphony Orchestra, Aaron Copland
<b>Malcolm Arnold:</b> <i>4 Scottish Dances</i> , Symphony No. 3	London Philharmonic Orchestra, Malcolm Arnold
<b>Strauss, R:</b> <i>Till Eulenspiegel</i> , <i>Salome</i> , <i>Don Juan</i>	Stadium Symphony Orchestra of New York, Stokowski
<b>Schumann:</b> Piano Concerto in A Minor, Op. 54; Franck: <i>Variations Symphoniques</i>	London Symphony Orchestra, Goosens, Peter Katin (piano)



Gold Series Mid-Priced Reissues	
<b>Campra:</b> <i>Messe de Requiem</i>	La Chapelle Royale, Philippe Herreweghe
<b>Haydn:</b> Flute Trios	Konrad Hünteler (flute), Christophe Coin (cello), Patrick Cohen (piano)
<b>Da Firenze:</b> <i>Narciso speculando</i>	Mala Punica, Pedro Memelsdorff
<b>Britten:</b> <i>Sacred and Profane</i>	RIAS Kammerchor, Marcus Creed
<b>Beethoven:</b> <i>Christus am Ölberge</i>	Luba Organosova, Plácido Domingo, Andreas Schmidt, Deutsches Symphonie-Orchester Berlin, Kent Nagano
<b>Songs by Brahms, Clara Schumann &amp; Robert Schumann:</b> <i>Schöne Wiege meiner Leiden</i>	Werner Güra (tenor), Christoph Berner (piano)
<b>Scriabin:</b> Piano Works	Alexander Melnikov (piano)
<b>Bruckner:</b> Symphony No. 4, <i>Romantic</i>	Orchestre des Champs-Élysées, Philippe Herreweghe
<b>Works by Palestrina, Lassus &amp; Ashewell:</b> <i>La Quinta Essentia</i>	Huelgas-Ensemble, Paul Van Nevel
<b>Landini:</b> <i>The Second Circle</i>	Anonymous 4



<b>Michael Berkeley:</b> Oboe Quintet <i>Into the ravine</i> ; <b>John McCabe:</b> Quartet No. 7, <i>Summer Eves</i> ; <b>Adrian Williams:</b> Quartet No. 4	Carducci String Quartet, Nicholas Daniel (oboe)
<b>Stravinsky:</b> <i>Petrouchka</i> ; <b>Brahms:</b> Waltzes; <b>Piazzolla:</b> Tangos	Alessio Bax & Lucille Chung (pianos)

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