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CLASSICAL

CATALOGUE
2024 WINTER



JESÚS
TORRES
DUOS WITH PIANO

**ORCHESTRAS**

Magdeburg Filarmónic
Orquesta Nacional de España
Coro Nacional de España
Orquesta RTVE
Filarmonica de Málaga
BOS Bilbao
Orquesta Sinfo. Castilla-León
Orquesta Sinfo. de Las Palmas
Musique Des Lumières
Orquesta JONDE
Orquesta Barroca de Sevilla
Orquesta Barroca de Granada
I Musici di Basilea
Bilbao Sinfonietta
Camerata Gala

CONDUCTORS

George Pehlivanian
Pablo González
Nach de Paz
Kimbo Ishii
Enrique García Asensio
José Luis Estellés
Facundo Agudin
Fabian Panisello
José Ramón Encinar
Juan García Rodríguez
Andoni Sierra
Iker Sánchez

PIANISTS

Alfred Brendel
Eldar Nebolsin
Josu De Solaun
Rubén Fernández Aguirre
Juan Pérez Floristán
Denis Pascal
Alfredo Ovalles
Matt Bengtson
Fabio Álvarez

José Menor

Marta Zabaleta
John Novacek
Julius Asal
Juan Carlos Fdez-Nieto
Patricia Arauzo
Hnos. del Valle, piano dúo
Ana María Otamendi
Claudio Constantini
Juan Carlos Garvayo
Alfonso Calderón de Castro
Daniel Blanch
Gustavo Díaz Jerez
Alfredo Ovalles
Matt Bengtson
Alejandro Algarra
Luis Aracama
Sophie Teboul
Antón Dolgov
Maite León
Javier Negrín
Edith Peña
Xavier Torres
Emilio González Sanz
Pablo Amorós
Pedro Gavilán
Mario Prisuelos
Alexis Gournel
Louiza Hamadi
Luis González Lladó
Isabel Dombriz
Cristina Lucio Villegas
Alberto Rosado
Jorge Robaina
Aniana Jaime
Ambrosio Valero
Yukako Morikawa
Alberto Urroz
Camilla Köhnken
Juan Antonio Higuero
Ázumi Nishizawa

Héctor Guerrero

Andrew West
Antonio Galera
Francisco Escoda

GUITARS

Roberto Aussel
Joaquín Clerch
Ricardo Gallén
Lazar Cherouana
Sanja Plojh
Xianji Liu
Cuenca Dúo
Juan Francisco Padilla
Pedro Rojas Ogáyar

HARPSICHORD

Silvia Márquez
Alfonso Sebastián
Asís Márquez

HISTORICAL Instruments

David Antich, recorder
Manuel Minguillón, vihuela
Laura Quesada, traverso
Aníbal Soriano, baroque guitar
Ramiro Morales, archlute
Víctor Martínez, baroque violin
Carla Sanféliz, baroque cello
Yasuyo Yano, fortepiano
Eloy Orzáiz, fortepiano

ORGAN

Abraham Martínez
Daniel Oyarzábal

PERCUSSIONS

Noé Rodrigo
Yu-Jung Chung
Álvaro Garrido
Antonio Domingo
Pedro Terán

**ACCORDION**

Iñaki Alberdi
María Zubimendi
Ander Tellería
Olga Morral

SINGERS

Carlos Álvarez, barítono
Carlos Mena, countertenor
Carmen Solís, soprano
Raquel Lojendio, soprano
Jone Martínez, soprano
Lucía Gómez, soprano
Gabriel Díaz, countertenor
Ariel Hernández, tenor
Jesús García Arejula, bass
Soledad Cardoso, soprano
Elena de la Merced, soprano
Mariola Cantarero, soprano
Carol García, mezzo
David Menéndez, baritone
David Alegret, tenor
Marta Infante
María Toledo, flamenco voice
Lisandro Abadie, baritone
Anna Wall, mezzo
Soledad Cardoso, soprano
Elena Rivera, soprano
Marina Rodríguez Cusí
Eduardo Santamaría
Manuel Galiana, recitador
Numen Ensemble, choir
Verónica Plata
Rocío de Frutos
Miguel Bernal
Miren Urbietá-Vega
Blanca Gómez
Wassyl Slipak
Natalie Pérez
Pierre-Yvest Pruvot
David Alegret

Olalla Alemán**STRINGS**

Asier Polo, cello
Miguel Colom, violin
David Apellániz, cello
Vadim Tchijik, violin
Aldo Mata, cello
David Mata, violin
Horacio Contreras, cello
Adolfo Gutiérrez, cello
Andrei Ionita, cello
Jesús Rodolfo, viola
Guillermo Pastrana, cello
Cecilia Bercovich, violin
Mario Pérez, violin
Anna Urpina, violin
Alejandro Bustamante, violin
Pablo Suárez Calero, violin
Pablo Prieto, violin
Antonio Clares, viola
Guillermo Turina, violoncello
Jorge Muñoz, double bass
Aitzol Iturriagagoitia, violin
Jonathan Mesonero, violin
Rafael Muñoz-Torrero
Pablo Martos, violín
Atsuko Nerlishi, violín
Janne Nisonen, violin
Eriikka Maalismaa, violin
Marc Paquin, violin
Miguel Borrego, violín
Lilli Maijala, viola
Rocío Gómez, viola
Germán Clavijo, viola
José Miguel Gómez, violoncello
Iagoba Fanlo, violoncello
Timo-Veikko Valve, violoncello
Alberto Martos, vilonchelo
Orfilia Saiz Vega, violoncello
Antonio Torres, contrabajo

Jousia Quartet

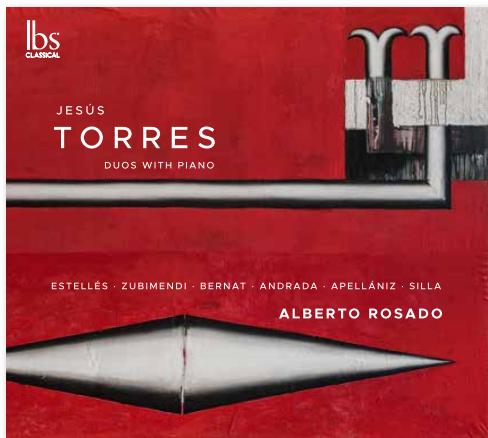
Stephane Rougier, violín
Ana María Alonso, viola
Cristina Montes, harp
Manuel Vilas, harp

WINDS

Robert Silla, oboe
José Luis Estellés, clarinet
Joan Enric Lluna, clarinet
Antonio Salguero, clarinet
Eduardo Raimundo, clarinet
Manuel Escauriaza, horn
María Rubio, horn
María Lindo, English horn
Cristo Barrios, clarinet
Pedro P. Cámara Toldos, sax.
Vicente Alcaide, Ha. Trumpet
Antonio García Jorge,
saxophones
Abraham Martínez, organ
Mariano García, saxophones
Diego Arias, trumpet
Ángel Soria, saxophones

ENSEMBLE

Plural Ensemble
Bambú Ensemble
L'Apothéose
Zahir Ensemble
Trío Arbós
Quatuor Ardeo
AniMa Dúo
Mediterrània Consort
Moonwind Ensemble
Vandalia
Ars Atlántica
La Danserye
Conductus Ensemble
Trio Zukan
Trio Musicalis



IBS212021

JESÚS TORRES DUOS WITH PIANO

ALBERTO ROSADO, piano

José Luis **ESTELLÉS**, clarinet

María **ZUBIMENDI**, accordion

Miquel **BERNAT**, percussion

Clara **ANDRADA**, flute

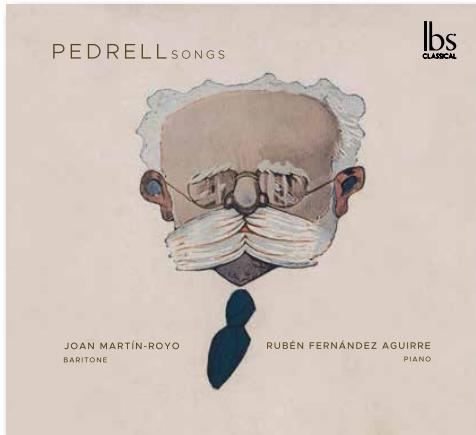
David **APELLÁNIZ**, violoncello

Robert **SILLA**, oboe

- [1] **Fantasia**, for Clarinet and Piano (1997)
- [2] **Accentus**, for Accordion and Piano (2001)
- [3] **Splendens**, for Percussion and Piano (2002)
- Sonata**, for Flute and Piano (2003/2013)
- [4] I. Inmaterial, inestable
- [5] II. Fluido
- [6] **Variaciones**, for Violoncello and Piano (2004)
- [7] **Silentium Amoris**, for Oboe and Piano (2018)

This CD presents itself before us like a photograph, still in development, of a part of the vital outline of **Jesús Torres** (1965). It shows us his essential characteristics, his concerns, and the solutions he has adopted throughout the more than twenty years covered by this volume (1997-2018). The main body of the work was written between 1997 and 2004, the time of the composition of the *Variations* for cello and piano, but his resources already outline and anticipate a future whose culmination -at least for the moment- we can see in his vocal music and his opera, *Tránsito 2020*. And not only that, he also takes us into his personal relationships with musicians with whom he shares trajectory and who have been patrons of his music. Torres composes with specific musicians in mind, amplifying their technical and expressive qualities.

The technical difficulties of this repertoire are extremely taxing. Fortunately, for this CD, **Alberto Rosado**, promoter of the project, has brought together a group of exceptional performers, who offer absolutely brilliant interpretations. José Luis Estellés (*Fantasia* for clarinet and piano), Miquel Bernat (*Splendens*), María Zubimendi (*Accentus*), David Apellániz (*Variations* for cello and piano), Clara Andrada (*Sonata* for flute and piano) and Robert Silla (*Silentum amoris*) all make their corresponding interventions in exquisite and referential versions. Because after all the technical difficulties of this music, the desired reward comes to the fore. Torres offers unsurpassable moments of expressive beauty that take the performer and, therefore, the listener, to the expected Ithaca: towards pure enjoyment.



PEDRELL SONGS

JOAN MARTÍN-ROYO, baritone
RUBÉN FERNÁNDEZ AGUIRRE, piano

IBS222023

- [1] Chanson de Pirates* (Victor Hugo)
- [2] Chanson d'Avril* (Louis Bouilhet)
- [3] La Chanson du pêcheur (Théophile Gautier)
- [4] La dernière feuille (Théophile Gautier)
- [5] Lágrimas* (Juan Toro)
- [6] Acuédate de mi* (J. Verger)
- [7] A... cantar* (Alberto Blest Gana)
- [8] Melancolía* (Eugenio Olavarria)
- [9] Per pietà bell'idol mio* (Romanza, Pietro Metastasio)
- [10] Pria di lasciar la sponda* (Barcarola, Pietro Metastasio)
- [11] Dal primo di* (Pietro Metastasio)
- [12] Un addio!!* (Pietro Metastasio)
- La Primavera** (Francesc Matheu)
 - [13] I. La primavera que a estimar convida
 - [14] II. Cada vegada que et veig
 - [15] III. De celèstia matinera
 - [16] IV. Mirant d'una viola
 - [17] V. No sé què hi ha en ta mirada
 - [18] VI. Si les floretes de ta finestra
 - [19] VII. Si alguna nit a despertar venia
 - [20] VIII. D'ençà que per tot, hermosa
 - [21] IX. Vine, verge beneïda
 - [22] X. Quan el sol a ta finestra
 - [23] XI. Si pogués un sol instant
 - [24] XII. Cançons d'amor que he dictades

On the 20th of August 2022, the centenary of the passing of **Felipe Pedrell** transpired—an occasion marking the solemn remembrance of the esteemed progenitor of Spanish musical nationalism. The catalogue of musical compositions by Pedrell, established in 1977, comprises a total of 231 titles. However, it encompasses more than five hundred works when considering revisions and reinterpretations of certain compositions.

In the catalogue of his works, there is a notable emphasis on his interest in art song with accompaniment, serving as the foundation for his musical creations and a key element in his nationalist ideology. His initial compositions for voice and piano date back to 1857, where he endeavours to distance himself from the prevailing trends in Spanish music during his era and align with European musical styles. He achieves this by utilizing texts from Germanic poets associated with the early Romantic period, such as Heine and Uhland, while also drawing influence from the Italian operatic tradition. Expanding his list of authors, he incorporates the works of his contemporaries from France, Catalonia, and the rest of Spain, being the first Spaniard to title his collections of songs and melodies with the German word Lieder, starting from 1871.



IBS202023

FIVE VERSES

André **CAPLET**, Paul **HINDEMITH**,
Orlando **BASS**, Vicent **DAVID**, Luis **NAÓN**

CARLOS ZARAGOZA, saxophones
KISHIN NAGAI, piano

André **CAPLET** (1878-1925)

Le vieux coffret for Alto Saxophone and Piano

Paul **HINDEMITH** (1895-1963)

Sonata for Alto Saxophone and Piano in E-flat major

Orlando **BASS** (n. 1994)

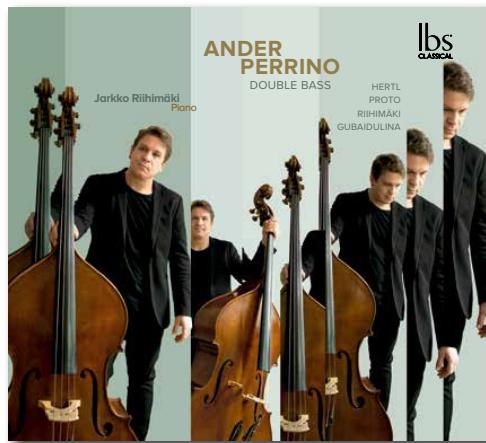
Five verses for Alto Saxophone and Piano

Vicent **DAVID** (n. 1974)

...Y... pour saxophone soprano et piano préparé

Luis **NAÓN** (n. 1961)

Senderos... que bifurcan
pour saxophone soprano et sons fixés



IBS192023

ANDER PERRINO BASS

Frantisek **HERTL**, Frank **PROTO**,
Jarkko **RIIHIMÄKI**, Sofia **GUBAIDULINA**

ANDER PERRINO, double bass
JARKKO RIIHIMÄKI, piano

FRANTISEK HERTL

Sonata for Double Bass and Piano

- 1 __ Allegro moderato
- 2 __ Andantino
- 3 __ Alla polka, moderato

FRANK PROTO

SONATA 1963 for Double Bass and Piano

- 4 __ Slow and Peaceful
- 5 __ Moderate Swing
- 6 __ Molto Adagio
- 7 __ Allegro energico

JARKKO RIIHIMÄKI

POLKU "QUASI UNA SONATA" for Double Bass and Piano

- 8 __ Loue
- 9 __ Simola
- 10 __ Salsita
- * World premiere recording

SOFIA GUBAIDULINA

SONATA 1975 FOR DOUBLE BASS AND PIANO

- 11 __ Sonata for Double Bass and Piano



IBS182023

LA CONTEMPLAZIONE

Johann Nepomuk **HUMMEL**
Franz **SCHUBERT**

ELOY ORZAIZ, fortepiano

Johann Nepomuk **HUMMEL** (1778-1837)

Piano Sonata in D major, op. 106

- [1] I. Allegro moderato
- [2] II. Un Scherzo all'antico
- [3] III. Larghetto a capriccio
- [4] IV. Allegro vivace

Franz **SCHUBERT** (1797-1828)

3 Klavierstücke, D.946

- [5] No.1 in E-flat Minor (Allegro assai)
- [6] No.2 in E-flat (Allegretto)
- [7] No.3 in C (Allegro)

Johann Nepomuk **HUMMEL**

[8] Bagatelle Op. 107 No. 3: "La Contemplazione"

*Fortepiano Graf 1826 / 1827 (Edwin Beunk collection)



IBS172023

MUSIKALISCHE EXEQUIEN

Heinrich SCHÜTZ; Michael PRAETORIUS;
Johann Sebastian BACH; Johann Christoph BACH

CONCENTUS KÖNIG
Jorge Suárez, conductor

Heinrich SCHÜTZ

- [1] Selig sind die Toten, die in dem Herren sterben, SWV 391

Michael PRAETORIUS

- [2] Mit Fried und Freud ich fahr dahin, Musae Sioniae VIII

Johann Sebastian BACH

Cantata Gottes Zeit ist die allerbeste Zeit, "Actus Tragicus"

- [3] I. SonatinA

- [4] II.a. Chorus Gottes Zeit ist die allerbeste Zeit
- [5] II.b. Arioso Ach, Herr, lehre uns bedenken
- [6] II.c. Aria Bestelle dein Haus
- [7] II.d. Chorus Es ist der alte Bund
- [8] III.a. Aria In deine Hände befehl ich meinen Geist
- [9] III.b. Arioso & Chorale Heute wirst du mit mir im Paradies sein
- [10] IV. Chorus (Chorale) Glorie, Lob, Ehr und Herrlichkeit

Heinrich SCHÜTZ

- [11] O lieber Herre Gott, wecke uns auf, SWV 287

Johann Christoph BACH

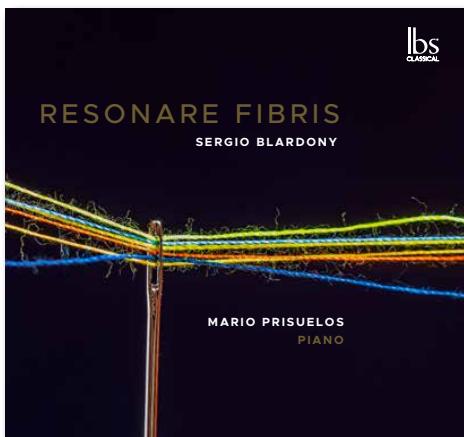
- [12] Mit Weinen hebt sichs an

Heinrich SCHÜTZ

Musikalische Exequien, SWV 279-281

- [13] I. Concert in Form einer teutschen Begräbnis - Missa
- [14] II. Motette. Herr, wenn ich nur dich habe, SWV 280
- [15] III. Canticum B. SWV 281

2023



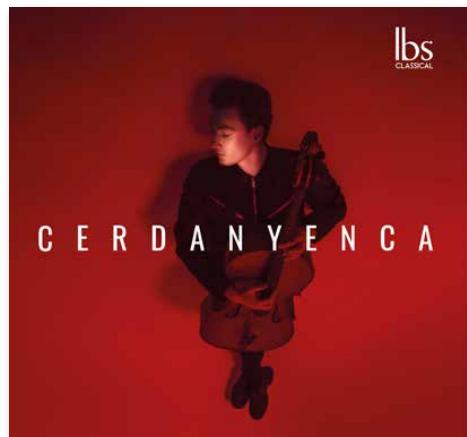
IBS162023

RESONARE FIBRIS

SERGIO BLARDONY

MARIO PRISUELOS piano & electronic

- [1] **I. Sebastián de Vivanco:**
Versa est in luctum
- [2] **II. Resonare Fibris 1**
- [3] **III. Francisco de Peñalosa:**
Versa est in luctum
- [4] **IV. Resonare Fibris 2**
- [5] **V. Alonso Lobo:** *Versa est in luctum*
- [6] **Interludio 1**
- [7] **VI. Tomás Luis de Victoria:**
Versa est in luctum
- [8] **VII. Resonare Fibris 3**
- [9] **VIII. Gutiérrez de Padilla:**
Versa est in luctum
- [10] **Interludio 2**
- [11] **IX. Ambrosio Cotes:**
Mortuus est Philippus Rex
- [12] **X. Resonare Fibris 4**
- [13] **XI. Francisco Guerrero:**
Tristes erant apostoli
- [14] **XII. Resonare Fibris 5**
- [15] **XIII. Cristóbal de Morales:**
Missa defunctis (Pie Jesu Domine)



IBS152023

CERDANYENCA

Mark Prihodko cello
Viktoria Korolionok piano

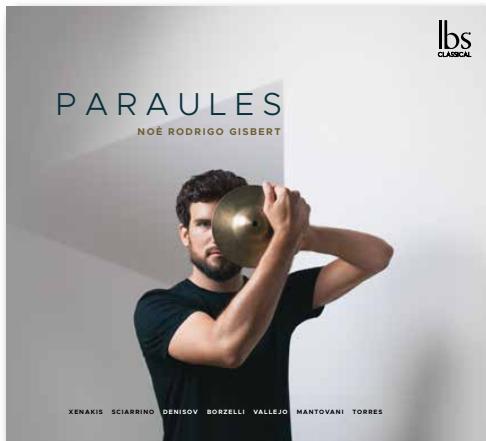
- Marc MIGÓ**
Sonata "Cerdanyenca" for cello and piano
- 1. Al Cap del Ras
 - 2. Aloja
 - 3. Intermezzo i Cadència
 - 4. Excursions

- Sergei RACHMANINOFF**
Deux Morceaux de salon Op. 6
- 5. "Romance"
 - 6. "Hungarian Dance"

- Marc MIGÓ**
7. "Romança Melòdica"

- Eugène YSAË**
Sonata for Solo Cello, Op.28
- 8. Grave - Lento e molto sostenuto
 - 9. Intermezzo - Poco allegretto e grazioso
 - 10. In modo di recitativo - Adagio
 - 11. Finale con brio - Allegro tempo fermo

- George GERSHWIN**
Three Preludes for Cello and Piano
- 12. Allegro ben ritmato e deciso
 - 13. Andante con moto e poco rubato
 - 14. Allegro ben ritmato e deciso



IBS142023

PARAULES

NOÈ RODRIGO GISBERT percussion

IANNIS XENAKIS

[1] **Pappha**, for multipercussion (1975)

SALVATORE SCIARRINO

[2] **Il legno e la parola**, for solo marimba (2004)

EDISON DENISOV

[3] **Schwarze Wolken**, for solo vibraphone (1984)

SILVIA BORZELLI

[4] **Wooden**, for marimba, log drum & woodblock (2015)

POLO VALLEJO

[5] **Tactus**, for multipercussion (2005-06)

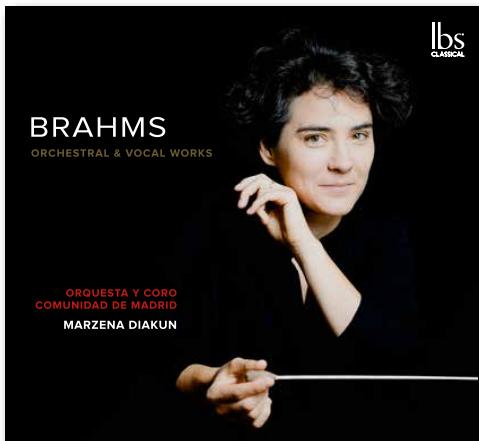
BRUNO MANTOVANI

[6] **Moi, jeu... ,** for solo marimba (1998)

JESÚS TORRES

[7] **Tiento**, for marimba & vibraphone (1997)

Spanish percussionist Noè Rodrigo is one of the most talented musicians of his generation. Having performed all over Europe and the US at most major concert halls and festivals, he has premiered more than 50 pieces by composers of over 20 nationalities. His interpretations of the percussion "classics" have been described by critics and audiences as highly virtuosic, technically impeccable and musically complex while featuring a large palette of colours.



