



CHANNEL CLASSICS

CCS SA SEL2603

VOL. 1

SUPER ARTISTS IN SUPER AUDIO

17 tracks
73 minutes
15 composers
12 channel classic artists

DSD
Direct Stream Digital



This is the first SACD compilation disc of the 14 releases from Channel Classics. There is a normal CD layer on this CD for those who do not have a SACD player (or for listening with a walkman and in the car). How does one describe the difference in sound quality between normal CD and SACD? It is not just a difference between sampling the sound from 44 thousand times a second to 2.8 million. To me, listening in SACD stereo immediately gives that feeling of openness. Depth of sound. The total clarity of the instruments. And of course the large dynamic range. The music is not a block of sound from the speakers but it seems to be there without being able to touch it.

For those of you that have multichannel, the sensation of sitting in the concert hall can now be experienced. There are no rules for creating multichannel recordings but my goal has been to reproduce the acoustic characteristics of the performance space. To create the feeling of sitting in the fourth row. One is not conscious of the surround speakers (only by switching

them off would you immediately hear the effect). SACD multichannel creates more emotion in the music – no matter where you sit because it is not necessary to sit in the 'hot spot' (middle of the triangle from your speakers) to experience this 'emotion'.

I have been fortunate to have worked closely in Eindhoven Holland with Philips Research and Development from the early stages to help develop and promote this new technology. Now, two years later, their dedication and belief in SACD has been vital in seeing the results. Many important labels from around the world are all beginning to produce their own SACD recordings. In another year SACD will become standard for most quality labels in all genres!

Please check our website to keep track
of all future SACD releases
www.channelclassics.com

C. Jared Sacks
producer/recording engineer

**ANTONIO VIVALDI****LA STRAVAGANZA****RACHEL PODGER** baroque violin
with **ARTE DEI SUONATORI**

12 violin concertos

NEW RELEASE

Rachel Podger, liner notes: Vivaldi conveys so much variety and character; it feels easy to perform as the language is so direct and the expression within looks candidly at you from the page. The sublime slow movements (such as in Concertos nos. 1 and 11) recall descriptions or paintings of paradise where you literally feel like you're hovering on a cloud for the duration of the movement... and the demon-like moments in Concerto no.8 make you believe you're being devoured by hungry tigers.



NEW RELEASE

GENTLEMEN OF THE CHAPEL ROYAL

THE GENTS

PETER DIJKSTRA conductor
DIAPENTE VIOL CONSORT
SIEBE HENSTRA organ

works by:

**Robert Parsons, Thomas
Weelkes, William Byrd,
William Cornysh, Robert
Whyte, Anthony Holborne ,
John Bennet , Alfonso
Ferrabosco I , Alfonso
Ferrabosco II, Thomas
Tomkins, Edward Johnson
Thomas Tallis**

On this debut CD of Vocale Ensemble 'The Gents' two musical genres approach each other: the extremely complex polyphony, typical for Catholic liturgical music and the far simpler homophonic settings of the Anglican anthem style. These musical forms which came to perfection at the Elizabethan court remained popular for long afterwards.



SONATAS

PIETER WISPELWEY

violoncello

PAOLO GIACOMETTI

piano

CESAR FRANCK

Sonata in A major

ROBERT SCHUMANN

Adagio und Allegro, opus 700

JOHANNES BRAHMS

Sonata in D major, opus 78

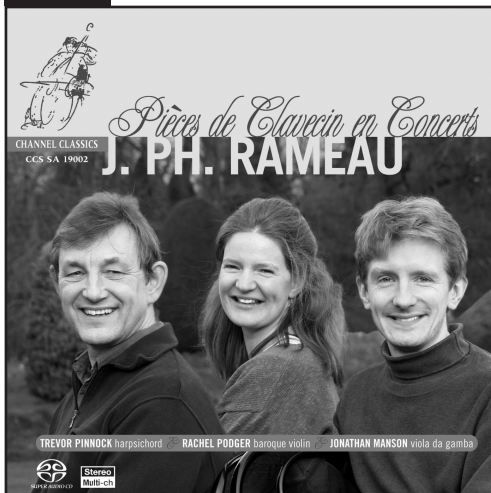
(...) Wispelwey maintains a fairly easy tone throughout, which not only helps to keep the textures clean, but allows Giacometti more room to play with color and shade.