IBS132023

JOHANNES BRAHMS

ORCHESTRAL & VOCAL WORKS

[1] **Schicksalslied von Friedrich Hölderlin für Chor und Orchester Op. 54**

(Song of Destiny by Friedrich Hölderlin for choir and orchestra Op. 54)

[2-5] **Vier Gesänge für Frauenchor mit Begleitung von zwei Hörnern und Harfe Op. 17**

(Four Songs for women's choir accompanied by two horns and harp Op. 17)

[6-11] **Liebeslieder-Walzer Op. 52**

(Love Songs Waltzes Op. 52)

[12] **Rhapsodie für eine Altstimme, Männerchor und Orchester Op. 53**

(Fragment aus Goethes Harzreise im Winter)

(Rhapsody for Alto, male chorus and orchestra)

[13] **Nänie von Friedrich Schiller für Chor und Orchester Op. 82**

(Naenia by Friedrich Schiller for choir and orchestra Op. 82)

[14] **Gesang der Parzen von Goethe Op. 89**

(Song of Fates by Goethe Op. 89)

**ORQUESTA Y CORO
COMUNIDAD DE MADRID**

MARZENA DIAKUN CONDUCTOR

JOSEP VILA I CASAÑAS CHOIR MASTER

AGNIESZKA REHLIS MEZZO-SOPRAN



IBS122023

SOINUZKO BEGIDARAK

TRIO ZUKAN

Maria Zubimendi Accordion

Jon Ansorena Txistu

Gorka Catediano Percussion

OIHANA RODRÍGUEZ (1999): 1. *Gure sustrai*

FRANCISCO DOMÍNGUEZ (1993): 2. *Bertso*

ZURÍNE F. GERENABARRENA (1965)

3. *Harri, Haize, Harea*

JOSÉ MARÍA SÁNCHEZ-VERDÚ (1968)

4. *Luz negra III (Homenaje a Chillida)*

MARÍA EUGENIA LUC (1958): 5. *Begiratu Bi*

JUAN JOSÉ ESLAVA (1970): 6. *Desprendida voz*

With this album **Soinuzko begiradak - TAKE 2**, the members of the Zukan Trio continue to demonstrate that they are much more than three extraordinarily virtuous musicians who approach contemporary music with rigour, energy and enthusiasm. None of them limit themselves to playing their own instruments, but act as multi-instrumentalists of infinite and interdisciplinary possibilities. This versatility and this common way of understanding sound and artistic career, without historical cushions and guided by an unwavering commitment to current creation, especially Spanish, makes them unique and difficult to imitate. And, for this reason, the Zukan Trio and the new paths they open for us will leave their mark on history.



IBS112023

SE HACE SABER

MARÍA RUBIO HORN

Carmen Antequera Violin

Maria Mogas Gensana Accordion

Mayte García Atienza Violoncello

Vicente Enrique Boix Sanz Bass Tombone

Josep Furió Tendero Percussion

JÖRG WIDMANN (1973): 1. *Air for solo horn*

VICENT GÓMEZ PONS (1961)

2. *e-Corno* for solo horn & electronic

NINA ŠENK (1982): 3. *One's Song* for horn & Echo Ensemble

JOAN GÓMEZ ALEMANY (1990)

4. *Siegfried Delirium II* for solo horn & electronic

JOAN MAGRANÉ (1988): 5. *Appel* for solo horn

VORO GARCIA (1970): 6. *Empremtes líquides* for solo horn

AMPARO EDO BIOL (1988): 7. *Maruna* for solo horn

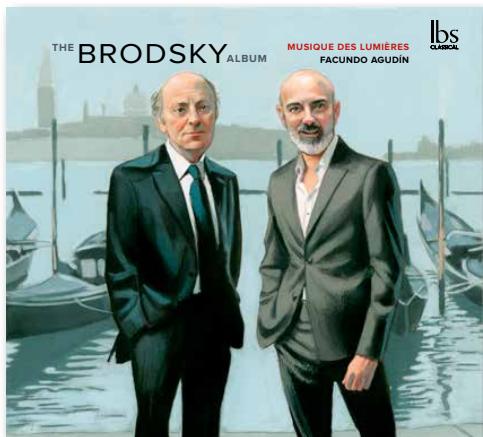
VORO GARCIA (1982)

8. *Al·legoria de l'ego* for horn & bass trombone

ELENA MENDOZA (1973)

9. *Se hace saber...* for horn & percussion

The album **Se hace saber (Let it be known)** by the Valencian horn player **María Rubio** shows off the modern instrument in its purest essence without forgetting its history, displaying the huge range of sonorous and artistic options that it has to offer solo or together with rather unconventional colleagues. All in all, a very Mediterranean contemporary portrait of the horn in the XXI century through the visions of eight national and international composers.



IBS102023

THE BRODSKY ALBUM

Orchestre Musique des Lumières

Facundo Agudín conductor

Laurence Guillod soprano

Pierre-Yves Pruvot baritone

Zoia Sudnis narrator

Joel Bardolet violin

Nathalie Gullung English horn

HINAKO TAKAGI (1989): *A Song*

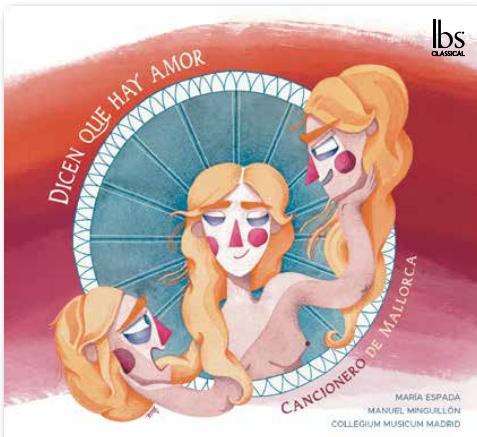
PABLO ORTIZ (1956): *Brodsky, Vivaldi and Stravinsky*

ANDREAS PFLÜGER (1941): *Christmas Ballad*

JOAN MAGRANÉ (1988): *Barcarolle oubliée*

PABLO ORTIZ: *Nativity*

PAUL SUITS (1955): *Saints and the Aint's*



IBS92023

DICEN QUE HAY AMOR CANCIONERO DE MALLORCA

COLLEGIUM MUSICUM MADRID

MARÍA ESPADA soprano

GUILLERMO TURINA baroque cello

DANIEL GARAY historical percussions

MANUEL MINGUILLÓN baroque guitar and direction

1. **Ya no son más de veinte.** *Juan de Zelis*
2. **En pira de incendios vives.** Anónimo
3. **La borrachita de amor.** *Sebastián Durón* (1660-1716)
4. **Pasacalles sobre la D.** *Gaspar Sanz* (1640-1710)
5. **Capricho arpeado por la cruz.** *Gaspar Sanz*
6. **En quien ve para cegar.** Anónimo
7. **Duerme, descansa, sosiega.** Anónimo
8. **Ay que dulzura.** Anónimo
9. **Seguid, perdidos jóvenes.** Anónimo
- 10-16. **Suite de piezas.** *Gaspar Sanz*
17. **Montes, prados, riscos, fuentes.** Anónimo
18. **Dicen que hay amor.** Anónimo
19. **Pescadorcillo, tiende las redes.** *Sebastián Durón*
20. **¡Ay que cansera! ¡Dejeme usted!** Anónimo
- 21-27. **Sinfonía a violoncello solo.** *Giacomo Facco* (1676-1753)
28. **Aun infeliz ausente.** Anónimo
29. **Siquieres que viva.** Anónimo
30. **Al aire se entregue.** *Juan Hidalgo* (1614-1685)

The *tonos* and instrumental pieces included on this CD reflect the variety of airs, the richness in musical styles and the diverse influences (Italian, Portuguese, French...) during the transition from the Baroque period to the Enlightenment.

2023



IBS82023

EL CORREGIDOR Y LA MOLINERA

Tableau I

1. El mirlo (The Blackbird)
2. Los celos (Jealousy)
3. El cortejo (The Procession)
4. El fandango. Danza de la Molinera
5. El Corregidor (The Corregidor)
6. Las uvas (The Raisins)
7. Fandango & Finale

Tableau II

8. Le cena (The Dinner): Seguidillas
9. La espera galante (Sweet Expectations)
10. Los alguaciles (The Alguazils)
11. La copla del cuco (The Song of the Cuckoo)
12. El chapuzón (The Plunge)
13. El asalto (The Assault)
14. El alguacil (The Alguail)
15. El Molinero (The Miller)
16. También la Corregidora es guapa
(The Corregidor's wife is pretty too)
17. El Corregidor (The Corregidor)
18. La pelea final (The Final Battle)

EL SOMBRERO DE TRES PICOS

19. Introduction
20. Part I: La tarde (Afternoon)
21. Part I: Danza de la molinera (Fandango)
(Dance of the Miller's Wife)
22. Part I: Las uvas (The Grapes)
23. Part II: Danza de los vecinos (Seguidillas)
(The Neighbour's Dance)
24. Part II: Danza del molinero (Farruca) (Miller's Dance)
25. Part II: Danza del corregidor (Corregidor's Dance)
26. Part II: Danza final (Jota) (Final Dance)

MANUEL DE FALLA

CORREGIDOR & SOMBRERO

ORQUESTA FILARMÓNICA DE MÁLAGA

José María Moreno Valiente, conductor

A unique album in which two of most important Falla's works come together. The original *El Corregidor y la Molinera* and its later version *El Sombrero de tres picos*. No other album contains these two works together.

It was Diaghilev who persuaded Falla of the opportunity involved in making a great ballet from the material of *El Corregidor y la Molinera*, not being satisfied with that farce which, moreover, delighted the public of his time. However, it should be emphasised, that the pantomime involved a formula particularly favoured by Falla as it was based on a silent performance, both in terms of dialogue and incident. Today we can return to "*El corregidor y la molinera*" not as a mere attempt at "*El sombrero de tres picos*", but, from our own perspective, as a more faithful testimony to Falla's proverbial wish, still outside the spectacular dimension of Massine and Diaghilev.

Falla, on his side later separated "*Le Tricorne*" from its scenic nature by transforming the score into two orchestral "suites", which gave birth to "*El sombrero de tres picos*" as a symphonic creature, without transitions and with a much less relevant vocal contribution. These "suites" are in fact the most widely disseminated and best-known version of the work.



IBS72023

LOS CISNES EN PALACIO

SABINA PUÉRTOLAS soprano
RUBÉN FERNÁNDEZ AGUIRRE piano

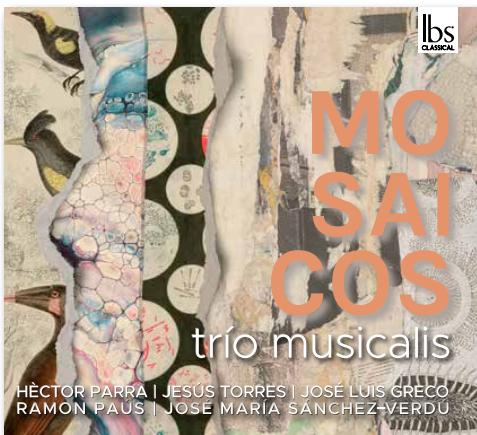
Emilio **ARRIETA** (1821-1894)

1. **¡Pobre Granada!** (Text by José Estremera)
2. **La niña abandonada** (Text by José Olier y Senra)
3. **La primavera** (Text by Antonio Fernández Grillo)
4. **Serena morisca** (Text by José Zorrilla)
5. **La sombra** (Text by Antonio Arnau)
6. **La niña sola** (Text by Eusebio Blasco)
7. **La rimembranza** (Text by Antonio Gazzoletti)
8. **A te** (Anonymous text)
9. **Il desiderio** (Text by Felice Romani)
10. **A sera** (Text by Adele Curti)
11. **In morte di una bambina** (Text by Adele Curti)
12. **Il sospiro** (Text by Felice Romani)

Alberto **GARCÍA DEMESTRES** (1960)

13. LOS CISNES EN PALACIO

Sabina Puértolas and **Rubén Fernández Aguirre**, through their masterly interpretation of six Italian and six Spanish songs, immerse us in the seductive plasticity of the two-faced sound universe of the Navarrese composer Emilio Arrieta. *Los Cisnes en Palacio* (Swans in the palace) by Alberto García Demestres, draws from many musical sources, both popular and cultured, from a viewpoint and use of contemporary tools in favour of the lyricism of sound and the emotive understanding of phrasing.



IBS62023

MOSAICOS TRIO MUSICALIS

Eduardo Raimundo, clarinet

Mario Pérez, violin

Francisco Escoda, piano

HÉCTOR PARRA

Chiffres et constellations amoureux d'une femme (d'après la XXe constellation de Joan Miró)

JESÚS TORRES: Fulgor

JOSÉ LUIS GRECO: Big Fun

RAMON PAÚS: El Huésped Cuántico

JOSÉ MARÍA SÁNCHEZ-VERDÚ: Luz negra II

Mosaicos is a cross-section of today's musical creation in Spain. The Musicalis Trio is contributing to the ongoing configuration of our artistic history, helping generate a new and valuable repertoire for the instrumental combination of clarinet (especially the bass clarinet), violin and piano. On this map of Spanish stylistic diversity at the commencement of the 21st century we travel from the sonic exaltation of Parra to the timbral speculation of Sánchez-Verdú, passing on the way the luminosity of Torres, the eclecticism of Greco and the lyricism of Paús. The added value of the members of the Musicalis Trio starts with their rigorous and enthusiastic interpretation of this music, demonstrating their exceptional capacity of adaptation to each language.



IBS52023

BACH VIOLIN SONATAS & PARTITAS**PABLO SUÁREZ CALERO** VIOLIN**CD1**

- Sonata No. 1 in G Minor, BWV 1001
- Partita No. 1 in B Minor, BWV 1002
- Sonata No. 2 in A Minor, BWV 1003

CD2

- Partita No. 2 in D Minor, BWV 1004
- Sonata No. 3 in C Major, BWV 1005
- Partita No. 3 in E Major, BWV 1006

Sei Solo is a proposal including not only the performance of the composer's original music, but also the contributions offered by the researcher Helga Thoene which are based on the discovery of the possible existence, among some of the movements, of chorales by the composer himself. For this, she has counted on the collaboration of the soprano Manon Chauvin, the countertenor Gabriel Díaz, the tenor Fran Braojos, the bass Simón Millán and the cellist Marco Pannaria. The delicate textures of the vocal registers, combined with the solemnity of the cello, represent a perfect complement for this original purpose.



IBS42023

INTIMATE**ICHIRO SUZUKI** GUITAR**R. SÁINZ DE LA MAZA · FERNANDO SOR**

Melodía para Estudio en si menor de Fernando Sor

FERNANDO SOR: Vals in E Major, op.32-2**LUIS DE NARVÁEZ:** Cancion del Emperador**MATTEO CARCASSI:** Larghetto**YOUJSUKE YAMASHITA:** Dear M (Arr. Miho Hazama)**TORU TAKEMITSU:** The last waltz**HIKARU HAYASHI:** Hamon**MINORU MIKI:** Mebae (A Young Sprout)**MANUEL DE FALLA**

Homenaje, Le tombeau de Claude Debussy

HEITOR VILLA-LOBOS: Prélude No.4 in E Minor**HEITOR VILLA-LOBOS:** Prélude No.3 in C Major**OXSANA HERASYMENKO:** Waltz of Sakura Flowers

Maestro **Suzuki** has performed numerous pieces which, inspired by his artistic merits, were composed especially for him by great creators of contemporary music such as Toru Takemitsu, (*To the Edge of Dream* for guitar and orchestra), Takekuni Hirayoshi (*Requiem*, for guitar and orchestra), Leo Brouwer (*Retrats catalans* and *Beatles Story* for guitar and chamber orchestra), Larry Coryell, *From Broadway* for guitar and string orchestra), etc.



IBS32023

PERFIL DEL AIRE EDUARDO COSTA

JULIÁN ELVIRA FLAUTA
SOFYA MELIKYAN PIANO

EDUARDO COSTA ROLDÁN

- Diálogo de sombras (2000)
- Tríptico (1997)
- Escenas de la vida de Poulenc¹ (2013)
- Berlín 1928 (2009)
- Dos imágenes² (2012)
- Tempo de huida (v.2016)

Madrid-born **Eduardo Costa Roldán**, has premiered more than thirty chamber and symphonic works. Composition of educational materials is one of his main creative concerns. *Tempo de Huida* and *Berlín 1928*, two of the works included in this album *Perfil del aire*, were born with a clear didactic purpose. The other four titles (*Diálogo de sombras*, *Tríptico*, *Escenas de la vida de Poulenc* and *Dos imágenes*) were commissioned by renowned flautists. However, with the passage of time, they have been established as a regular part of the conservatory repertoire and, some of them have been chosen as examination pieces in educational institutions, national flute competitions or auditions to symphonic ensembles.



IBS22023

THE VOICE OF CASALS

ROGER MORELLÓ ROS CELLO

Gaspar CASSADÓ (1897-1966)
Suite for Cello Solo

Johann Sebastian BACH (1685-1750)
Cello Solo Suite II in D minor, BWV 1008 (Sarabande)

Elisenda FÀBREGAS (1955)
Danses de la terra (Catalan Dances)

Marin MARAIS (1656-1728): Les Voix Humaines

Johann Sebastian BACH (1685-1750)
Cello Solo Suite I in G major, BWV 1007 (Sarabande)

Marc MIGÓ (1993): Variacions sobre el nom de Casals
Traditional Catalan Song: El cant dels ocells

Johann Sebastian BACH (1685-1750)
Cello Solo Suite IV in E flat major BWV 1010 (Sarabande)

ROGER MORELLÓ has intercalated three sarabands from the *Suites for Cello Solo* by Johann Sebastian Bach. The first is the one included in the Suite No. 1, whose prelude served as primary material for the work by Marc Migó. The second saraband that appears is the one from the Suite No. 2, which is in the key of D minor, and the third is the E flat major saraband. Along with these pieces, we encounter the *Suite for Cello Solo* by Gaspar Cassadó – a renowned Casals pupil and one of the most legendary violoncellists of the twentieth century as well as a composer. Along with this piece, Morelló has added his cello arrangement of an original work for viola da gamba from *Les voix humaines* by Marin Marais, which is the piece that lends this album its title.



IBS12023

BRAHMS COMPLETE VIOLIN SONATAS

VADIM TCHIJK VIOLIN
ALBERTO URROZ PIANO

JOHANNES BRAHMS

- Sonata No. 1 in G Major, Op. 78**
- Sonata No. 2 in A Major, Op. 100**
- Sonata No. 3 in D Minor, Op. 108**
- Sonatensatz, Scherzo in C Minor WoO 2**

Vadim Tchijik “Maestro” after the famous French magazine “Diapason”, Prize-winner of many prestigious international violin competitions such as N. Paganini in Genoa, P.I.Tchaikovsky in Moscow, R. Lipizer in Gorizia; winner of Juventus Award (France), Vadim Tchijik has performed with many orchestras: Moscow Symphony, North Nederland Symphony, Mexico Symphony, Kharkov Philharmonic, Freiburg Symphony, Orchestra di Teatro di Genova, Sanremo Symphony, Orchestra di Padova e del Veneto, under Michel Tabachnik, Jean-Pierre Wallez, Jean Deroyer, Naoto Otomo, Peter Csaba...

Acclaimed Spanish pianist **Alberto Urroz** is a solo artist, also active as chamber and vocal collaborator, who has delighted audiences and critics throughout Europe, Asia and America. A successful debut in 2008 at New York's Carnegie Hall boosted his international career, been commissioned by important cultural institutions such as the Prado Museum, Madrid National Auditorium, Conde Duque Auditorium, the Santander and Peralada International Festivals, etc.



IBS202022

REVERÓN PIANO TRIO

SIMON GOLLO VIOLIN
HORACIO CONTRERAS CELLO
MARIA OTAMENDI PIANO

- Heitor VILLA-LOBOS: **Primeiro Trio**
- Joaquín TURINA: **Trio No.1, op.35**
- Manuel PONCE: **Trio Romántico**

The **Reverón Piano Trio**'s main goal is to introduce audiences to underrepresented music from Latin America alongside contemporary and standard repertoire. These artists are active promoters of Latin American music through their work as performing artists, scholars and entrepreneurs, and they have devoted their careers to the discovery, cataloging, performance, editing, and recording of this rich repertoire. In addition, the trio continues to commission new works, and is in the process of creating the Sphinx Catalog of Latin American Piano Trios. The three composers of this album, Villa-Lobos, Turina and Ponce were born within 5 years of each other. Manuel Ponce's *Trio Romántico*, Joaquín Turina's *Piano Trio No. 1*, and Heitor Villa-Lobos's *Piano Trio No. 1* were composed within fifteen years of one another in the first quarter of the twentieth century, and representing Mexico, Spain, and Brazil but also outside influences.



IBS192022

TURINA COMPLETE PIANO TRIOS

DAVID MATA VIOLIN
ALDO MATA CELLO
PATRICIA ARAUZO PIANO

JOAQUIN TURINA (1882-1949)

- Piano Trio in F Major**
Círculo, Op.91
Piano Trio No. 1 in D Major, Op. 35
Piano Trio No. 2 in B Minor, Op. 76

This integral represents a great journey through the artistic career of the distinguished Andalusian composer **Joaquín Turina**. From the romantic flavor of the Trio in F, a youthful work, but it already shows a commendable panache. The Trio no.1, dedicated to Her Royal Highness the Infanta Dña. Isabel de Borbón, awarded at the Spanish National Music Competition. The Trio N°2 was composed in 1933. Its premiere took place on November 17, 1933 at the University of Groningen (The Netherlands) by the Dutch Trio. And the last, Trio Círculo, a work that has always conquered both the public and the performers: it describes the evolution of the day from dawn to twilight. The **players** are international soloists, as well as members of RTVE Orchestra, professor in Conservatory Superior of Sevilla and Musikene.



IBS182022

HORN TRIOS

BRAHMS · LIGETI · SIERRA

MIGUEL COLOM VIOLIN
MANUEL ESCAURIAZA HORN
DENIS PASCAL PIANO

Johannes BRAHMS: Trio op.40 (1865)**György LIGETI: Trio** (1982)**Roberto SIERRA: Trio** (2021)

It should come as no surprise that an instrument with the horn's peculiar sound potential and its attractive combination with two such devices as the violin and the piano has seduced classical composers such as Brahms or Ligeti. In this context, it is necessary and tremendously opportune that Escauriaza, Colom and Pascal have asked Sierra for a new work that updates the genre and enhances the virtuosity and expressiveness of the trio from today's perspective. Thus, this disc proposes a journey from the past to the present through the last three centuries and by means of three works linked by history. Ligeti refers to Brahms, and Sierra to both: three essential and inseparable links. **Miguel Colom** is concertmaster violinist in the National Orchestra of Spain. **Manuel Escauriaza** is hornist in the National Opera Orchestra of Paris. **Denis Pascal** is a famous international pianist, professor in Conservatory Superior of Paris.



IBS17022

MARÍA LINDO ENGLISH HORN

YUKAKO MORIKAWA PIANO

MºJOSÉ GARCÍA ZAMORA FAGOT

Charles Koechlin: *Au Loin*

Dirk Michael Kirsch: *Sonata Op.2*

Ander Perrino:

Cinco relatos cortos, for english horn and bassoon

Paul Hindemith: *Sonate for cor anglais and piano*

Maria Lindo collaborated with symphony and opera orchestras such as the Kammerakademie Potsdam, the Deutsches Symphonie-Orchester, the Deutsche Oper Berlin, the Mahler Chamber Orchestra, the WDR Rundfunkorchester Köln, the Deutsche Oper Berlin, the Budapest Festival Orchestra.

Charles Koechlin had a very personal style and was inspired by a wide variety of motifs, as nature, the mysterious Orient, French folk songs... Sometimes, he came close to musical Impressionism, as in *Au Loin*. **Hindemith's** composed the *Sonata for the english horn* in 1941, by which time he had moved to the United States, where he was teaching at Yale University. The *Sonata for cor anglais and piano* of **Dirk Michael Kirsch** is a very intimate homage to the composer's homeland (Westerland/Sylt, Germany), in which he musically evokes colourful images of landscapes and souls. The work of **Ander Perrino** combines several ideas that I wanted to try out and that has a very strong connection to popular music.



IBS162022

À5 FABIAN PANISELLO

PLURAL ENSEMBLE

À5 (2017)

The Raven (2018)

Shifting Mirrors (2018)

Choral Reflections - Biltine (2017)

Meister Eckhart: *Mystical Song* (2019)

In a world like today's, in which everything moves but almost nothing changes, and in which music, in particular -both in its different aesthetic lines and in the programmes in which it is presented- has long seemed to be at a standstill, finding a driving force as intense and genuine as the figure of **Fabián Panisello** (Buenos Aires, 1963) is a rare occurrence.

PluralEnsemble is an instrumental group specialised in the music of the 20th and 21st centuries, founded by Fabián Panisello, its resident director. Always seeking the highest quality of interpretation, it presents every year a stable season of concerts and tours, alternating the most demanding soloist repertoire with works for ensemble. During its trajectory it has performed to great critical and public acclaim in the principal specialised international festivals, such as Biennale di Venezia, New Music Week in Shanghai, Sound Ways International New Music Festival in Saint Petersburg, Musica in Strasbourg..., amongst others.



IBS152022

EN ESTIL POPULAR

JOAN ENRIC LLUNA CONDUCTOR**MANUEL PALAU** (1893-1967) / **DANIEL BLANCO**

Suite en estil popular

SALVADOR GINER (1832-1911) / **DANIEL BLANCO**

Capricho instrumental

TOMÁS BRETÓN (1850-1923) / **MIQUEL ORTEGA**,

Fantasía sobre La verbena de la Paloma

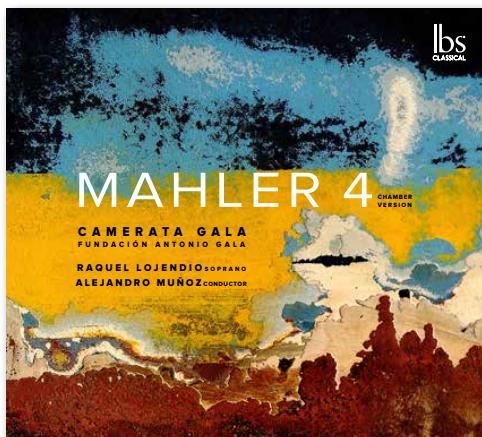
FRANÇOIS COUPERIN (1668-1733) / **CÉSAR CANO**

La Bondissante et La Couperin

VICENT MARTÍN i SOLER (1754-1806) /**JOHAN NEPOMUK WENDT** (1745-1801)

Una cosa rara (Finale)

On this CD we present arrangements commissioned by the Moonwinds group (with the obvious exception of *Una cosa rara*), in continuation of the Harmoniemusik tradition, with the aim of expanding the Spanish, and specifically Valencian, wind ensemble repertoire. We have taken the title, *En estil popular* ("In the popular style") from what might be considered the central work of the recording, which we have called *Suite en estil popular*, based on the string quartet *Quartet en estil popular* by the great composer Manuel Palau. The version for wind instruments brings a new dimension to the work, which is why we wanted to differentiate it from its original title, labelling it a "Suite" rather than a "Quartet".



IBS142022

MAHLER 4

CAMERATA GALA**ALEJANDRO MUÑOZ** CONDUCTOR**RAQUEL LOJENDIO** SOPRANO

Symphony No. 4 in G major*

Rheinlegendchen*

Das iridische Leben*

Wer hat dies Liedel erdacht?*

*Chamber version by CARLOS DOMÍNGUEZ-NIETO

Mahler's 4th Symphony and the *Lieder* of *Des knaben Wunderhorn* are symphonic scores with a hue similar to that which can be found in chamber music. This is due to the fact that Mahler's orchestration is not too dense. Domínguez-Nieto's conception of the work, recorded here for the first time, exploits, with utmost respect for the composer's original orchestration, its chamber music overtones to its maximum.

Having performed over a hundred concerts throughout Spain, the **Camerata Gala** has become a reference point in the Spanish musical scene. In 2015, for instance, the Camerata Gala undertook the concert for the 60th anniversary of the Madrid-based Juan March Foundation, which was met with great success and was broadcast live on Spain's national radio service (Radio Nacional de España). Cooperation with renowned musicians is also one of the Camerata Gala's distinctive features.



IBS132022

ARGENTINA SONGS

SOLEDAD CARDOSO SOPRANO
QUIIMEY URQUIAGA PIANO

Carlos GUASTAVINO

El vaso

Riqueza

Piececitos

Anhelo

Noches de Santa Fe

Mi viña de Chapayán

Gilardo GILARDI

Trece canciones argentinas

Danza irregular

Canción de cuna india

Lía CIMAGLIA

Balada

Botoncito

Emilio DUBLANC

Tres canciones de soledad

Arturo LUZZATTI

Coplas

Harmoniously united, music and literature were combined throughout Argentina's cultural history on numerous occasions. A wide repertoire of vocal compositions was configured in the format of chamber song with piano and, as such, participated in the formation of identities -national, regional, local- strengthening the relationship between culture and society. Whether as single pieces or grouped in the form of real cycles, it is an extensive corpus that still remains almost unexplored, were it not for contributions such as the one present, characterized by an avoidance of the commonplaces of conventional discography.



IBS122022

SIERRA PIANO SONATAS

ROBERTO SIERRA

ALFREDO OVALLES PIANO

PIANO SONATA No. 1 (2020)

PIEZAS INTIMAS (2017)

PIANO SONATA No. 2 (2020)

APHORISMS (2020)

PIANO SONATA No. 3 (2020)

The constant evolution and artistic openness of **Alfredo Ovalles** as a musician make him difficult to categorize. Born in Caracas, Venezuela, the pianist has explored many different musical worlds. The combination of his classical upbringing, in parallel with his experience playing in rock and pop bands in Caracas "made music seem like one single world, where borders are very blurry and performances in one genre inform the approach to a different, seemingly unrelated kind of stage". Performing in some of the most prestigious festivals in Europe, such as Wien Modern, Transart Festival in Bolzano, and the Warsaw Autumn Festival, his collaboration with The Black Page Orchestra has led him from performing Stockhausen in an abandoned submarine pier in Croatia to premiering ensemble and solo works in venues such as the Lutoslawski Hall of the Polish National Radio or the Wiener Konzerthaus. Composers with whom Alfredo has collaborated include names such as Jorge Sánchez-Chiong, François Sarhan, Roberto Sierra, and Mirela Ivicevic.



IBS112022

BAROQUE & MODERN

ANNA URPINA VIOLIN

HF BIBER: Mystery Sonata "The Annuciattion"

Anton WEBERN: Four Pieces, op. 7

Dario CASTELLO: Sonata seconda à soprano solo

José Luis TURINA: Movimiento

Arcangelo CORELLI: Sonata Op. 5 n° 12 "La follia"

Josep Maria GUIX: Esbós sobre una glossa antiga

Georg Philipp TELEMANN: Fantasie N°9 in B minor

Arvo PÄRT: Spiegel im Spiegel

This album allows us to appreciate the versatility of the young performer Anna Urpina, whose goal has been to approach each score from a historically informed perspective. The compositions of c. XVII and XVIII (**Castello, Biber, Corelli** and **Telemann**) are recorded with Baroque violin (with gut strings) and bow next to the harpsichord. In addition, the tuning is half a tone lower (415 Hz) than is usually used in the current repertoire (442 Hz). Period techniques have also been put into practice, as well as Baroque flexibility in ornamentation and improvisation. Summoning a single key instrument to give life to the basso continuo allows us to compare in a more direct way the works belonging to the two historical periods, since the scores of c. XX and XXI (**Webern, Pärt, José Luis Turina** and **Guix**) are performed with modern violin and piano. In fact, following this idea of highlighting to the maximum the contrasts and constants that relate the eight compositions, the pieces have been ordered by combining one of each period instead of following a chronological order, thus generating quite a stimulating hybrid narration.



IBS102022

PRELUDIOS

PARA UN JOVEN PIANISTA

LUIS GONZÁLEZ LLADÓ PIANO

This is a novel document based on commitment and solidarity. Its most perceptive protagonist is the young pianist Luis González Lladó who, guided by the desire to be coherent with his time, proposed to a heterogeneous group of Spanish, Portuguese and Latin American composers the creation of a nucleus of piano works based on the formal model of the prelude, freely reflecting their conception of the aesthetic time in which they were immersed.

J.L. CAMPANA *Askein*

M. CARRO *Río de cristal*

C. CRUZ DE CASTRO *Preludio n. 19*

G. DÍAZ JEREZ *I. Eigengrau*

C. DÍEZ *Preludio americano*

C. FERNÁNDEZ VIDAL *Preludi IV*

JOÃO GODINHO *Urano*

I. LÓPEZ ESTELCHE *Preludio I*

TOMÁS MARCO *Como oscila la llama*

SEBASTIÁN MARINÉ *Prelude in E*

I. PÉREZ FRUTOS *Algalias I*

DAVID DEL PUERTO *Preludio nervoso*

F. NOVEL SÁMANO *Chela*

E. SANZ VÉLEZ *Runas (Para la mano derecha)*

SOTO MILLÁN *Preludio quasi silencioso al mio amore*

JESÚS TORRES *I. Nada*

JOSÉ LUIS TURINA *Preludio de Lindaraja*

ISABEL URRUTIA *Kosmos*

MERCEDES ZAVALA *Preludio*

2022



IBS92022

MAD RUSH PHILIP GLASS

FABIO ÁLVAREZ PIANO

Mad Rush (1981)

ETUDES (1991 - 2002)

6. **Wichita Vortex Sutra** (1988)

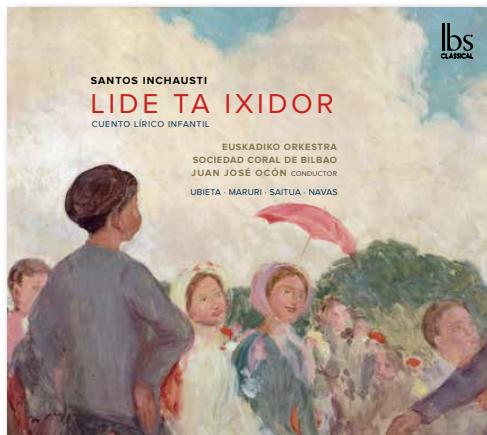
Trilogy Sonata (2000)

10. **Knee Play 5** (Reworked by Fabio Alvarez) (2019)

This “Mad Rush – Philip Glass” project has brought together some of the most representative pieces by one of the most influential composers on the current music scene.

FABIO ÁLVAREZ, piano

Trained in the US at the Manhattan School of Music in New York, Fabio obtained his Master of Music with the highest qualification under the tutelage of the renowned pianist and pedagogue Philip Kawin, having previously obtained his Piano Performance Undergraduate’s Degree at Musikene, Conservatorio Superior de Música del País Vasco with Ricardo Requejo and Emmanuel Ferrer-Lalöe. Fabio has played in some of the most prestigious international halls such as Carnegie Hall (New York), the Juan March Foundation (Madrid), the Manuel de Falla Auditorium (Granada) or the Campos Elíseos Theater (Bilbao), and he was also selected to participate in festivals such as the NAK Festival of Contemporary Music of Navarra 2019, III Festival of Women in Music, XII and XIV Festival of Performers Teresa Berganza.



IBS82022

LIDE TA IXIDOR

CHILDREN'S LYRICAL TALE

SANTOS INCHUSTI

Marta Ubieto, Lide

Maite Maruri, Ixidor

Olatz Saitua, Viejecita

Larraitz Navas, Hada

Gorka Unamuno, Satanito

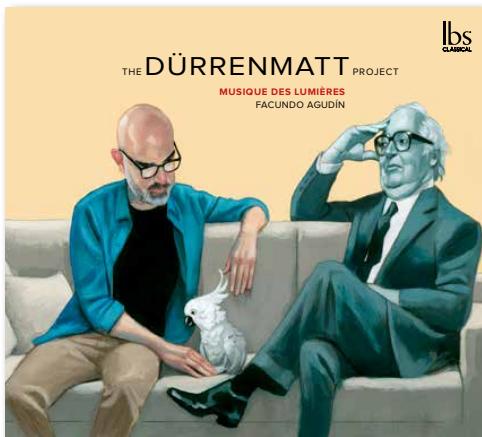
Euskadiko Orkestra

Sociedad Coral de Bilbao (choir)

Juan José Ocón, Conductor

The conception of Lide ta Ixidor did not follow the usual characteristics of lyrical theatre close to the nationalist ideology: the allusion to lost freedoms, love of the Basque language, a legendary common past, an idyllic rural setting and the value of religion, which were relegated to the present work; although as an exception, it is set in a farmhouse near the Biscayan palace of Zubialdea and includes the birth of Jesus and the arrival of the Three Wise Men. At the premiere on 24 May 1910, the press, chroniclers and music critics included all kinds of laudatory adjectives.

The recording of this CD was made in the hall of the Bilbao Philharmonic Society, which celebrated its 125th anniversary in 2021 and through whose concert hall a large part of the city's musical activity has taken place. The **Basque National Orchestra** has been the symphonic support for a simple and delicate work, frank, in which the melodies are presented in a direct and effective way.



IBS72022

THE DÜRRENMATT PROJECT

Bénédicte Tauran soprano

Simon Peguirón organ

Pablo Barragán clarinet

Orchestre Musique des Lumières

Facundo Agudín conductor

ANDREAS PFLÜGER

Jedes Kunstwerk ist apokalyptisch

for Soprano, Organ & String orchestra

MARCO PÉREZ RAMÍREZ

Respiro for Clarinet & Orchestra

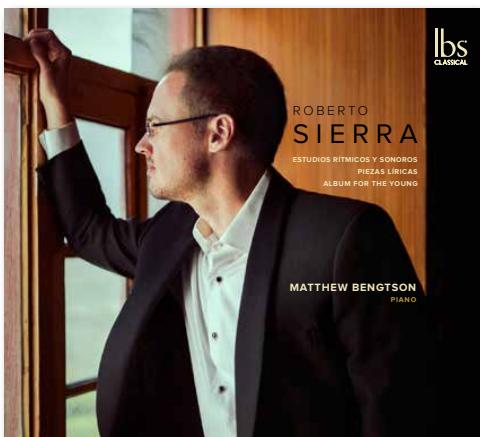
DAVID SONTÒN CAFLISCH

Stoff for Female Voices & String orchestra

DOMINIQUE GENESSEY-RAPPO

Le Minotaure for Clarinet & Orchestra

The Swiss writer **Friedrich Dürrenmatt**, whose birth centenary was in 2021, is the protagonist of the second instalment of the MUSIC & WORDS series proposed by **Facundo Agudín** and **Musique des Lumières** in collaboration with Ibs Classical. The ensemble, whose activity shines from the Swiss Jura, sought to pay tribute to the unfairly forgotten artist. The occasion of his centenary has seen his works return to bookshops in recent months and their reappraisal beyond the borders of his native country.