Classics Today

(...) Magnificent duo, two musicians who understand each other completely

Haarlems Dagblad

Pieter Wispelwey, liner notes: The music can unselfishly sing and narrate, not in an uninvolved way, but on the contrary, with lots of empathy and sensitivity. With a serene vision, not dreamily serene but lucid and sensually serene. That in the end seemed to be what I felt they shared, this extraordinary mix of generosity, emotionality and serenity which sets them apart, hors catégorie. Unbelievable music, unbelievable inspiration...



NEW RELEASE

J. PH. RAMEAU

PIECES DE CLAVECIN EN CONCERTS

TREVOR PINNOCK

harpsichord

RACHEL PODGER

baroque violin

JONATHAN MANSON

viola da gamba

Premier concert

Deuxième concert

Troisième concert

Quatrième concert

Cinquième concert

The musical vision is for a far more beguiling and sophisticated discourse than any predecessor had attempted in French chamber music – where the most agile 7-string viola da gamba and violin serve as extraordinarily resourceful accomplices.



LOVE & LAMENT

soloist ensemble
Netherlands Bach Society
CAPPELLA FIGURALIS
with: Johannette Zomer a.o.

works by:

Claudio Monteverdi
Girolamo Frescobaldi
Domenico Mazzocchi
Johann Kapsberger
Alessandro Della Ciaia
Michelangelo Rossi
Giacomo Carissimi

(...) It's gorgeous!! Johannette Zomers' solo is as ravishingly moving as the angels are sympathetic (...) The acoustic is both intimate and rich. WOW!!

Classics Today

(...) intelligently conceived, and magnificently sung and played, and it's very well recorded. (...)

Fanfare

From the beginning of the 17th century, composers in Italy and far beyond its borders discovered the dramatic power of small ensembles, for the most part abandoning the traditional a cappella polyphonic style. The richness of verbal language pointed the way to new modes of expression.



PAOLO GIACOMETTI piano
PIANO CONCERTOS

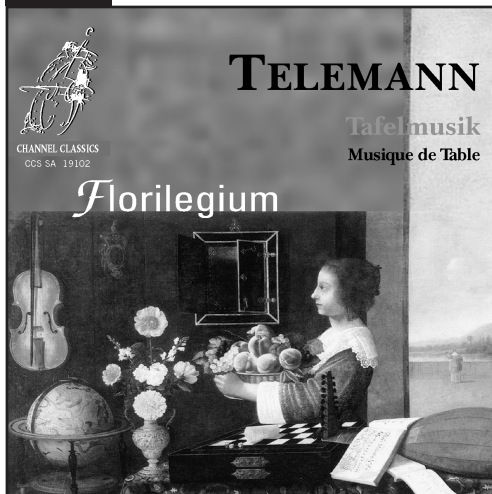
The Arnhem Philharmonic
Orchestra
MICHEL TILKIN conductor

ROBERT SCHUMANN
Pianoconcert in a, opus 54

ANTONIN DVORAK
Pianoconcert in g, opus 33

(...) . His playing has all the energy, sparkle, poetry and technical finish you could wish for. His Schumann is as urgent as the composer's markings suggest it should be, yet without sacrificing natural characterisation for the sake of making that point (...) I want to stress that Giacometti's is one of the best concerto discs I have ever heard in a long while, and if the Schumann/Dvorak coupling is just what you're looking for, there's really no need to hesitate.
Gramophone

Paolo Giacometti, liner notes:
I am continually surprised how blessed we pianists are in our enormous repertoire. Indeed, it was a great privilege to be allowed to under take this project, and to discover how all of my excitement began to give way, more and more, to the pleasure of devoting myself to such wonderful music.