IBS62022

SIERRA PIANO WORKS

MATTHEW BENGSTON PIANO

ROBERTO SIERRA

12 ESTUDIOS RÍTMICOS Y SONOROS (2017)

PIEZAS LÍRICAS (2018)

ALBUM FOR THE YOUNG (2017)

The *Estudios rítmicos y sonoros* (*Studies in Rhythms and Sonorities*) of Roberto Sierra, harken back to the grand virtuoso tradition of piano pieces by Chopin and Liszt. Without question, the *Estudios* continue to push the envelope of technical demands for the performer, as important Etude composers had always done in the past. The mysterious landscapes of the *Piezas Líricas* serve as a foil to the bustling excitement of the *Estudios*. The resonance and clarity of the acoustic in Auditorio Manuel de Falla offers the perfect ambience for these pieces, lending them the spiritual breadth they require. *Album for the Young* offers a striking contrast to both the turbo-charged virtuosity of the *Estudios* and the high-art sophistication of *Piezas Líricas*.

Critically acclaimed as a “musician’s pianist,” **Matthew Bengtson** has a unique combination of musical talents ranging from extraordinary pianist, to composer, analyst, and scholar of performance practice, and thus is in demand as both soloist and collaborator. An advocate of both contemporary and rarely performed music, he commands a diverse repertoire, ranging from William Byrd to György Ligeti and numerous contemporary composers.

2022



IBS52022

CD 1**Piano Sonata in D Major, No.16, Hob. XVI/14**

1. I. Allegro moderato
2. II. Menuet
3. III. Finale. Presto

Piano Sonata in E Major, No.46, Hob. XVI/31

4. I. Moderato
5. II. Allegretto
6. III. Finale. Presto

Piano Sonata in F Major, No.38, Hob. XVI/23

7. I. Allegro moderato
8. II. Adagio
9. III. Finale. Presto

Piano Sonata in C Major, No.60, Hob. XVI/50

10. I. Allegro
11. II. Adagio
12. III. Allegro molto

Time 62:24

**FRANZ JOSEPH
HAYDN PIANO SONATAS**

In the player's own words, this is not a dialectical CD. That is, it is not conceived against someone. Instead, it is devotional, votive, a hymn of sorts, or better, a sonorous love letter to the great Haydn, to what he represents for me in music and in life, and to what it means to intertwine myself with him, to blend with him and with his scores. This album does not pretend to be the "last word" in Haydn scholarship or performance, or something that breaks "new interpretative ground", or something pretending to discover the musical Mediterranean, or to present a "Haydn" purified of ideological "crusts", "accretions", "stylistic prejudices", or of the much-feared "ghost" of "subjectivity". The controversy is served...

CD 2**Piano Sonata in A flat Major
No.31, Hob. XVI/46**

1. I. Allegro moderato
2. II. Adagio
3. III. Finale. Presto

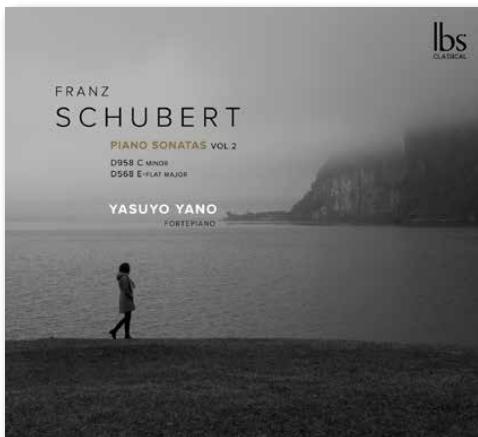
**Piano Sonata in C minor
No.33, Hob. XVI/20**

4. I. Moderato
5. II. Andante con moto
6. III. Finale. Allegro

Time 54:43

JOSU DE SOLAUN

Josu de Solaun as a First Prize winner of the XIII George Enescu International Piano Competition in Bucharest, the XV José Iturbi International Piano Competition and the First European Union Piano Competition, held in Prague, Spanish pianist Josu De Solaun has been invited to perform in distinguished concert series throughout the world, having made notable appearances in Bucharest (Romanian Athenaeum), Venice (Teatro La Fenice), Saint Petersburg (Mariinsky Theatre), Washington, DC (Kennedy Center), New York (Carnegie Hall, Metropolitan Opera), London (Southbank Centre), Paris (Salle Cortot), Taipei (Novel Hall), Mexico City (Sala Silvestre Revueltas), and all major cities of Spain. He has played as concert soloist with such orchestras such as the Mariinsky Theatre Orchestra of Saint Petersburg, Orchestra Filarmónica la Fenice of Venice, George Enescu Philharmonic of Bucharest, Orquesta Sinfónica de Bilbao, Orquesta de Valencia, Rudolf Barshai Moscow Chamber Orchestra, Mexico City Philharmonic Orchestra, Orchestra RTVE, among many others.



IBS42022

SCHUBERT FORTEPIANO SONATAS**YASUYO YANO** FORTEPIANO**Piano Sonata No. 19 in C Minor D 958****Piano Sonata No. 7 in E-flat Major D 568 op.122**

Second volume of Franz Schubert's Sonatas for Fortepiano in which Yasuyo Yano chooses two of the greatest sonatas: No. 19 in C Minor and No. 7 in E-flat Major. The **Sonata in C minor, D. 958** is characteristic of Schubert's feeling of retreat. Towards the end, the movement rushes ever more quietly towards silence, before two brute final chords conclude this grandiose sonata. The Sonata in **E-flat major, D. 568**, begins with a thoughtfully cautious Unisono. This rapturous mood is soon interrupted by a brisk transition, only to culminate in a swaying waltz-sweetness composed with supple chromaticism. The themes and their lively interplay always reveal a melancholy mood.

Yasuyo Yano tells of her encounter with the Fortepiano: "In Venice, in 2001, I played the complete Mozart sonatas for violin and piano together with the violinist Giuliano Carmignola. Andrea Marcon, another eminent Italian musician, told me after one of these concerts that I should consider playing Fortepiano. I took his advice and I am today still thankful for it, because working with the Fortepiano has opened up entirely new dimensions for me.



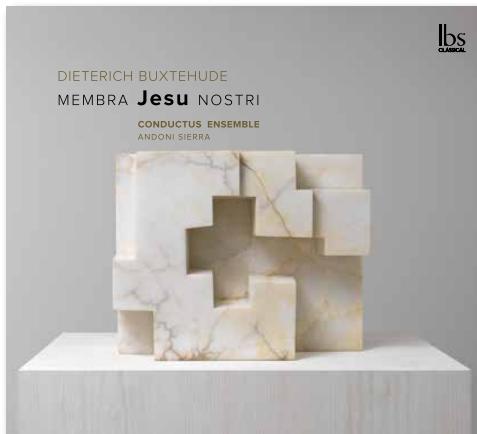
IBS32022

HÄNDEL COMPLETE SONATAS**DAVID ANTICH**, recorders, conductor**MEDITERRÀNIA CONSORT****Ignasi Jordà**, harpsichord, organ**Juan Carlos de Mulder**, archlute, baroque guitar**Leonardo Luckert**, cello**Sonata in D minor HWV 367a****Sonata in F major HWV 369****Sonata in A minor HWV 362****Sonata in C major HWV 365****Sonata in B flat major HWV 377****Praeludium****Sonata in G minor HWV 360**

This recording of the complete Handel's recorder sonatas is characterized by a newfangled, Mediterranean and daring reading; an exuberant continuo and improvised ornamentation are common elements in the all sonatas. Mediterrània Consort bases its performance on the constant search for the implicit affetti in this great work by the German composer.

David Antich & Mediterrània:

His discography includes 50 discs of Early, Renaissance and Baroque Music. Some of these albums have been recognized and awarded by international critics in specialized press. He is founding member of Bach Fusion Ensemble and Mediterrània Consort and he is also a frequent collaborator of Orquesta Barroca de Sevilla, Al Ayre Español, Capella de Ministrers, Orquesta Barroca La Dispersione, Harmonia del Parnàs, Speculum, Musica Ficta, etc.



IBS22022

MEMBRA JESU NOSTRI

DIETRICH BUXTEHUDE

CONDUCTUS ENSEMBLE

ANDONI SIERRA CONDUCTOR

JONE MARTÍNEZ SOPRAN I

LUCÍA GÓMEZ SOPRAN II

GABRIEL DÍAZ COUNTERTENOR

ARIEL HERNÁNDEZ TENOR

JESÚS GARCÍA AREJULA BASS

I. Ad pedes [01-07]

II. Ad genua [08-13]

III. Ad manus [14-19]

IV. Ad latus [20-25]

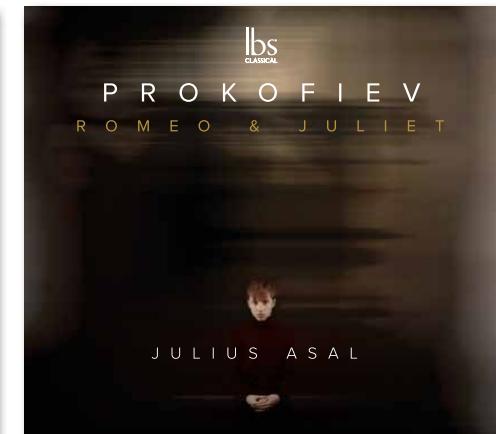
V. Ad pectus [26-31]

VI. Ad cor [32-37]

VII. Ad faciem [38-43]

Masterpiece that shows the immense talent of a musician who is fundamental to understanding the evolution of German music throughout the 17th century and, very particularly, that of religious music.

Music of spiritual edification, music of mystical inspiration -almost an exercise in contemplation or adoration- that, following the words that the composer himself writes on the cover of the manuscript of the score, must be sung with the humblest devotion, wholeheartedly. ("humble Totius Cordis Devotione decantata"). In 1680 Buxtehude composes the cycle entitled *Membra Jesu nostri*, when Bach was not yet born. It was still almost 45 years before he wrote the first of two of his known passions, the St. John Passion. But with the composition of that music sheet, Buxtehude marks a before and after in the repertoire of music related to the Passion of Christ.



IBS12022

ROMEO & JULIET

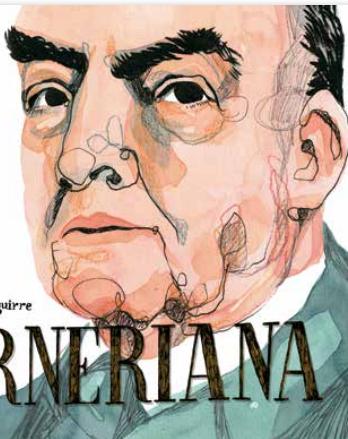
PROKOFIEV

JULIUS ASAL PIANO**Four Pieces, Op. 4 [01-04]****Romeo and Juliet [05-20]****Pensées, Op. 62 [21-23]**

*Transcription for piano by Julius Asal

The young german pianist Julius Asal transcribes the remaining six pieces and completes the ballet Romeo and Juliet (Prokofiev only transcribed 10 of the 16 pieces). The famous Pieces Op.4 and the Pensée Op.62 complete this great CD.

This CD is not only a confession and result of my great admiration for the music of Sergei Prokofiev, it also reflects an intense examination of one of the most multifaceted and versatile artists of the 20th century. My chosen program spans around three decades of his compositional works, in which hope and fate, innocence and abyss, directly intertwine and contrast each other. At the heart of this recording is the ballet Romeo and Juliet, based on the play by William Shakespeare. In addition to a total of three orchestral suites, the composer also created a suite for piano containing ten selected transcriptions from the orchestral version. This version, for the first time, includes six other pieces from Romeo and Juliet, which I arranged for the piano in 2020. They add other famous themes to the original piano suite as well as about half of its original duration. Apart from dealing with the orchestral score, which is in principle true to the original, new correlations arise occasionally through the linking of thematic material from different acts. The idea was, in particular, to bring about a cumulation of the musical characters by consciously reusing individual motifs based on the original and thus to create a new arc of tension in the piano suite.



David Alegret
Rubén Fernández Aguirre

CARNERIANA

IBS252021

CARNERIANA

DAVID ALEGRET TENOR

RUBÉN FERNÁNDEZ AGUIRRE PIANO

CD1

NARCISA FREIXAS (1859-1926)

ANTONI MASSANA (1890-1966)

FREDERIC MOMPOU (1893-1987)

JOAQUIM ZAMACOIS (1894-1976)

EDUARD TOLDRÀ (1895-1962)

MANUEL BLANCAFORT (1897-1987)

RICARD LAMOTE DE GRIGNON
(1899-1962)

JOAQUÍN RODRIGO (1901-1999)

JOAQUIM SERRA (1907-1957)

XAVIER MONTSALVATGE (1912-2002)

MANUEL VALLS (1920-1984)

ALICIA DE LARROCHA (1923-2009)

NARCÍS BONET (1933-2019)

1. Marion Delorme*

2. Canticle

3. Cançoneta incerta

4. Serenada d'hivern

5. Va i ve

6. El rei Lear

7. Menta i farigola

8. Els obercocs

9. Canticle

10. El gessamí i la rosa

11. Recança

12. A muntanya

13. Cocorococ

14. Cançó incerta

15. Divendres Sant

16. Aígues de la primavera

17. Per una flor de romaní...*

18. Canticle

19. Cançó florida

20. Tragèdia d'abril

21. L'elegia d'una rosa

22. Cançó voluble

23. El sonet dels llavis

Quatre rimes

24. Destins

25. Estiu

26. Pietat de la natura

27. Comiat

28. El gessamí i la rosa

29. Cançó d'un doble amor

30. Canticle*

The largest musical lyrical compilation of poems by the great writer Josep Carner. 20 composers, 50 songs, 22 pieces world premiere recording and comisioned. A milestone in Spanish lyrical music.

In the fifty songs we find in Carneriana, so carefully interpreted, David Alegret invites us dive into a poetic and musical universe that reveres life, that celebrates existence, and that expresses the beauty in the world look for sonorities, contrasts, and harmonies that can be reflected in song. What better answer than Carner's poetry, Alegret's placid, rigorous singing, and Fernández Aguirre's wise pianism. And yet, the tenor and pianist did not settle for the more or less typical and predictable formulas, such as the Carnerian songs by Toldrà (which already play their own integral part), but also with living authors, to whom ad hoc compositions were requested for the production of this record. The music gathered in this album, which sings Carner's poetry, allows us to be free and to be masters of ourselves and our time.

CD2

ANTONI ROS-MARBÀ (1937)

Tres cançons de Carner*

1. Retorn a Catalunya

2. Enyor

3. 1714

ANTONI PARERA FONS (1943)

Carnerianes*

4. Memòria

5. Amor finat

6. Darreria

ALBERTO GARCÍA DEMESTRES (1960)

Temps de poeta*

7. Epigrama del bell temps

8. Si em vaga

9. Destins

ALBERT GUINOVART (1962)

Els Somnis*

10. Somni I

11. Somni II

12. Somni III

MIQUEL ORTEGA (1963)

Del cicle Les estacions

13. Fa molt fred*

14. Obsessió lunar

15. Tarda d'estiu*

16. Angoixa de l'alta nit*

17. Quatre estacions*

Ofrena*

18. Joc d'aigua

19. Somni

20. Enmig de tu i de mi

2022



IBS242021

CHOPIN & RACHMANINOV

COMPLETE PIANO PRELUDES

ALEJANDRO ALGARRA PIANO

CD1

FRÉDÉRIC CHOPIN (1810-1849)

24 Preludes, Op.28

01. No. 1 in C Major, Op. 28, No. 1
02. No. 2 in A Minor, Op. 28, No. 2
03. No. 3 in G Major, Op. 28, No. 3
04. No. 4 in E Minor, Op. 28, No. 4
05. No. 5 in D Major, Op. 28, No. 5
06. No. 6 in B Minor, Op. 28, No. 6
07. No. 7 in A Major, Op. 28, No. 7
08. No. 8 in F-Sharp Minor, Op. 28, No. 8
09. No. 9 in E Major, Op. 28, No. 9
10. No. 10 in C-Sharp Minor, Op. 28, No. 10
11. No. 11 in B Major, Op. 28, No. 11
12. No. 12 in G-Sharp Minor, Op. 28, No. 12
13. No. 13 in F-Sharp Major, Op. 28, No. 13
14. No. 14 in E-Flat Minor, Op. 28, No. 14
15. No. 15 in D-Flat Major, Op. 28, No. 15, "Raindrop"
16. No. 16 in B-Flat Minor, Op. 28, No. 16
17. No. 17 in A-Flat Major, Op. 28, No. 17
18. No. 18 in F Minor, Op. 28, No. 18
19. No. 19 in E-Flat Major, Op. 28, No. 19
20. No. 20 in C Minor, Op. 28, No. 20
21. No. 21 in B-Flat Major, Op. 28, No. 21
22. No. 22 in G Minor, Op. 28, No. 22
23. No. 23 in F Major, Op. 28, No. 23
24. No. 24 in D Minor, Op. 28, No. 24

The great young spanish pianist Alejandro Algarra, play the most famous preludes written for piano: The complete Preludes of Frédéric Chopin & Sergei Rachmaninov.

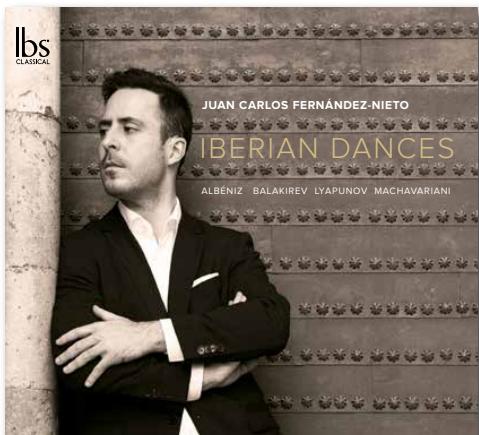
This recording should be seen in that manner: as a beginning, a solo recording debut by Alejandro Algarra in which he confronts two colossi of the instrument. It is quite a recording milestone to tackle these two essentials. A real challenge both for him as a performer and for IBS Classical as a record label. So please do not be deceived by the apparent simplicity and unpretentiousness of the term prelude. Quite the opposite, in fact. Nor should a prelude be understood in this case as a prolegomenon to a major piece ("Preludes to what?", as André Gide wondered in his famous Notes sur Chopin), but as individual works which, taken as a whole, represent a major technical and interpretative challenge; undoubtedly one of the all-time highs of piano literature.

- SERGEI RACHMANINOV (1873-1943)**
- ##### 10 Preludes, Op.23
25. No. 1 in F-Sharp Minor: Largo
 26. No. 2 in B-Flat Major: Maestoso
 27. No. 3 in D Minor: Tempo di minuetto
 28. No. 4 in D Major: Andante cantabile
 29. No. 5 in G Minor: Alla marcia
 30. No. 6 in E-Flat Major: Andante
 31. No. 7 in C Minor: Allegro
 32. No. 8 in A-Flat Major: Allegro vivace
 33. No. 9 in E-Flat Minor: Presto
 34. No. 10 in G-Flat Major: Largo

CD2

SERGEI RACHMANINOV 13 Preludes, Op. 32

01. No. 1 in C Major: Allegro vivace
02. No. 2 in B-Flat Minor: Allegretto
03. No. 3 in E Major: Allegro vivace
04. No. 4 in E Minor: Allegro con brio
05. No. 5 in G Major: Moderato
06. No. 6 in F Minor: Allegro appassionato
07. No. 7 in F Major: Moderato
08. No. 8 in A Minor: Vivo
09. No. 9 in A Major: Allegro moderato
10. No. 10 in B Minor: Lento
11. No. 11 in B Major: Allegretto
12. No. 12 in G-Sharp Minor: Allegro
13. No. 13 in D-Flat Major: Grave
14. Morceaux de fantaisie, Op. 3: No. 2, Prelude in C-Sharp Minor



IBS262021

IBERIAN DANCES

JUAN CARLOS FERNÁNDEZ NIETO PIANO

Milij Balakirev (1837-1910) [01]

Sergei Lyapunov (1859-1924)

12 Studies of Transcendental Performance, Op.11 [02]

Aleksandre Machavariani (1913-1995) [03-04]

Isaac Albéniz (1860-1909)

Suite Española, Op. 47 [05-12]

The award-winning Spanish-American pianist **Juan Carlos Fernández-Nieto**, play virtuous pieces by Balakirev, Lyapunov and reference performs of the **Albéniz's Suite Española**.

The piano pieces, all of them, show the lushness of aromas, colors, and reflections of prodigal lands in the production of artistic sensations. One could speak of landscapes in which the human element is present; the voice of a folk tradition which longs to express its most intimate essence, not in an illustrative but in an evocative sense. They embody a perfect communion between the performer, the music, and the context, governed by its aesthetic values that connect with the principles of reason, logos, and intelligence. The first cultural theme of nationhood is the idea of community reflected through shared memory and values, and, in this project by pianist **Juan Carlos Fernández-Nieto** they find their musical testimony.



IBS232021

FALLA 1915

EL AMOR BRUJO & SIETE CANCIONES POPULARES ESPAÑOLAS

BILBAO SINFONIETTA

MARIA TOLEDO VOICE

El Amor Brujo (1915) [01-16]

Siete Canciones Populares Españolas* [17-23]

The most important pages of spanish music in the Falla's works: **El Amor Brujo** (1915 version) and **7 Canciones Populares Españolas**, orchestrated by the spanish composer **Francisco Domínguez**.

The album Falla 1915 offers us the opportunity to experience a composer reborn through two of his masterpieces. In **Siete canciones populares españolas**, the orchestral imagination of composer Francisco Domínguez enriches the original piano accompaniment without losing any folkloric substance. The first version of **El amor brujo** rediscovers a title that was created to be much more jondo [deeper], rawer and with more gypsy soul than the ballet it later became. Passion and spirit, sensuality and colour come together to highlight what Falla loved and defended most: the preservation of our memory and our cultural heritage.

As the cantaora [flamenco singer] **Maria Toledo** who has performed Falla's "El Amor Brujo" [Love, the Magician] most often, her collaboration with BilbaoSinfonietta enables her to sparkle and offer new nuances to a work she knows intimately. Critics have praised her ability to give flexibility to the depth of flamenco singing without betraying its essence, in a career that has been endorsed by several Latin Grammy nominations and awards such as the Noble Prize at the international Cante de Las Minas festival and First Prize at the Flamenco Biennial in Cádiz.

2022



IBS222021

FERNANDO PALATÍN

SPANISH VIOLIN VIRTUOSO

RAFAEL MUÑOZ TORRERO VIOLIN**JULIO MOGUER** PIANO

01. Adiós al Alcázar
02. Fantasía española
03. Elegie
04. Impromptu
05. Mazurka sentimental
06. Fantasía de Carmen
07. Cuento triste
08. Andaluza
09. Floresta
10. Les Guepes
11. Meditación
12. Bluette
13. Cuento alegre
14. La Maja coqueta

The great spanish violinist **Fernando Palatín**, contemporary to Sarasate, composes virtuosic pieces for his instrument, collected in this modern recording.

Palatín's compositional style, despite its own character was influenced by other works and composers and therefore we find a certain eclecticism in his work. There is no doubt that these pieces for violin are written with the intention to display the instrument either for its lyricism or to show its acrobatic possibilities. But this does not affect the musical beauty of his compositions because when he makes the violin sing he writes melodies of precious and original workmanship. In the same manner, the virtuosic pieces are not exempt from artistic interest.



IBS212021

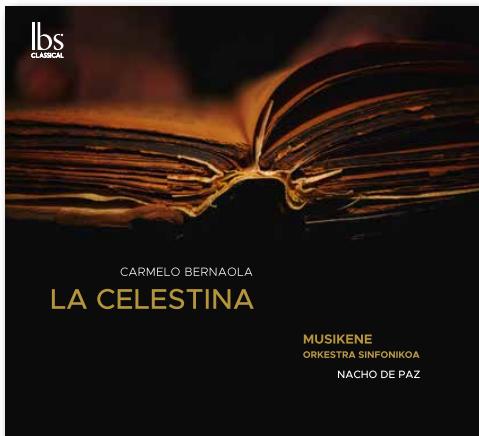
QVID EST VERITAS

LOS MÚSICOS DE SU ALTEZA

OLALLA ALEMÁN SOPRANO**LUIS ANTONIO GONZÁLEZ** CONDUCTOR**Benedetto Ferrari** [01]**Mauricio Cazzati** [02-03]**Claudio Monteverdi** [04-07]**Tarquinio Merula** [08]**Giovanni Felice Sances** [09]**Maurizio Cazzati** [10]**Claudio Monteverdi** [11]

A collection of works from the "Seicento" by composers **Benedetto Ferrari**, **Mauricio Cazzati**, **Claudio Monteverdi**, **Tarquinio Merula** and **Giovanni Sances**.

This disc contains a collection of works from the Seicento, most of them well known, although it also includes a composition (Cazzati's *La Verità spazzata*) that is little or not very often heard. Since the foundation of Los Músicos de Su Alteza, we have devoted a substantial part of our work to the performance of 17th century music, often unpublished and forgotten since that time. Consequently, the vanitas argument has recurrently formed part of our programs; and it would not be unreasonable to say that every early music project is an exercise in vanitas. The subject of this disc is truth, but vanitas has inevitably crept into it.



IBS202021

LA CELESTINA

MUSIKENE ORKESTRA SINFONIKA

NACHO DE PAZ CONDUCTOR

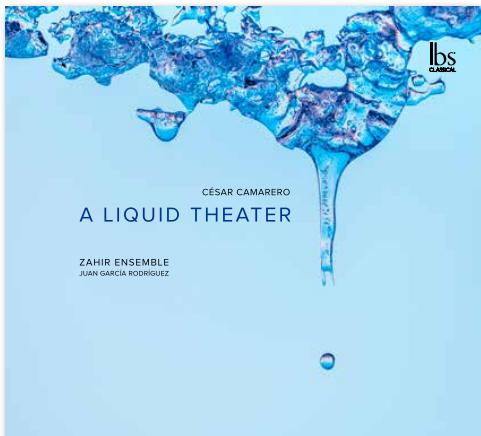
Carmelo Bernaola [01-16]

Zuriñe F. Gerenabarrena [17]

Carmelo Bernaola [18-20]

Complete ballet based on the famous Tragicomedy of Calisto and Melibea "La Celestina" by Fernando de Rojas, and music from the spanish composer Carmelo Bernaola.

Carmelo Bernaola is one of the Generation of 51's most representative spanish composers. After training as a clarinettist, he studied at the Madrid Royal Conservatory with Francisco Calés Otero and Julio Gómez, between 1951 and 1958. He won the Roma Prize, leading him to live in Italy for two years (1960-1962). During this era, he made contact with the European avant-garde in classes by Goffredo Petrassi and Bruno Maderna and discovered Sergiu Celibidache's phenomenology of music. Returning to Madrid in 1962, he received the National Music Award. He premiered his orchestral work Espacios variados, the first attempt to combine intervallic serialism with the mobile or aleatoric form. In the 60s, he also began to work as an audiovisual composer, creating more than a hundred soundtracks. He became director of the Jesús Guridi Music Conservatory in Vitoria-Gasteiz, where he would teach students such as Zuriñe F. Gerenabarrena (include in this CD with "Jaso"). This era produced notable works using quotations from and allusions to other music, and completed two large projects in the 90s: the cantata Euskadi and the ballet La Celestina, which was premiered in 1998 in the re-opened Teatro Real of Madrid.



IBS192021

A LIQUID THEATER

ZAHIR ENSEMBLE

JUÁN GARCÍA RODRÍGUEZ CONDUCTOR

01. **Music for a liquid theater** (2018 version).

02. **Abreviaturas** (1999).

03. **Música para contemplar la evolución de una ola a cámara lenta** (2012).

04. **37 maneras de mirar un vaso de agua** (2011).

05. **La memoria del agua** (1995).

Five contemporary works by the spanish composer **César Camarero**.

Somewhere I read that Luis Buñuel, at the premiere of his film L'ÂGE D'OR went up to the stage and said: "this is my film L'ÂGE D'OR, if you think it's strange, life is much more strange". "Music for a Liquid Theater" (2018) As in many other works of mine, musical space is developed as an important aspect of composition; when performed in a concert hall, some instruments have a special disposition, violin is in the left corner and violoncello in the right corner of the stage, while flute and clarinet play from the other corners behind the audience. Abreviaturas (1999), is a very special work for me, with no dynamics -the whole work in pianissimo-, no effects, almost no timbre, only duration and pitch (rhythms and notes). "Música para contemplar la evolución de una ola a cámara lenta" (2012), as strange as it may seem, the title -Music for contemplating the evolution of a wave in slow motion- came to me as I was watching a documentary on tv; there was a fantastic image of a wave from the inside moving in slow motion, like a living sculpture made of soft glass. "La Memoria del Agua" (1995), On the days I was working on both pieces, I remember the deep impression that I received from the Ives Klein retrospective at the Reina Sofia Museum in Madrid.



IBS182021

SEMINA RERUM

ITALIAN BAROQUE VIOLIN SONATAS

ROBERTO ALONSO VIOLIN

AGLAYA GONZÁLEZ VIOLA D'AMORE

BRAIS GONZÁLEZ HARPSICHORD

Francesco Maria Veracini

Violin Sonata No. 12 in D minor [01-05]

Giovanni Antonio Pandolfi Mealli

Violin Sonata Op. 4 No.6 "La Vinciolina" [06]

Giovanni Battista Fontana

Violin Sonata in D major [07]

Ignazio Albertini

Violin Sonata No. 1 in D minor [08]

Antonio Caldara

Violin Sonata No. 3 in A major [09-11]

Antonio Vivaldi

Violin Sonata Op.2 No.3 in D minor, RV 14 [12-15]

Francesco Geminiani

Violin Sonata Op.4 No.8 in D minor, H.92[16-19]

Arcangelo Corelli

Violin Sonata Op.5 No.12 in D minor "La Folia" [20]

The sonatas for violin and basso continuo composed by eight composers born in Italy, the epicentre of the genre's experimentation at the time.



IBS172021

METALUDIOS II

FOR PIANO - BOOKS IV & V

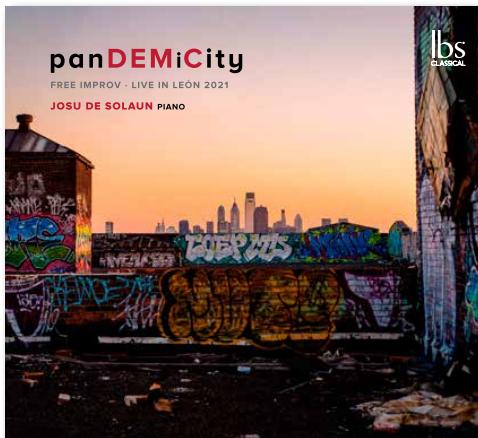
GUSTAVO DÍAZ-JEREZ PIANO

BOOK IV [01-06]

BOOK V [07-12]

Gustavo Díaz-Jerez, pianist & composer explore new sound territories through the piano. Science is once again the main pillar underlying the compositional process of these twelve new pieces in METALUDIOS II.

These two new books of metaludios, which continue the three already recorded on a CD released in 2018, explore new sound territories through the piano. Science is once again the main pillar underlying the compositional process of these twelve new pieces. Multiple scientific disciplines serve as generators of musical raw material: biology (L-system, Mice music), psychoacoustics (Eigengrau), astronomy (Boötis void, Cassini's dream), artificial intelligence and machine learning (Hidden states), as well as pure mathematics (Belphegor's prime). As in the previous three books, Gustavo Diaz-Jerez have also found inspiration in mythological figures (Melusyne, Stribog), and have paid tribute to artists I admire (Ormaggio a Carlo Gesualdo, La spirale del vento, Pavana triste). Many of the metaludios use electronics and inside-the-piano extended techniques, not as mere effects but as a necessary and integrating part of the musical discourse. It is important to Gustavo, as performer as well as composer, that the pianistic writing is as comfortable and ergonomic as possible, but without distorting the original idea or sacrificing brilliant and virtuosic writing. Since the composition of the first metaludios, back in 2013, Diaz-Jerez demonstrates that the sound possibilities of the piano have only one limit: our own imagination.



IBS162021

PANDEMICITY

FREE IMPROV - LIVE IN LEÓN 2021

JOSU DE SOLAUN PIANO

I. Inception [01]

II. First Wave [02-04]

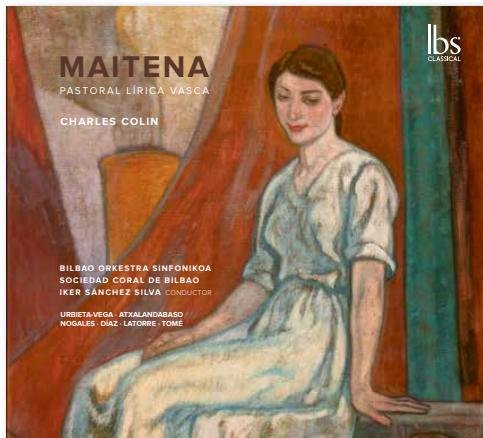
III. Second Wave [05-07]

IV. Third Wave [09-10]

V. Close [r]

panDEMiCity is the result of this unique and unrepeatable artistic event. It is a historic recording encapsulating the first time **Josu De Solaun** publicly ventures into an unpredictable musical drift.

Fire is what **Josu De Solaun** shed with his improvisations to the audience of the City of León Auditorium on 13th March 2021. It was an exceptional concert in which improvisations full of warmth and light now have a second life thanks to this album. **panDEMiCity** is the musical document - the still photo - of a unique event, an unprecedented hic et nunc in the artistic career of the great pianist born in Valencia and raised in New York. Undoubtedly, this is a milestone which makes **Josu De Solaun** an essential demigod of the current world improvisation scene. **De Solaun's** exuberant idiomatism, his vast musical background, provokes vertigo in the listener. **De Solaun** not only pays a moving tribute to **Keith Jarrett**, but also visits and inhabits the music of numerous composers who have been nesting in his prodigious fingers for decades, such as his favourite composers: Schumann, Janáček, Bartók, Chopin, Brahms, Enescu, Carter, Liszt or Debussy, 20th century and interwar music, music close to Russian composers such as Shostakovich, but, above all, jazz, always jazz, because for **Josu De Solaun** this music is his «link with popular music, folklore... Jazz has very strong vernacular roots and this music keeps me with my feet on the ground, in the atavistic, in the ancestral».



IBS152021

MAITENA

PASTORAL LÍRICA VASCA

BILBAO ORKESTRA SINFONIKA
SOCIEDAD CORAL DE BILBAO

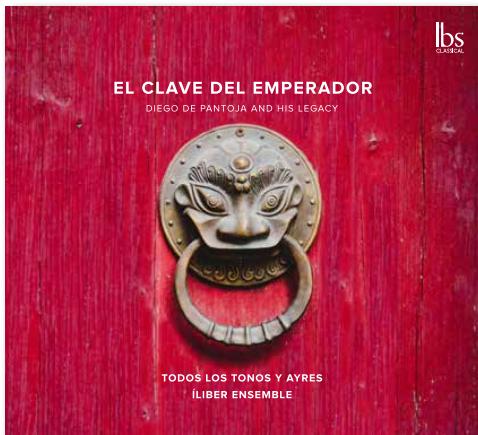
CD1 [01-11]

CD2 [01-11]

MAITENA: lyrical pastoral in two acts by **Charles Colin** (1863-1951). The work, which premiered at the **Teatro Campos Elíseos** in Bilbao on 29 May 1909 under the direction of **Aureliano Valle**, was a resounding success.

Maitena (1909) was a further step towards achieving the ideal of Basque opera linked to that of its own lyric theatre. For the critic and musicographer Francisco Gascue: "Colin has written a score that is as far from Wagnerian complications as it is from orchestral poverty; it is accessible without being poor or rudimentary. Colin has shown the same exquisite taste in the handling of the orchestra as in the choice of melodies". He also singles out the duet between Domingo and Maitena at the beginning of Act I, the tenor and baritone duet that follows, the quartet in Scene VI, the melody sung by Chaadiñ at the beginning of Act II, Batista's couplets and for its effect and simplicity the Angelus scene. He ends by noting the appropriate treatment of the chorus.

The action tells the story of the rich farmer Piarres Landaburu, Maitena's father, and his intention to marry her off to Ganich, a young man from a good family, rather than to an unfortunate pelotari named Domingo. Maitena, contrary to her father, marries Domingo and goes to America in search of a new life. After being widowed in Buenos Aires, she returns to her father's home where she finds only repudiation. Maitena moves away, but her father welcomes her back into his home, favouring her marriage to Ganich and thus returning the family to live together again.



IBS142021

EL CLAVE DEL EMPERADOR

DIEGO DE PANTOJA AND HIS LEGACY

TODOS LOS TONOS Y AYRES
ÍLIBER ENSEMBLE

I. From Valdemoro to Beijing [01-06]

II. The congregations of Beijing [07-09]

III. Music, Cosmos and Man: Theory for the Emperor [10-13]

IV. Music for the Emperor [14-24]

Epilogue [25]

Extraordinary cultural diversity that existed at the Chinese Court over almost two centuries as a result of the stimulus of Diego de Pantoja.

The selection of works included in this recording provides a small sample of the extraordinary cultural diversity that existed at the Chinese Court over almost two centuries as a result of the stimulus of Diego de Pantoja and his introduction of European music into the Forbidden City. Divided into four large sections that portray and recreate different moments of this unique historical episode, the pieces are linked without interruption, respecting the programmatic form conceived for the concerts: the journey begins with the music of Pantoja's time, uncovering his musical legacy through the accounts that have come down to us thanks to the missionaries who lived at the Court until the end of the eighteenth century. This program is a tribute to the Spanish Jesuit Diego de Pantoja (1571-1618) on the 450th anniversary of his birth. Pantoja was the first European who, together with the Italian Matteo Ricci (1552-1610), entered the service of the Chinese Court at the beginning of the seventeenth century. This marked the beginning of a unique episode in history in terms of the length and breadth of cultural, scientific and artistic relations between two very different worlds.



TANTALO

L'ARMONIA DEGLI AFFETTI

ALESSANDRO URBANO
DIRECTOR

ALICIA AMO - CARLOS MENA

IBS132021

TANTALO

L'ARMONIA DEGLI AFFETTI

ALICIA AMO SOPRANO

CARLOS MENA COUNTERTENOR

ALESSANDRO URBANO DIRECTION

01. Bellerofonte Castaldi - Arpeggiata a modo
02. Giulio Caccini - Dolcissimo sospiro
03. Giulio Caccini - Vedrò il mio sol
04. Marco da Gagliano - Io vidi in terra
05. Johannes Hieronymus Kapsberger - Sinfonia XII
06. Domenico Mazzocchi - Lagrime amare
07. Benedetto Ferrari - Queste pungenti spine
08. Tarquinio Merula - Canzonetta spirituale sopra alla nanna
09. Johannes Hieronymus Kapsberger - Sinfonia XVII
10. Nicolò Fontei Orcianese - Io v'adoro e non v'amo
11. Dario Castello - Sonata terza
12. Benedetto Ferrari - M'amò tanto costei
13. Barbara Strozzi - L'Eraclito amoroso
14. Benedetto Ferrari - Voglio di vita uscir

The Baroque origins of Bel Canto based by composers **Caccini**, **Gagliano**, **Ferrari**, **Castello**, **Strozzi**, etc.

"Imitar col canto chi parla" ("imitating in song one who speaks"): that ideal, expressed by Jacopo Peri in the preface to his setting of Euridice, heralded a veritable revolution in vocal music, beginning with the experiments, towards the end of the sixteenth century, of the Florentine Camerata – a group of intellectuals and musicians led by Count Giovanni de' Bardi, who aimed to revive the glorious art of ancient Greek tragedy. According to written accounts, the latter was sung, or spoken, in such a way that the words, while remaining intelligible at all times, were emotionally heightened. The members of the Camerata wished thus to break with the polyphonic madrigal tradition of the Renaissance and turn to accompanied monody, recitar cantando, thereby returning to the pre-eminence of the word as the means of conveying human emotions, with the music, henceforth subordinate to speech, serving to magnify and amplify it.