NEW RELEASE

G. PH. TELEMANN

TAFELMUSIK

(from Parts I and II)

FLORILEGIUM

with Walter van Hauwe,
recorder

Overture-Suite in E minor (I)

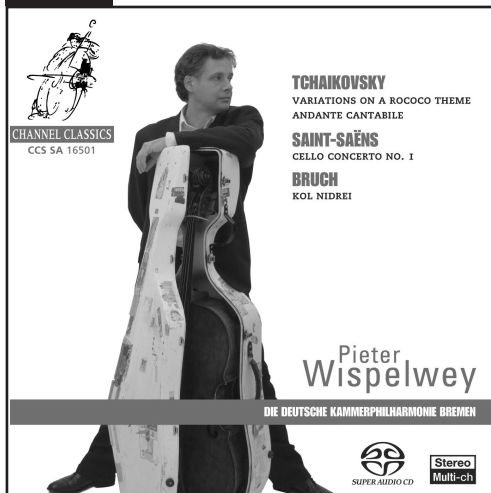
Quator in G Major (I)

Trio in E Flat Major (I)

Conclusion in E minor (I)

Quator in D minor (II)

Telemann lived through the declining years of the Baroque period and witnessed the emergence of a new spirit of rationalism, which eventually flowered into the Enlightenment. Along this pathway his music became *galant* in character, no more so than in this great collection - his Tafelmusik. Each work bears the stamp of a composer whose use of instruments is both tonally imaginative and technically informed - the secret of Telemann's success.



PIETER WISEPWEY cello
with: Die Deutsche
Kammerphilharmonie Bremen
Daniel Sepec leader

CAMILLE SAINT-SAENS
Cello Concerto no. 1 in a minor
op.33

PYOTR IL'YICH TCHAIKOVSKY
Andante Cantabile (op.11)
Variations on a Rococo Theme
op.33

MAX BRUCH
Kol Nidrei op.47

(...) these performances provide a refreshingly thoughtful slant on these old warhorses. (...)

International Record Review

(...) Pieter Wispelwey is impeccable. His bowing is seamless, his reflexes lightning-quick, and his unruffled tone nicely modulated. (...)

Gramophone

Pieter Wispelwey, liner notes: The soft spot that I have for these pieces lies in the intriguing counterpoint of passion and ironic elegance, enthusiasm and civilization, a style in which, on one hand, aristocracy and on the other, sensuality and passion, play into each other's hands. Under the surface, feelings of fear, regret, protest, and impossible longing play their roles, but the balance between intoxication and discipline predominates.



(...) the performances couldn't be better-they are obviously historical informed, but are vibrant and rhythmically alert. Intonation is flawless and technique unflinching clean. (...) excellent recital (...)

Fanfare

(...) the musicians are virtuoso soloists and first-rate ensemble players, and all of their skills are challenged in these highly developed, often florid works (...)

Classics Today.com

JOHN JENKINS

FANTASIAS & AIRES

THE LOCKE CONSORT

John Wilson Meyer

baroque violin

Mimi Mitchell

baroque violin

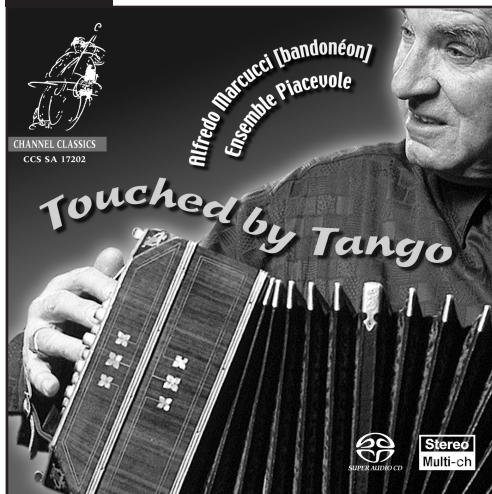
Susanne Braumann

viola da gamba

Fred Jacobs

theorbo

The seventeenth-century English composer John Jenkins (1592-1678) is best known for his fantasias for viol consort, written in the earlier part of his career. Less well known are the so-called 'fantasia-suites' of his later years - formed from a fantasia grouped with two dances - or sets comprising a fantasia and air alone.