IBS122021

NEW PATHS

21ST CENTURY MUSIC FOR HORN&PIANO

JAVIER BONET HORN**MIRIAM GÓMEZ-MORÁN** PIANO**Francisco Zacarés Fort** [01]**Salvador Brotons**

Introducció y Galop, Op. 148 [02-03]

César Cano

Tientos de la trompa alada, Op. 93 [04-06]

Juan José Colomer [07]**Miguel Bustamante** [08]**Miguel Ángel Tallante** [09]**José Luis Turina** [10]

The horn-piano duo formed by **Javier Bonet** and **Miriam Gómez-Morán** carry out one of the most important projects in contemporary music for wind-brass instruments: the commissioning of 7 premiere works from 7 of the most important current Spanish composers.

BAMBU ENSEMBLE · STRING OCTET

ENESCU · SHOSTAKOVICH · MARTÍNEZ CAMPOS

IBS112021

STRING OCTETS

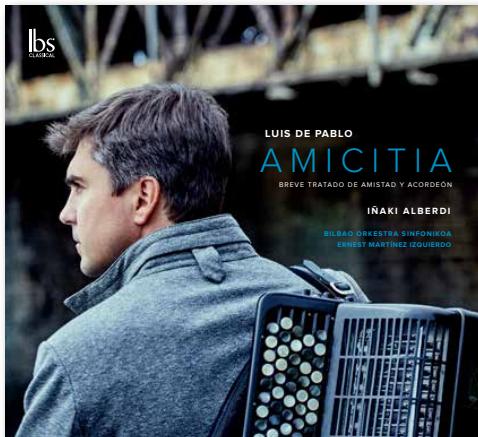
BAMBÚ ENSEMBLE**George Enescu** [01-04]**Dimitri Shostakovich** [05-06]**Javier Martínez Campos** [07]

Bambú Ensemble, main spanish players of **JONDE Orchestra**, **EUYO Orchestra**, **Mahler Chamber Orq.**, plays the most important string octets of the musical history, **Enescu & Shostakovich** and the comisioned **Martínez-Campos octet**.

Bambú Ensemble was expressly created as a string octet and its players are trained in the careful cultivation of the distinguishing features of their literature – from Mendelssohn or Gade to more contemporary offerings. On this album, therefore, they demonstrate an intuitive and eloquent ability to deliver (or “pronounce” – in the rhetorical, Ciceronian sense of pronunciatio) not only the cyclical-thematic density of the massive symphonic structure in nine interconnected themes that is the magnificent Octet composed by a precocious and utterly inspired Enescu, but also the exceptional academic exercise in counterpoint that displays the skill and brilliance of the young Shostakovich, and the nocturnal garden of multiple textures woven around a single motif created by Javier Martínez Campos, transferring the concept of counterpoint from the thematic or motivic to the terrain of experimentation in timbre and sound.

Listening to their album, therefore, is an adventure which will undoubtedly open up the map of any music-lover's imagination – come aboard the good ship Bambú and, like Marco Polo on his travels, embark on a voyage of marvels upon the ocean of music.

2021



IBS102021

AMICITIA

BREVE TRATADO DE AMISTAD Y ACORDEÓN

IÑAKI ALBERDI ACCORDION

BILBAO SIMPHONY ORKESTRA SINFONIKOA

ERNEST MARTÍN IZQUIERDO CONDUCTOR

1. "Capricho" for solo accordion (1984-2019)

"Tre riflessi" for solo accordion (2017 - 2021) [02-04]

"Amicitia" for accordion and orchestra (2014) [05-08]

"Tres piezas" for two accordions* (1979-2005) [09-11]

Iñaki Alberdi and Bilbao Symphony plays the more important works for accordion by the spanish composer Luis de Pablo.

Luis de Pablo's compositional output is tremendously attractive – for accordionists as well – in view of its outstanding originality and quality. It is also entirely different from the remaining contemporary repertoire for accordion: de Pablo's particularly expressive musical vocabulary is perfectly tuned to the dynamic capacities of the accordion bellows, as well as to the instrument's wide range of sonorities and extended performance options. We all agreed that an original work by a great master such as Luis de Pablo would make a valuable contribution to accordion repertoire.

Amicitia calls for immense orchestral forces: fourfold woodwinds, four horns and four trumpets, three trombones and a tuba plus harp, celesta, timpani, four percussionists, and a complete lineup of strings. In spite of this vast scoring, Luis de Pablo employs the forces at his disposal with great subtlety, particularly vis-à-vis the accordion.

Iñaki Alberdi has collaborated closely with different current composers, and premiered work by Sofia Gubaidulina, Karlheinz Stockhausen, Luis de Pablo, Joan Guinjoan, Gabriel Ercoreka, Ramon Lazcano, Jesús Torres, Agustín Charles and José María Sánchez-Verdú.



IBS92021

CAYETANO BRUNETTI

COMPLETE OBOE SEXTETS

LUÍS MARÍA SUÁREZ VIOLIN

PABLO MARTÍN VIOLIN

SANDRA GARCÍA VIOLA

SILVINA ÁLVAREZ VIOLA

CARLA SANFÉLIX CELLO

ROBERT SILLA OBOE

CD1

Sestett I, L273

Sestetto II, L274

Sestetto III, L275

CD2

Sestetto IV, L276

Sestetto V, L277

Sestetto VI, L278

World premiere recording of unpublished Oboe Sextets from spanish composer Cayetano Brunetti, played by Robert Silla, soloist of National Orchestra of Spain, and JL Maniatico Ensemble.

Opposing the deprecatory view of a backward and isolated Spain that has prevailed until recently, Brunetti's music shows that what was composed in the rest of Europe was widely and intensely welcomed in Madrid. Cayetano Brunetti was born around 1744 in Fano, a city located on the Adriatic coast. We know that in 1760, aged 15 or 16, he already lived in Madrid with his parents. Due to their unusual instrumentation, the six "Sestetti a due violini, oboe, due viole e violoncello" stand out within Brunetti's work. According to the manuscript scores, the sextets were composed "per divertimento di S.M.C" (for the amusement of His Catholic Majesty), which means that they were originally written for the concerts that the musicians of the Royal Chamber would perform for Carlos IV. Lightness, emotion, brilliance, and complexity is what gives these sextets their peculiar beauty, which is hardly found in chamber music written during the second half of the 18th century. World premiere recording



IBS82021

HARPSICHORD CONCERTOS

SILVIA MÁRQUEZ HARPSICHORD
ORQUESTA SINFÓNICA DE LA REGIÓN DE MURCIA
VIRGINIA MARTÍNEZ CONDUCTOR
JAVIER CASTIBLANQUE FLUTE
ROBERT SILLA OBOE
JOSÉ LUIS ESTELLÉS CLARINET
AITZOL ITURRIAGAGOITIA VIOLIN
DAVID APELLÁNIZ CELLO

Manuel de Falla (1876-1946)

Concerto for Harpsichord, Flute, Oboe, Clarinet,
 Violin and Cello*

Francis Poulenc (1899-1963)

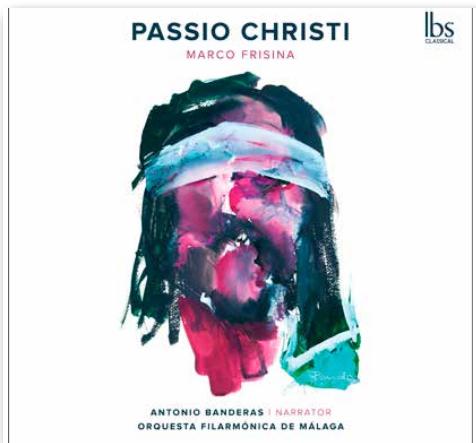
Concert champêtre, FP 49

Salvador Bacarisse (1898-1963)

Concerto pour clavecin et petit orchestre, op.124

Falla & Poulenc harpsichord concertos and unpublished Concerto from Salvador Bacarisse, played by Silvia Márquez & Orquesta de la Región de Murcia.

In addition to including three harpsichord concertos composed in the 20th century, this CD offers suggestive interweavings: The concertos by Falla and Poulenc were both composed for Wanda Landowska (1879-1959), the great Polish harpsichordist who decisively contributed to the rediscovery of much 17th- and 18th-century music and to the renaissance of the harpsichord, not only as an ancient instrument, but also as a source of inspiration for 20th-century musicians. Poulenc's Concert champêtre is the immediate heir of Falla's Concerto.



IBS72021

PASSIO CHRISTI MARCO FRISINA

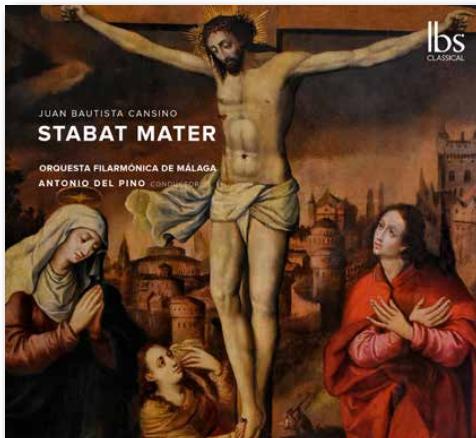
ORQUESTA FILARMÓNICA DE MÁLAGA
MARCO FRISINA CONDUCTOR
CARMINA NOVA CHOIR - DIEGO GONZÁLEZ CONDUCTOR
PUERI CANTORES MÁLAGA & ESCOLANÍA DEL ESCORIAL
ANTONIO DEL PINO CONDUCTOR

2CDs

The Opera-Oratorio of 21th century by Monsignor Frisina narrates by famous spanish actor Antonio Banderas, together with great solist, choirs and Malaga Filarmonic Orchestra.

The Opera-Oratorio "Passio Christi" narrates the events of the Lord's Passion from the Last Supper to the dawn of Resurrection. The story is told through the feelings and emotions of some of the characters who took part in it in various ways: Peter, Judas, the Virgin Mary, Mary Magdalene, the Cyrenean, the soldier Longinus and the Angels. Each character sings the verses of the saints and poets of the world in a different language (Italian, English, French, Russian, Spanish, Latin and ancient Greek) to represent the whole world before the mystery of human suffering. The dramatic structure of the Opera follows the ancient structure of the Sacred Representations: in fact, its original form is designed for dramatization and scenic action. The events of the Gospel are interspersed with the arias of the various characters, which constitute a sort of cinematographic "still image".

2021



IBS62021

STABAT MATTER

JUAN BAUTISTA CANSINO

CARLOS ÁLVAREZ BARITONE

LOURDES MARTÍN SOPRANO

LUIS PACETTI TENOR

ALBA CHANTAR SOPRANO

CONSTANZA ÁVILA MEZZOSOPRANO

CORO DE LA CATEDRAL DE MÁLAGA

ORQUESTA FILARMÓNICA DE MÁLAGA

ANTONIO DEL PINO CONDUCTOR

1. I. Stabat Mater dolorosa

2. II. Cuius animan gementem

3. III. Quae moerebat et dolebat

4. IV. Quis non posset contristari

5. V. Eja Mater fons amoris

6. VI. Fac me vere tecum fleret

7. VII. Virgo virginium praeclara

8. VIII. Fac me plagis vulnerari

9. IX. Fac me cruce custodiare

10. X. Quis non posset contristari

The composer of the *Stabat Mater* presented in this sound recording was musically educated in Malaga Cathedral at the end of the first third of the 19th century. The musical chapel of the city's first tempo had already suffered the onslaught of the yellow fever of 1803 and the French invasion during the Napoleonic invasion (1808-1814), and had yet to receive the lethal blows of the successive disenchantment measures of Mendizábal (1836), Espartero (1841) and Madoz (1854). However, what seemed to put an end to the stable ensemble to solemnise cathedral liturgies was paradoxically giving way to a paradigm shift.



IBS52021

LA MUSE OUBLIÉE

WOMENS COMPOSERS

ANTONIO OYARZABAL PIANO

Mana Zucca (1885-1981). 01. Prelude Op.73

Amy Beach (1867-1944). 02. Scottish Legend

Mel Bonis (1858-1937). [03-06] Femmes de Légende

Élisabeth Jacquet de la Guerre (1665-1729)

[07-11]. Sélection de Pièces de Clavecin

Ethel Smyth (1858-1944). 12. Klavierstück in E

Clara Wieck-Schumann (1819-1896)

[13-15]. Drei Romanzen Op.21

Lili Boulanger (1893-1918). [16-18]. Trois Morceaux pour piano

Emiliana de Zubeldía (1888-1987)

[19-24]. Esquisses d'une après midi Basque

Germaine Tailleferre (1892-1983). 25. Pastorale/Deux pièces

Ruth Crawford Seeger (1901-1953)

28. Prelude No.6: Andante Mystico

Lúcia Garúta (1902-1977). 29. Prelude in E

Vítězslava Kaprálová (1915-1940). [30-33]. April Preludes

Fanny Mendelssohn (1805-1847). 34. Mélodie Op.4 No.2

Pianist **Antonio Oyarzabal** takes us on a journey through the work of thirteen different female composers, most of them pianists. Their pieces have been a real source of motivation and inspiration for him. Here he pays tribute to the names and work of these women, unfairly and sadly neglected, in the shadow of compositions written by men. It is a musical journey that takes us on different paths: from Jacquet de la Guerre's French Baroque style to the avant garde proposals of Ruth Crawford Seeger in the beginning of the XXth century; from Lili Boulanger's languor to Germaine Tailleferre's constant joviality; or from the more popular Clara Schumann and Fanny Mendelssohn to the almost completely unknown Mana Zucca or Lúcia Garúta. All of this is expressed by the extraordinary sensitivity of a performer who, through long and intense research, has dived deep into the life and historical context of these thirteen unique artistic voices, in order to provide them with the relevance they deserve.



IBS42021

SZYMANOWSKI

MASQUES - MAZURKAS - VARIATIONS

PATRICIA ARAUZO PIANO

Masques Op.34

Mazurkas Op.50

04-07. Mazurkas Nos. 1-2-3-4, dedicated to Arthur Rubinstein
 08-11. Mazurkas Nos. 13-14-15-16, dedicated to Jaroslaw Iwaszkiewicz
 12-13. Mazurkas Nos. 17-18, dedicated to Henryk Toepliz
 14-15. Mazurkas Nos. 19-20, dedicated to Adolf Chybinski

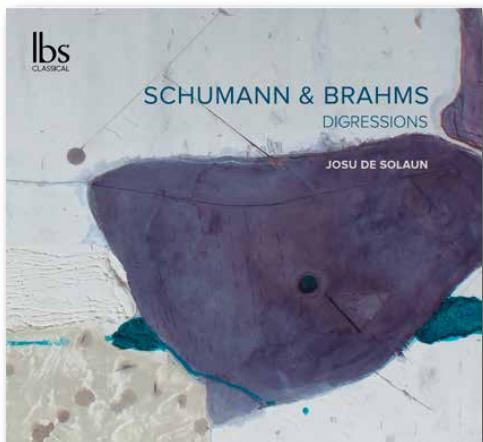
Mazurkas Op.62

16-17. Mazurkas Nos. 1-2, dedicated to Victor Cazalet

18. Vals Romantique

19-31. Variations in B-flat Minor, Op.3

Karol Szymanowski was a central figure in the renewal of Polish music, since, although his catalogue is not extensive, he managed to open the doors to the contemporary school of his nation in the piano, orchestral, chamber and vocal fields. It is to be thanked that the emerging pianist Patricia Arauzo has chosen this composer as the protagonist of her first solo album. The rigour and transparency, as well as the impetus and expressive force, characterise the approach to his work. Furthermore, the clarity with which Arauzo manages to make the simultaneous sound levels independent and to highlight the hidden themes interweaving the dense texture gives his versions an extraordinary communicative capacity, not easy to achieve in the Polish composer's art. The five works he has recorded in *Masques* allow us to go through the three creative stages of Szymanowski's career through the piano. They are three periods in which he cultivated eclectic languages that made up a polyhedral personality dotted with recurrent elements such as dance rhythms, with their vibrant internal energy. Above all, they shaped the concept of the masque as an element of concealment or a defensive shield against a vital and artistic reality that was not understood in his time.



IBS32021

SCHUMANN & BRAHMS DIGRESSIONS

JOSU DE SOLAUN

R. Schumann

01-18. Davidsbündlertänze, Op. 6

J. Brahms

19-21. Drei Intermezz, Op. 117
 22-27. Sechs Klavierstücke, Op. 118

Here is a recording that combines the aesthetic value of music together with the musical works' historical underpinnings. The pianist Josu De Solaun offers us his interpretation of two of the most significant pieces of the Romantic period: *Davidsbündlertänze* (1837) by Robert Schumann (1819-1856), the Spring and revolutionary high point of a first Romanticism, and two works by Johannes Brahms (1833-1897), heterodox and conflicting protagonists of an autumnal kind of Romanticism: the *Intermezz op. 117* (1892) and the *Klavierstücke op. 118* (1893). At the same time, the performer proposes a title that, on the one hand, supports his interpretative ideas and, on the other, aims to be a guide for our understanding and comprehension of how many singularities articulate the content of the recording: DIGRESSIONS, a title suggesting a kind of reflection that sets in during the flow of the musical works themselves.

Josu de Solaun as a First Prize winner of the XIII George Enescu International Piano Competition in Bucharest, the XV José Iturbi International Piano Competition and the First European Union Piano Competition, held in Prague, Spanish pianist Josu De Solaun has been invited to perform in distinguished concert series throughout the world, having made notable appearances in Bucharest (Romanian Athenaeum), Venice (Teatro La Fenice), Saint Petersburg (Mariinsky Theatre), Washington, DC (Kennedy Center), New York (Carnegie Hall), Metropolitan Opera), London (Southbank Centre), Paris (Salle Cortot), Taipei (Novel Hall), Mexico City (Sala Silvestre Revueltas), and all major cities of Spain. He has played as concerto soloist with such orchestras as the Mariinsky Theatre Orchestra of Saint Petersburg, Orchestra Filarmónica la Fenice of Venice, George Enescu Philharmonic of Bucharest, Orquesta Sinfónica de Bilbao, Orquesta de Valencia, Rudolf Barshai Moscow Chamber Orchestra, Mexico City Philharmonic Orchestra, Orchestra RTVE, among many others.



FEMMES D'ESPAGNE

PAULA CORONAS PIANO

Manuel de Falla (1876-1946)

01. Cuatro Piezas Españolas: IV. Andaluza

Joaquín Turina (1882-1949): Femmes D'Espagne

Ernesto Halffter (1905-1989)

05. Danza de La Pastora

06. Danza de La Gitana

José Muñoz Molleda (1905-1988): 07. Farruca

Emilio Lehmburg Ruiz (1905-1959)

08. Fandango de Málaga

Ángel Barrios (1882-1964): 09. Albaycinera

Joaquín González Palomares (1868-1951) / Manuel del Campo (1930)

10. Serenata Tánger

Eduardo Ocón y Rivas (1833-1901)

11. Amor inmortal

12. Estudio Capricho para la mano izquierda op.10

13. Gran Vals Brillante

Femmes d'Espagne (Spanish Women) is a tribute to eight composers, most of whom are also pianists, who made Andalusia their musical homeland and spread it all over the world. Just as she usually does in her piano recitals, the versatile Paula Coronas has united in this record acclaimed authors with others not yet much known and in need for a revival of their music, thus emphasizing her unwavering personal commitment to Spanish music of the last two centuries. The interpretations of the *malagueña* (a traditional flamenco variety from Málaga), forged from the extensive knowledge of the foremost works of piano literature, dignify and update these pages. This recording means a contribution for future generations to gain an understanding and to become aware of the historical relevance of those figures that ennobled the meridional folkloric music styles and turned them into a distinctly Spanish pianism: a genuine and extraordinary music art.