(...) Marcucci plays on the edges of emotional and technical extremes. (...) (...) Excellent sonics in the Channel Classics tradition make this cd easy to recommend. (...)

Fanfare

(...) the music can be infectious, in the hand of Alfredo Marcucci on the bandoneon it is. He brings an abandon and freedom that makes the music live and breathe.

American Record Guide

TOUCHED BY TANGO

ALFREDO MARCUCCI

Bandoneón (Premier 1935)

ENSEMBLE PÍACEVOLE

Astor Piazzolla

Lo que vendrá

Tres tangos

Triunfal

Los Paraguas de Buenos Aires

Five Tango Sensations

Carlos Marcucci

Esta noche, Aires Españoles

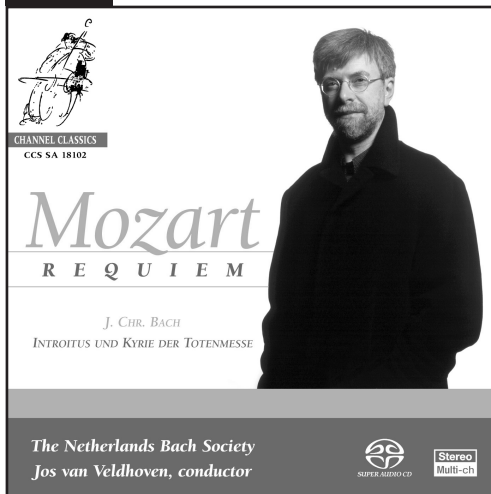
Francisco de Caro

Un poema, Ideal

Mariano Mores

Taquito militar

True musicians recognize each other. In September of 1997 they recorded a first cd, 'Timeless Tango' which immediately attracted international attention. Piazzolla, Marcucci, and Píacevole in combination turned out to be an perfect instrument for the ideal transmission of this music.



(...) very carefully and lovely prepared, the phrasing as unanimous as one could wish, the little refinements of rhythm tellingly placed (...) the solo singing is admirable, especially the resonant bass and the soprano, Marie-Noëlle de Calattay, whose full warm and bright sound and musicianly shaping of the music gives much pleasure (...)
Gramophone

W. A. MOZART

Requiem in D minor KV 626
(version Süßmayr/Flothuis)

**Soloists, choir and orchestra
of The Netherlands Bach
Society**

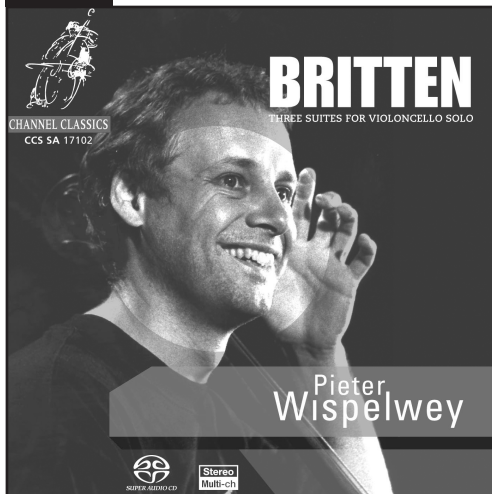
J. CHR. BACH

Introitus und Kyrie der
Totenmesse

**Double choir and orchestra
of The Netherlands Bach
Society**

Marius Flothuis, liner notes:

When Eduard van Beinum, conductor of the Concertgebouw Orchestra, wanted to perform the Requiem during the Mozart commemorative year, 1941, he confronted the same problem as many of his colleagues: he was grateful that Süßmayr's work had given him a 'completed' Requiem, but he was dissatisfied with several aspects resulting from Süßmayr's completion. Since 1937 I had been employed as assistant artistic director of the Concertgebouw Orchestra. Van Beinum discussed the problems of Süßmayr's score with me; as a result, we agreed that I would attempt to 'purify' and 'Mozartize' the score.



**THREE SUITES
FOR VIOLONCELLO SOLO**

PIETER WISEPWEY
violoncello

BENJAMIN BRITTEN

Suite no. 1, Op. 72 (1964)

Suite no. 2, Op. 80 (1967)

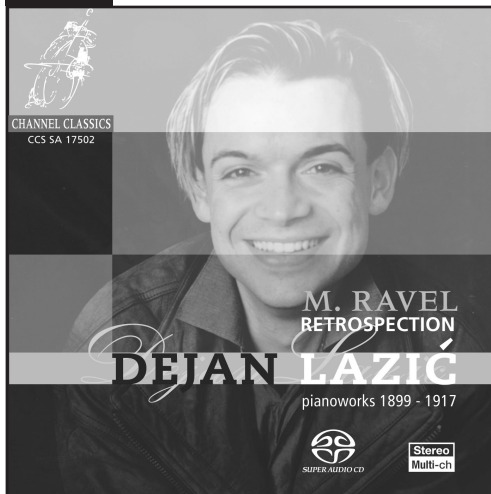
Suite no. 3, Op. 87 (1972)

(...) Wispelwey has a fabulous technique, and even when he chooses the more difficult alternations of natural and harmonic sounds in the Second Suites' figure, the result is phenomenally accurate and clean. (...) Wispelwey is unbeatable (...)

Gramophone

Pieter Wispelwey, liner notes:

Three suites, three highlights in the cello literature. Not a cycle, but three individual, formidable statements. The first a picaresque novel, a kaleidoscope, theatrical, grandiose and exotic, the apollonian second, full of power, sophistication and sensitivity, and the tragic third, an inner quest, a journey through memories.



RAVEL RETROSPECTION

pianoworks 1899 - 1917

DEJAN LAZIĆ

piano

Prélude Version 1:

Assez lent et très expressif

Menuet sur le nom d'Haydn

Pavane pour une infante défunte

Sonatine

Le Tombeau de Couperin

Valses nobles et sentimentales

À la manière de Chabrier

À la manière de Borodine

Prélude (Postlude) Version 2:

d'un rythme libre

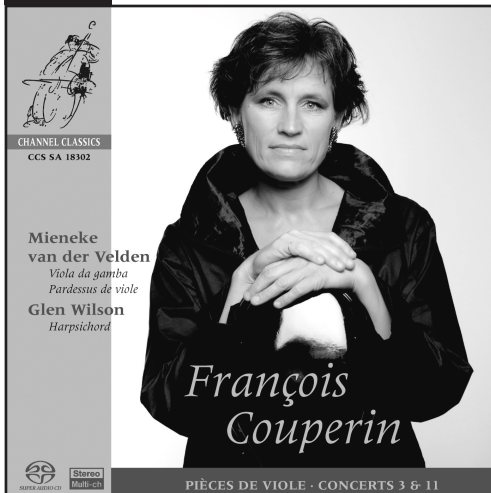
(...) within six minutes the listener knows this is a master-pianist playing (...)

Stuttgarter Zeitung

(...) delicate toucher and tastefull interpretations (...)

De Volkskrant

Dejan Lazic, liner notes: The 'preludium' is so short and independent on the one hand, so complete and forward-moving on the other that in its perfection it also functions for me as a 'postludium'. For this reason I have decided to consider the version 'Lent et très expressif' as the first version and the later added version, 'd'un rythme libre' as the second. In this way I too would like to express both Ravel's formal perfection and the balanced nature of this particular CD.



FRANÇOIS COUPERIN

Pièces de viole

Concerts 3 & 11

MIEKE VAN DER VELDEN

Viola da gamba,

Pardessus de viole

GLEN WILSON

Harpsichord

Première Suite

(Pièces de Viole)

Onzième Concert

(Les Goûts-Réunies)

Troisième Concert

(Concerts Royaux)

Deuxième Suite

(Pièces de Viole)

Viola da gamba player Mienke van der Velden proves an impressive exponent for Couperin's viol music on her second disc for Channel Classics. (.) enjoyable subtle and spontaneous interpretations The recorded sound is bright and full of presence.

Music Rough Guides

Mienke van der Velden makes poetry with her gamba and pardessus de viole.