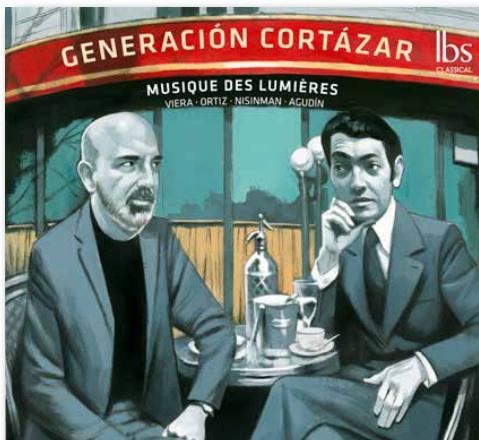
PER VOI ARDO

ITALIAN MADRIGALS IN THE VIHUELA BOOKS

JOSÉ MARÍA MORENO VALIENTE CONDUCTOR

ORQUESTA FILARMÓNICA DE MÁLAGA

01. Amor tu sai (Enríquez de Valderrábano - Jacques Arcadelt)
02. Vita de la mia vita (Enríquez de Valderrábano - Philippe Verdelot)
03. Soneto XX Benedicto sea el giorno (Enríquez de Valderrábano)
04. Fantasia XIV contrahecha a una del milanes (Enríquez de Valderrábano)
05. La vita fugge (Alonso Mudarra)
06. O gelosia d'amanti (Alonso Mudarra)
07. Sparci Sparcium (Diego Pisador)
08. Lagrime mesti (Diego Pisador - Adrian Willaert)
09. A quando a quando havea (Diego Pisador - Adrian Willaert)
10. Fantasia VII (M. de Fuenllana)
11. Il bianco e dolce cigno (Miguel de Fuenllana - Jacques Arcadelt)
12. Quanto sia lieto il giorno (Miguel de Fuenllana - Philippe Verdelot)
13. Quanto ti vegio (Miguel de Fuenllana)
14. Fantasia I (Alonso Mudarra)
15. Fantasia VII (Alonso Mudarra)
16. Itene a l'ombra (Alonso Mudarra)
17. Fantasia XIII di contrapunto (Enríquez de Valderrábano)
18. Soneto II (Enríquez de Valderrábano)
19. Gloriar mi poss'io donne (Enríquez de Valderrábano - Philippe Verdelot)
20. Madonna qual certezza (Enríquez de Valderrábano - Philippe Verdelot)
21. Tiento II (Miguel de Fuenllana)
22. O s'io potessi donna (Miguel de Fuenllana - Jacquet de Berchem)
23. O felici occhi miei (Miguel de Fuenllana - Jacques Arcadelt)
24. Madonna per voi ardo (Miguel de Fuenllana - Philippe Verdelot)
25. O bene mio fa (Diego Pisador - Adrian Willaert)
26. Madonna mia fa (Diego Pisador - Adrian Willaert)



IBS2020

GENERACIÓN CORTAZAR

MUSIQUE DE LES LUMIERES

FACUNDO AGUDÍN CONDUCTOR

MARCELO NISINMAN BANDONEÓN

LISANDRO ABADIE NARRATOR

Pablo Ortiz (1956)

01. Rocamadour

For chamber orchestra

Marcelo Nisinman (1970)

02-06. Tercera Generación

For bandoneón and chamber orchestra

Julio Viera (1943)

07-14. La noche boca arriba

For narrator and chamber orchestra



IBS1920

MAHLER 5

SYMPHONY NO. 5 IN C-SHARP MINOR

JOSÉ MARÍA MORENO VALIENTE CONDUCTOR

ORQUESTA FILARMÓNICA DE MÁLAGA

01. Trauermarsch. In gemessenem Schritt. Streng. Wie ein Kondukt

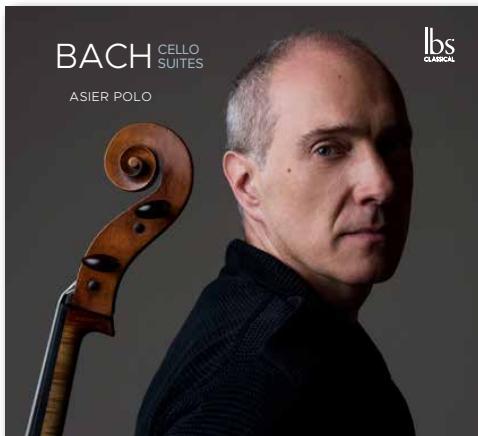
02. Stürmisch bewegt. Mit grösster Vehemenz

03. Scherzo. Kräftig, nicht zu schnell

04. Adagietto. Sehr langsam

05. Rondo-Finale. Allegro - Allegro giocoso. Frisch

The recording of such a complex and ambitious work as Gustav Mahler's Fifth Symphony by the **Malaga Philharmonic Orchestra** (OFM in Spanish) is a demonstration of the determination and enthusiasm with which the group is facing his 30th anniversary. Highly artistic work, Mahler's Fifth Symphony is of great extension and expressive intensity; it is full of deep symbolism and evident spirituality. It is a musical and intellectual monument testing the quality of an orchestra and its conductor. It is a challenge that, in a market full of references to the Austrian composer's masterpiece, the OFM faces with all the potential the work demands.



IBS182020

JOHAN SEBASTIAN BACH
CELO SUITES

ENEKO VADILLO

CD1

Suite No. 1 in G Major, BWV 1007

Suite No. 2 in D Minor, BWV 1008

Suite No. 3 in C Major, BWV 1009

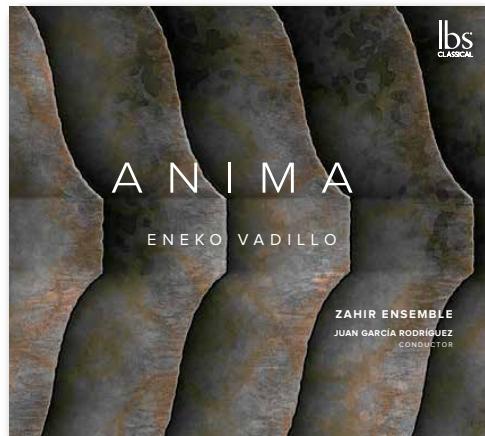
CD2

Suite No. 4 in E-Flat Major, BWV 1010

Suite No. 5 in C Minor, BWV 1011

Suite No. 6 in D Major, BWV 1012

J. S. Bach's Cello Suites are somehow hypnotic. An austere work, an instrument, a performer, a single voice and yet we begin to listen to them and are introduced into a path which inevitably leads us inwards, and makes us aware of our absolute solitude facing the universe and the unknown. When we approach a work of such dimensions, turn out to be hopelessly small, aware of the responsibility implied by being alone before a musical monument of almost unrivalled characteristics.



IBS172020

ANIMA

ENEKO VADILLO

ZAHIR ENSEMBLE

JUAN GARCÍA RODRÍGUEZ CONDUCTOR

Renascencias

1. I. Proemio - Renaceré
2. II. Renaceré yo piedra
3. III. Renaceré yo viento
4. IV. Renaceré yo agua
5. V. Renaceré yo fuego

6. Antibes

7. Selene

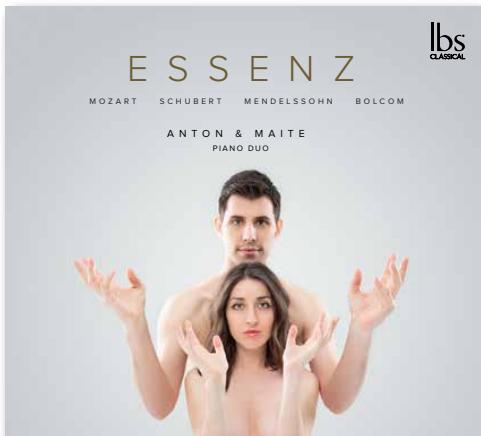
8. Sabah

Transparencias

9. I. Vitrial
10. II. Celosias
11. III. Vidrial

Ar-Rayhan

12. I. Sereno e profondo
13. II. Intensamente calmo
14. III. Comodo
15. IV. Corrente
16. Anima



IBS162020

ESSENZ

ANTON DOLGOV & MAITE LEÓN PIANO DUO

Wolfgang Amadeus Mozart

1. I. Allegro
2. II. Andante
3. III. Allegretto

Franz Schubert

4. Fantasia in F minor, D.940

Felix Mendelssohn

Andante & Allegro brillant op.92

5. I. Andante
6. II. Allegro assai vivace

William Bolcom

Andante & Allegro brillant op.92

7. The Serpent's Kiss



IBS152020

TRASCENDO

JONATHAN MESONERO

Ignaz von Biber

1. Passacaglia - The Guardian Angel

Igor Loboda

2. Requiem

Johann Sebastian Bach

Partita II BWV1004

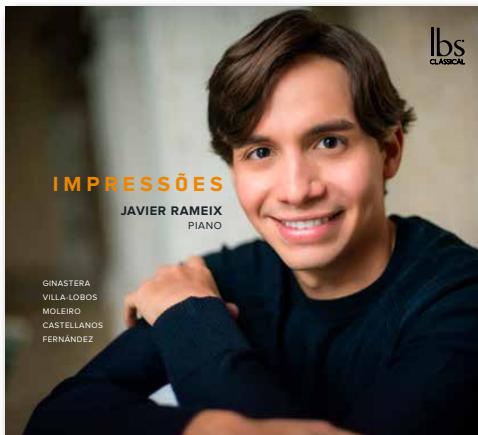
3. I. Allemande
4. II. Corrente
5. III. Sarabande
6. IV. Giga
7. V. Ciaccona

Eugène Ysaye

Sonate op.27 No.2

8. I. Prelude "Obsession"
9. II. Malinconia
10. III. Danse des ombres
11. IV. Les furies

2020



IBS142020

IMPRESSÕES

JAVIER RAMEIX PIANO

Alberto GINASTERA

Piano Sonata Nº1 op.22

1. I. Allegro marcato
2. II. Presto misterioso
3. III. Adagio molto appassionato
4. IV. Ruvido ed ostinato

Heitor VILLA-LOBOS

Bachianas brasileiras Nº4

5. I. Preludio (Introdução)
6. II. Coral (Canto do Sertão)
7. III. Aria (Cantiga)
8. IV. Dança (Miudinho)

Alberto GINASTERA

Danzas argentinas op.2

9. I. Danza del viejo boyero
10. II. Danza de la moza donosa
11. III. Danza del gaucho matrero

Heitor VILLA-LOBOS

Ciclo brasileiro

12. I. Plantio do caboclo
13. II. Impressões seresteiras
14. III. Festa no Sertão
15. IV. Dança do índio branco

Moisés MOLEIRO

16. Joropo

Evencio CASTELLANOS

17. Mañanita caraqueña

Heráclio FERNÁNDEZ

18. El diablo suelto (arr. Pedro Toro)



IBS132020

HOMMAGE

MARIANO GARCIA SAXOPHONES

ANIANA JAIME LATRE PIANO

*TAKAHIRO MITA PIANO

Piet Swerts

Le Tombeau de Ravel

1. I. Monfort l'Amaury
2. II. Le Belvédère
3. III. Petit Oiseau Mécanique

Jean-Denis Michat

Back to Bach

4. I. Allegro
5. II. Adagio dolcissimo

Cyrille Lehn

Sonate

6. I. Rêveur
7. II. Lento
8. III. Continuum. Vivacissimo

Jean-Denis Michat

9. I. Clos Guinguet

Vincent David

10. Nuée Ardente*

Joan Albert Amargós

Homenatge a Lorca

11. I. Los cuatro muleros
12. II. Zorongo
13. III. Anda jaleo



IBS122020

VIOLA SONATAS

HINDEMITH SCHUBERT GLINKA

RANDOLPH KELLY VIOLA**JOHN NOVACEK** PIANO**Paul Hindemith****Viola Sonata, Op. 11, No. 4**

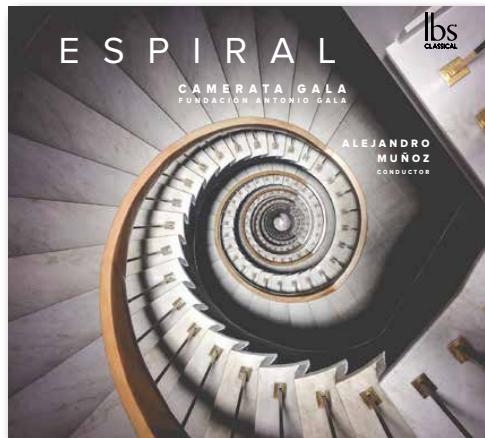
- 1. I. Fantasie: Ruhig
- 2. II. Thème and Variations 1-4
- 3. III. Finale: Sehr lebhaft (Alla breve)
in wechselnder Taktart -
Variations 5-7 - Coda

Franz Schubert**Arpeggione Sonata in A Minor, D. 821**

- 4. I. Allegro moderato
- 5. II. Adagio
- 6. III. Allegretto

Mikhail Glinka**Viola Sonata in D Minor**

- 7. I. Allegro moderato
- 8. II. Larghetto ma non troppo (Andante)



IBS112020

ESPIRAL**ALEJANDRO MUÑOZ** CONDUCTOR**CAMERATA GALA****Igmar Alderete**

01. I. Bailando con Arcos

Rubén Jordán

02. Alzheimer*

Juan de Dios García Aguilera

03. Abisal

Raquel Rodríguez

04. Espiral

Mónica Cárdenas

05. Influence

José Javier Delgado

06. No Questions

*Auxi Belmonte, soprano soloist

*All pieces are premiere recording

2020



IBS102020

FRANZ SCHUBBERT**YASUYO YANO** FORTEPIANO**Piano Sonata No. 18 in G Major D 894 op.78**

1. I. Molto moderato e cantabile
2. II. Andante
3. III. Menuetto: Allegro moderato - Trio
4. IV. Allegretto

Piano Sonata No. 16 in A Minor D 845 op.42

5. I. Moderato
6. II. Andante poco moto
7. III. Scherzo: Allegro vivace - Trio
8. IV. Rondo: Allegro vivace



IBS92020

MARC PAQUIN VIOLIN**ORFILIA SAIZ VEGA** CELLO**Iannis Xenakis**

01. Dhipli Ziya (1951)

Zoltán Kodály**Duo op.7 (1914)**

02. I. Allegro serioso, non troppo
03. II. Adagio
04. III. Maestoso e largamente, ma non troppo lento - Presto

Peteris Vasks

05. Castillo Interior (2012)

Maurice Ravel**Sonata for violin and cello (1920)**

06. I. Allegro
07. II. Très vif
08. III. Lent
09. IV.Vif, avec entrain

Béla Bartók**Romanian Folk Dances, BB 68 (arr. Paquin-Saiz)**

10. I. Jocul cu bata (Stick Dance)
11. II. Braul (Sash Dance)
12. III. Pe loc (In One Place)
13. IV. Buciumeana (Horn Dance)
14. V. Poarga Romaneasca (Romanian Polka)
15. VI. Maruntel (Fast Dance)



IBS82020

SOLERIANA

JOAQUÍN RODRIGO

CHAMBER ORCHESTRA WORKS

ORQUESTA DE LA COMUNIDAD VALENCIANA

JOAN ENRIC LLUNA CONDUCTOR

Soleriana

01. Entrada

02. Fandango

03. Tourbillon

04. Pastoral

05. Passepied

Tres viejos aires de danza

06. Pastoral

07. Minué

08. Jiga

Dos miniaturas andaluzas

09. Preludio

10. Danza

Zarabanda lejana y villancico

11. Zarabanda Lejana, Adagio

12. Villancico, Allegretto



IBS72020

FIN DU TEMPS

JOSÉ LUIS ESTELLÉS CLARINET

AITZOL ITURRIAGAGOITIA VIOLIN

DAVID APELLÁNIZ CELLO

ALBERTO ROSADO PIANO

Toru Takemitsu

01. Quatrain II

OLIVIER MESSIAEN

Quatuor pour la fin du Temps

02. I. Liturgie de cristal

03. II. Vocalise, pour l'Ange qui annonce la fin du Temps

04. III. Abîme des oiseaux

05. IV. Intermède

06. V. Louange à l'Éternité de Jésus

07. VI. Danse de la fureur, pour les sept trompettes

08. VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps

09. VIII. Louange à l'Immortalité de Jésus

2020



IBS62020

CELLO CONCERTOS

ASIER POLO

ORQUESTA BARROCA DE SEVILLA

ANDRÉS GABETTA CONCERTMASTER

MERCEDES RUIZ 2nd CELLO SOLOIST

LUIGI BOCCHERINI

Cello Concerto in D major G.479

- 01. I. Allegro
- 02. II. Adagio
- 03. III. Allegro

ANTONIO VIVALDI

Cello Concerto in C minor RV401

- 04. I. Allegro non molto
- 05. II. Adagio
- 06. III. Allegro ma non molto

Concerto for 2 Cellos in G minor, RV531*

- 07. I. Allegro (moderato)
- 08. II. Largo
- 09. III. Allegro

FRANZ JOSEPH HAYDN

Cello Concerto No.1 in C major, Hob. VIIb:1

- 10. I. Moderato
- 11. II. Adagio
- 12. III. Allegro molto

2020



IBS52020

ERNEST CHAUSSON

SIMON GOLLO VIOLIN

JOHN NOVACEK PIANO

BENJAMIN SUNG VIOLIN

INGRID BERLING VIOLIN

RANDOLPH KELLY VIOLA

MAKI KUBOTA CELLO

MARIOLA CANTARERO SOPRANO

Concerto for violin, piano and string quartet op.21

01. I. Decide - Calme - Anime

02. II. Sicilienne

03. III. Grave

04. IV. Très anime

05. Chanson Perpétuelle op.37



IBS42020

JOAQUÍN RODRIGO

ARANJUEZ - FANTASÍA

XIANJI LIU GUITAR

ORQUESTA SINFÓNICA DE RTVE

PEDRO AMARAL CONDUCTOR

FANTASÍA PARA UN GENTILHOMBRE

1. I. Villano y ricercare: Adagietto - Andante moderato
2. II. Española y fanfare de la Caballería de Nápoles
3. II. Española y fanfare de la Caballería de Nápoles
4. III. Danza de las hachas: Allegro con brio
5. IV. Canario: Allegro ma non troppo

CONCIERTO DE ARANJUEZ

5. I. Allegro con spirito

6. II. Adagio

7. III. Allegro gentile



20TH CENTURY TANGO

CLAUDIO CONSTANTINI BANDONEÓN

LOUIZA HAMADI PIANO

01. Astor PIAZZOLLA: Tres Minutos con la Realidad
02. Maurice RAVEL: Vocalise (Habanera)
03. Mariano MORES: Taquito Militar
04. Horacio SALGÁN: Grillito
05. Horacio SALGÁN: A Fuego Lento
06. Isaac ALBÉNIZ: Tango
07. Dino SALUZZI: Tango a mi padre
08. Alfred SCHNITTKE: Rondó (from Concerto Grossso nr.1)
09. Carlos GARDEL: Volver
10. Julio De CARO: La Rayuela
11. Igor STRAVINSKY: Tango
12. Darius MILHAUD: Tango des Fratellini
13. Arturo CARDELÚS: Tango
14. Alberto GINASTERA: Milonga
15. Maurice RAVEL: Habanera (from Suite Española)
16. Héctor STAMPONI: La Camelera
17. Kurt WEILL: Youkali
18. Astor PIAZZOLLA: Tristezas de un Doble A
19. Astor PIAZZOLLA: La Muerte del Ángel
20. Erik SATIE: Tango (from Sports et divertissements)

P'RA VOCE

RAQUEL LOJENDIO SOPRANO

CHIKY MARTÍN PIANO

JAYME OVALLE

01. Modinha
02. Azulao

HEITOR VILLALOBOS

03. Melodia Sentimental
04. Canção do Marinheiro
05. Lundu Da Marqueza de Santos

CARLOS PAGLIUCHI

06. A Casinha Pequenina

OSCAR LORENZO FERNÁNDEZ

07. Tonada pra voce

ALBERTO GINASTERA

8. Canción de la Luna Lunanca
9. Triste
10. Zamba
11. Arroró
12. Canción al árbol del olvido

CARLOS GUASTAVINO

13. Cuando acaba de llover
14. El Sampedrino
15. La Tempranera
16. Pueblito, mi pueblo
17. Pampa sola
18. Pampamapa
19. Ya me voy a retirar
20. Préstame tu pañuelo
21. Bonita rama de Sauce
22. La Rosa y el Sauce
23. Se equivocó la paloma



IBS12020

CANCIÓNERO DE LA SABLONARA

VANDALIA

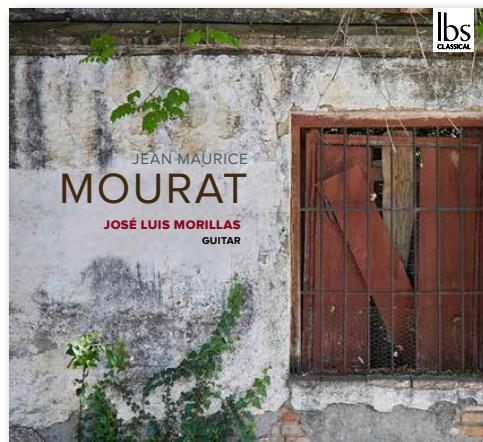
ARS ATLÁNTICA

CD1

1. Entre dos mansos arroyos (*Capitán [Mateo Romero]*)
2. Desiertos campos, árboles sombríos (*Juan Blas*)
3. No vayas, Gil, al sotillo (*Capitán [Mateo Romero], Luis de Góngora*)
4. Ay, que me muero de celos (*Capitán [Mateo Romero]*)
5. Vistiose el prado galán (*Miguel de Arizo*)
6. Fuese Bras de la cavaña (*Álvaro de los Ríos*)
7. Si por flores fueres (*Juan Pujol*)
8. Solo, triste y ausente (*Anónimo*)
9. La morena que yo adoro (*Gabriel Díaz, Francisco de Quevedo*)
10. Quando sale el alva (*Juan Pujol*)
11. Filis del alma mía (*Miguel de Arizo, Lope de Vega*)
12. Ya no les pienso pedir (*Juan Blas*)