Tijdschrift Oude Muziek

Mienke van der Velden, liner notes:

Gamba players have a healthy respect for François Couperin's 'Pièces de Viole'; they are not pieces to be casually included in one's repertoire. Sometimes it takes the performer a long time to find an adequate fingering or bowing. Nevertheless, we have decided to perform these pieces; the hard work which they demand is amply rewarded by the greatness and sheer richness of the music.

Please send to Veuillez retourner:

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| ☐ Sound quality La qualité de l'enregistrement | ☐ Price Prix |
| ☐ Packaging Présentation | |

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SACD EQUIPMENT USED:

Rens Heijnis custom made mixing console

Schoeps, Bruel & Kjaer - microphones

DCS - AD/DA SACD audio converters

Merging Technology - Pyramix recording and editing systems

AudioLab / Holland - speakers

Van Medevoort / Holland - amplifiers

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Artwork: Channel Classics Records, Lydi Groenewegen

SUPER AUDIO CD

SUPER ARTISTS ON SUPER AUDIO

•12 channel classics artists •15 composers •73 minutes •17 tracks

1 CCS SA 19503

Rachel Podger, baroque violin & Arte Dei Suonatori
A. Vivaldi - La Stravaganza
Concerto in G major, opus 4 no. 3 •**Allegro**

2 CCS SA 18902

The Gents - The Gentlemen of the Chapel Royal
R. Parsons •**Ave Maria**

3 CCS SA 18602

Pieter Wispelwey, violoncello & Paolo Giacometti, piano
C. Franck - Sonata in A major •**Recitativo-Fantasia**

4 CCS SA 19002

Trevor Pinnock, harpsichord & Rachel Podger, baroque violin
& Jonathan Manson, viola da gamba
J. Ph. Rameau - Pièces de Clavecin en Concerts
Premier Concert •**La Livri**

5 CCS SA 17002

Johannette Zomer, soprano & Cappella Figuralis
Love & Lament
C. Monteverdi •**Lamento della Ninfa**

6 CCS SA 17802

Paolo Giacometti, piano & The Arnhem Philharmonic
R. Schumann - Pianoconcerto in a, opus 54
•**Intermezzo: andantino grazioso**

7 CCS SA 19102

Florilegium - G. Ph. Telemann - Tafelmusik
Ouverture - Suite in E minor •**Lentement-Vite-Lentement**

8 CCS SA 16501

Pieter Wispelwey, violoncello &
Die Deutsche Kammerphilharmonie Bremen
C. Saint-Saëns - Cello Concerto no.1 in A minor, opus 33
•**Allegro non troppo**

9 CCS SA17602

The Locke Consort - J. Jenkins - Fantasias & Airs
•**No. 2 in a minor**

10 CCS SA 17202

Alfredo Marcucci, bandoneón & Ensemble
Piacevole
Touched by Tango
Astor Piazzolla: •**Anxiety**

11/12 CCS SA 18102

The Netherlands Bach Society
W.A. Mozart - Requiem in D minor KV 626
•**III Sequenz - no. 3 Rex tremendae &
•VIII Communio - Lux eterna**

13 CCS SA 17102

Pieter Wispelwey, violoncello
B. Britten - Three suites for violoncello solo
Suite no. 3, opus 87
•**Barcarola & Dialogo**

14 CCS SA 17502

Dejan Lazic, piano
M. Ravel - Retrospection
Le Tombeau de Couperin •**Toccata - Vif**

15 CCS SA 18302

Mienke van der Velden, pardessus de viole &
Glen Wilson, harpsichord
F. Couperin - Pièces de viole - Concerts 3 & 11
Onzième Concert - Les Gouts-Réunies

•Seconde Allemande

16 CCS SA 17002

Johannette Zomer, soprano & Cappella Figuralis
Love & Lament
G. Carissimi •**Historia di Jephthe**

17 CCS SA 19503

Rachel Podger, baroque violin & Arte Dei Suonatori
A. Vivaldi - La Stravaganza
Concerto in D major, opus 4 no. 11
•**Allegro**



CHANNEL CLASSICS

CCS SA SEL 2603

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SUPER AUDIO CD