CD2

1. Quiera o no quiera mi madre (*Juan Pujol*)
2. Lucinda, tus cavellos (*Juan de Torres*)
3. Desde las torres del alma (*Juan Blas*)
4. Puñalitos dorados (*Capitán [Mateo Romero]*)
5. A la dulce risa del alva (*Capitán [Mateo Romero], A. Hurtado de Mendoza*)
6. Quejándose tiernamente (*Juan Pujol*)
7. Quando de tus soles negros (*Gabriel Díaz*)
8. Amor, no me engañarás (*Álvaro de los Ríos*)
9. Caíase de un espino (*Capitán [Mateo Romero], Lope de Vega*)
10. Tus imbidias me hablan (*Juan Blas*)



IBS42020

JEAN MAURICE MOURAT

JOSÉ LUÍS MORILLAS GUITAR

1. Iberiade (violin & guitar)

- Trois Aventures à deux (guitar duo)
02. I. De ida y vuelta
 03. II. Souvenir de Málaga
 04. III. Aires de Málaga

Al-Andalus (flute & guitar)

05. I. Leyenda
06. II. Medina
07. III. Guadalquivir

8. Recuerdos de Cádiz (cello & guitar)

Trio Albolote (Guitar Trio)

09. I. Vegas altas
10. II. Cubillas
11. III. Campo de los arenales

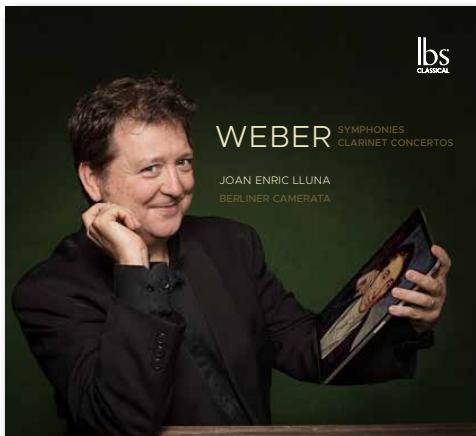
12. Soir d'été à Grenade (violin & guitar)

Tres Nocturnos de Granada (flute & guitar)

- 13.I. Moderato
- 14.II. Romance
- 15.III. Moderato

16. Anda-Lucía (piano & guitar)

17. Paseo por Sevilla (guitar trio)



IBS222019

WEBER

SYMPHONIES & CLARINET CONCERTOS

JOAN ENRIC LUNA CLARINET & CONDUCTOR
BERLINER CAMERATA

CD1**Clarinet Concerto No. 1 in F Minor, Op. 73**

1. I. Allegro
2. II. Adagio ma non troppo
3. III. Rondo: Allegretto

Clarinet Concerto No. 2 in E-Flat Major, Op. 74, J. 118

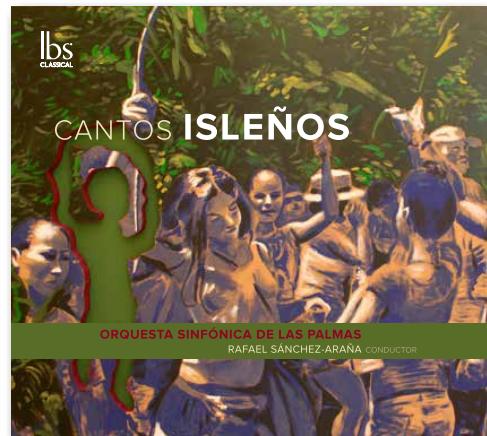
4. I. Allegro
5. II. Andante con moto
6. III. Alla Polacca

CD2**Symphony No. 1 in C Major, J. 50**

1. I. Allegro con Fuoco
2. II. Andante
3. III. Scherzo and Trio
4. IV. Finale: Presto

Symphony No. 2 in C Major, J. 51

5. I. Allegro
6. II. Adagio ma non troppo
7. III. Menuetto and Trio
8. IV. Finale: Scherzo presto



IBS212019

CANTOS ISLEÑOS**ORQUESTA Y CORO DE LA SINFÓNICA DE LAS PALMAS****RAFAEL SÁNCHEZ-ARAÑA** CONDUCTOR**CELSO ALBELO** TENOR**PANCHO CORUJO** TENOR**ALBA PÉREZ & IVÁN QUINTANA** SINGERS**BENITO CABRERA & GERMÁN LÓPEZ** TIMPLE**JUAN PABLO SIERRA** CUATRO VENEZOLANO**MARIO FERRER** MARACAS**RUBÉN SÁNCHEZ ARAÑA** CONCERTMASTER**MAITE ROBAINA** CHOIR CONDUCTOR

1. El Sorondongo (*Popular - Arr: Peter Hope*)
2. Malagueña (*Popular - Arr: David Masperi*)
3. El baile del vivo (*Popular - Arr: Peter Hope*)
4. Tamadaba (*Néstor Álamo - Arr: Manuel Bonino*)
5. Algo de lo nuestro (*N. Álamo/Popular/R. Tabares y Tejera - Arr: Rafael Sánchez-Araña*)
6. Chipude (*José A. Ramos - Arr: Eduardo Puriños Armas*)
7. Gran Canaria (*Manuel Melián - Arr: Manuel Bonino*)
8. Sombra del Nublo (*Néstor Álamo - Arr: Eduardo Puriños Armas*)
9. Navidad canaria (*Fco. Chirino/Benito Cabrera - Arr: Eduardo Puriños Armas*)
10. Alma llanera (*Pedro Elías Gutiérrez - Arr: Rafael Sánchez-Araña*)



IBS202019

BRUNNETI & LIDÓN

AT THE SPANISH ROYAL CHAMBER

EUGENIA BOIX SOPRANO (1, 2, 6, 7, 8, 10)

KARIM FARHAN TENOR (9)

GUILLERMO TURINA CELLO (3-5)

LA TEMPESTAD

SILVIA MÁRQUEZ CHULILLA CONDUCTOR

JOSÉ LIDÓN

De la Cantata sobre la traducción del salmo "Diligam te Domine":

- 01. Escena "Si queste voci rispettose"
- 02. Aria "Che sarà? Qual cupo suono"

FRANCISCO BRUNETTI

Concierto para violonchelo

- 03. I. Allegro con espíritu

- 04. II. Adagio

- 05. III. Rondó

JOSÉ LIDÓN

De la Cantata sobre la traducción del salmo "Diligam te Domine":

- 06. Recitado "Dell'immortal vittoria"
- 07. Aria "A dispetto vedranno, o Signore"

GAETANO BRUNETTI

Lamentaciones de Miércoles Santo (1794)

- 08. Lamentación n.º 1

- 09. Lamentación n.º 2

- 10. Lamentación n.º 3



IBS192019

LA SEDUZIONE

CARMEN SOLÍS SOPRANO

RUBÉN FERNÁNDEZ AGUIRRE PIANO

GIUSEPPE VERDI

01. Deh, pietoso, oh Addolorata
02. La seduzione
03. Stornello
04. Cupo è il sepolcro e mutolo
05. È la vita un mar d'affanni
06. Ad una stella
07. In solitaria stanza
08. L'esule
09. Non t'accostare all'urna
10. Lo spazzacamino
11. Il tramonto
12. Il poveretto
13. Nell'orror di notte oscura
14. Il mistero
15. Brindisi

2019



IBS182019

RICERCATA**MARIO PRISUELOS PIANO****Dimitri Shostakovich**

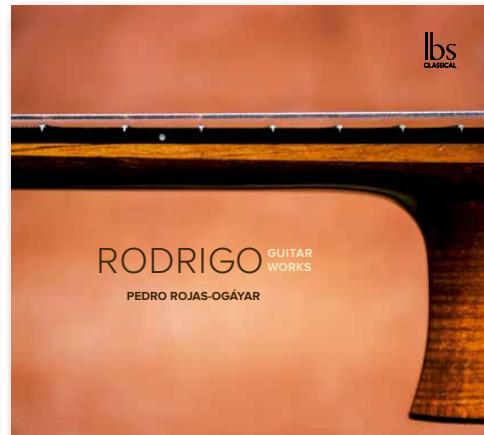
[1-24] 24 Preludes Op.34

Karlheinz Stockhausen

[25] Klavierstück IX

György Ligeti

[26-36] Musica Ricercata



IBS172019

JOAQUÍN RODRIGO
GUITAR WORKS**PEDRO ROJAS-OGAYAR GUITAR****1. Junto al Generalife****Tres Piezas Españolas**

2. I. Fandango

3. II. Passacaglia

4. III. Zapateado

5. Invocación y Danza**6. En los Trigales****7. Tiento antiguo****Sonata Giocosa**

8. I. Allegro moderato

9. II. Andante moderato

10. III. Allegro



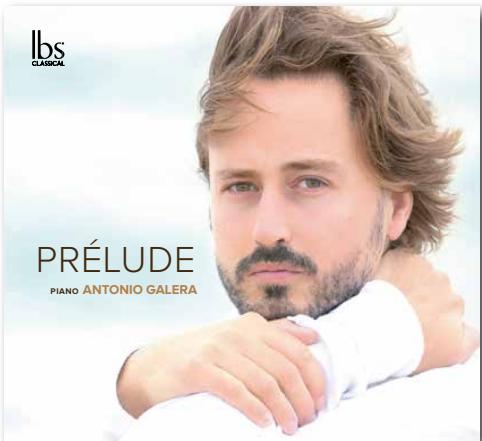
IBS162019

HANDEL TRIBUTE L'APOTHÉOSE

LAURA QUESADA TRAVERSA
VÍCTOR MARTÍNEZ BAROQUE VIOLIN
CARLA SÁNFELIX BAROQUE CELLO
S. RAMIRO MORALES PLUCKED STRING

Georg Friedrich Handel

- [1-5] Triosonate N.4 Op.2 in F major HWV 389
- [6-9] Violin Sonata in D minor HWV 359a
- [10-14] Triosonate N.2 Op.5 in D major HWV 397
- [15-18] Sonata in D major HWV 371
- [19-22] Triosonate N.1 Op.2 in B minor HWV 386b
- [24-27] Triosonate N.1 Op.5 in A major HWV 396



IBS152019

PRÉLUDE

ANTONIO GALERA PIANO

Johann Sebastian Bach
*Prelude and Fugue No. 8 in E-flat minor, BWV 853
 from Well-tempered Clavier*
 01. Prelude
 02. Fugue

Cesar Franck

Prélude, Choral et Fugue, FWV 21
 03. Prélude
 04. Choral
 05. Fugue

Claude Debussy

06. Prélude II	(... Voiles)
07. Prélude VI	(... des pas sur la neige)
08. Prélude VII	(... Ce qu'a vu le Vent d'Ouest)
09. Prélude VIII	(... la fille aux cheveux de lin)
10. Prélude X	(... La Cathédrale engloutie)

Henri Dutilleux

11. Choral et Variations (from Sonata op.1)

Johann Sebastian Bach (arr. F. Busoni)
 12. Chorale-Prelude "Wachet auf, ruft uns die Stimme"
 BWV 645



IBS142019

LEO BROUWER

GUITAR SONATAS

RICARDO GALLÉN

CD1

Sonata N°1

- [1] I. Fandangos y Boleros
- [2] II. Sarabanda de Scriabin
- [3] III. Toccata de Pasquini
- Sonata N°2**
- "Del Caminante"**
- [4] I. Visión de la Amazonia
- [5] II. El gran Sertao
- [6] III. Danza festiva
- [7] IV. Toccata Nordestina

Sonata N°3

- "Del Decamerón Negro"**
- [8] I. Güijes y Gnomos
 - [9] II. Treno por Oyá
 - [10] III. Burlesca del aire
 - [11] IV. La risa de los Griots

CD2

Sonata N°4

"Del Pensador"

- [1] I. Recuperación de la memoria
- [2] II. Iluminaciones
- [3] III. Elogio de la meditación
- [4] IV. Celebración de la memoria

Sonata N°5

"Ars Combinatoria"

- [5] I. Toccata



LA GUERRA DE LOS GIGANTES

SEBASTIÁN DURÓN (1660-1716)



IBS132019

LA GUERRA DE LOS GIGANTES

SPANISH BAROQUE SCENIC OPERA

SEBASTIÁN DURÓN (1660-1716)

MARIA INFANTE PALANTE

EVA JUÁREZ JÚPITER

AURORA PEÑA MINERVA

SALOMÍA ANTONYAK HÉRCULES

PILAR ALVA LA FAMA

SOLEDAD CARDOSO EL TIEMPO

LAURA SABATEL LA INMORTALIDAD

OLALLA ALEMÁN EL SILENCIO

LUIS DAVID BARRIOS TENOR

ORQUESTA BARROCA DE GRANADA & ÍLIBER ENSEMBLE

DDARÍO TAMAYO ARTISTIC DIRECTOR

DARÍO MORENO HARPSICHORD & CONDUCTOR



IBS122019

HERBANIA

20TH-CENTURY SPANISH MUSIC FOR HARPSICHORD

SILVIA MÁRQUEZ HARPSICHORD**Tomás Marco** (1942-)

[1] Herbania (1977)

Joaquín Rodrigo (1901-1999)

[2-3] Prélude et Ritornello (1979)

Joaquim Homis (1906-2003)

[4] Preludi (1976) *

José Luis Turina (1952-),**Due Essercizi** (1989)

[05] I. Praeludium

[06] II. Sonata

Joan Maria Thomàs (1896-1966),**Le Clavecín Voyageur** (1952)

[07] I. From London to New York

[08] II. Eisenach

[09] III. Petite Pavane à Versailles

[10] IV. Liturgie ancienne à Toledo

[11] V. Danse castillane du matin

Ángel Oliver Pina (1937-2005),

[12] Ofrenda a Manuel de Falla (1995) *

José María Sánchez-Verdú (1968-)

[13-19] Palimpsestes II (1996) *

*World Premiere Recording



IBS112019

33 SUEÑOS

ROBERTO SIERRA (1953)**JAVIER POVEDANO** BARITONE**QUITERA MUÑÓZ** SOPRANO**JUAN CARLOS GARVAYO** PIANO**SALOMÍA ANTONYAK** HÉRCULES**PILAR ALVA** LA FAMA

33 Sueños

Para Barítono y Piano

Poemas de Juan Carlos Garvayo (1) - (34)

Julia

Para Soprano y Piano

Poemas de Julia de Burgos (35) - (40)

2019



IBS102019

FUNDAMENTAL WORKS JOAN GUINJOAN

ALFONSO CALDERÓN DE CASTRO PIANO

Complete Piano Works Vol. 1

- 01. I. Jondo
- 02. II. Digraf
- 03. III. Divagant
- 04. I. Verbum
- 05. II. Tempo breve
- 06. III. Au revoir Barroco



IBS92019

CUEURS DESOLEZ

CARLOS MENA COUNTERTENOR

01. Ave Maris Stella (Anonymous Gregorian Chant)

Josquin des Prez

- 02. Benedictus (Misa Ave Maris Stella)
- 03. Agnus Dei (Misa Ave Maris Stella)
- 04. Inviolata, integra et casta es Maria

Jesús Torres:

- 05. Llama de amor viva

Josquin des Prez:

- 06. Mille regretz

Gabriel Ercoreka:

- 07. Messa di Voce

Josquin des Prez:

- 08. Cueurs desolez des toutes nations

Joan Magrané:

- 09. Si en lo mal temps la serena be canta

Josquin des Prez:

- 10. Plaine de dueil

José María Sánchez-Verdú:

- 11. Tratado de lágrimas

Johann Sebastian Bach:

- 12. Chacona BWV1004



IBS82019

JOHANNES BRAHMS CELLO SONATAS

ASIER POLO CELLO
ELDAR NEBOLSI PIANO

Cello Sonata No. 1 in E Minor, Op. 38

- 01. I. Allegro non troppo
- 02. III. Allegro quasi Menuetto
- 03. III. Allegro
- 04. Von ewiger Liebe, Op.43 No.1
- 05. Die Mainacht, Op. 43: No. 2

Cello Sonata No. 2 in F Major, Op. 99

- 06. I. Allegro vivace
- 07. II. Adagio affettuoso
- 08. III. Allegro passionato
- 09. IV. Allegro molto
- 10. Wie Melodien zieht es mir, Op.105 No.1
- 11. Ständchen, Op.106 No.1



IBS72019

SONATA DI CONCERTO

GUILLERMO PASTRANA CELLO
DANIEL BRANCH PIANO

Joan Manén

Sonata di Concerto OP. A-42

- 01. I. Adagio. Allegro energico ed appassionato
- 02. II. Andantino amabile. "Lay"
- 03. III. Allegro ritmico e giusto

Robert Gerhard

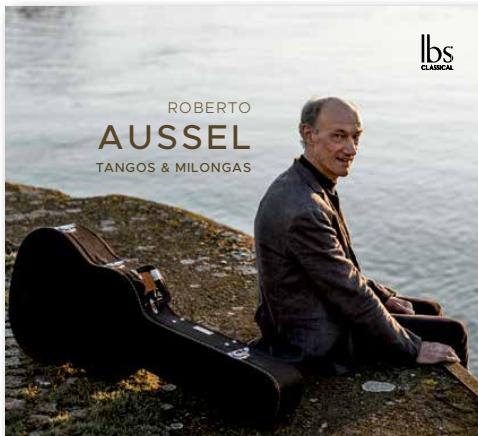
Sonata

- 04. I. Allegro molto energico
- 05. II. Grave
- 06. III. Molto vivace

Xavier Montsalvatge

Sonata Concertante

- 07. I. Vigoroso
- 08. II. Moderato sostenuto
- 09. III. Scherzo
- 10. III. Rondó allegro



IBS62019

ROBERTO AUSSEL

TANGOS & MILONGAS

1. Ulrich Uhland Warnecke: Hommage à Piazzolla
2. Carlos Moscardini: Despuntando el vicio
3. Horacio Salgán: Grillito
4. Raúl Maldonado: Don Celestino
5. Carlos Moscardini: Suburbio
6. Enrique Nuñez: Tango Op.7
7. Abel Fleury: Milongueo del ayer
8. Astor Piazzolla: Retrato de Alfredo Gobbi
9. Jorge Jewsbury: La flor del cardo
10. Saúl Consentino: La Recoleta
11. Astor Piazzolla: El Gordo triste
12. Saúl Consentino: Tango Barroco No.3
13. Saúl Consentino: A la memoria de Astor



IBS52019

SONATAS FOR VIOLA SOLO

PAUL HINDEMITH

JESÚS RODOLFO

Op. 11 No. 5 (1919)

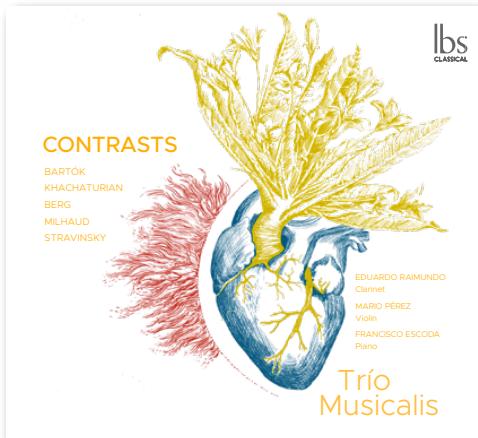
01. Lebhaft, aber nicht geilit
02. Mäßig schnell, mit viel Wärme vorgetragen
03. Scherzo
04. In Form und Zeitmaß einer Passacaglia - Das Thema sehr gehalten

Op. 25 No. 1 (1922)

05. Breit Viertel
06. Sehr frisch und straff (Viertel)
07. Sehr langsam
08. Rasendes Zeitmaß. Wild. Tonschönheit ist Nebensache.
(Die Ziffern geben an, wieviel Viertel sich zwischen zwei
Taktstrichen befinden)
09. Langsam, mit viel Ausdruck

Op. 31 No. 4 (1924)

10. Äußerst labhaft
11. Lied - Ruhig, mit wenig Ausdruck. Langsame Viertel
12. Thema mit Variationen - Schnelle Viertel (ma maestoso (1937)
13. Lebhafte Halbe (etwa 112)
14. Langsame Viertel (etwa 50) - Lebhaft (q=152) (pizzicato)
15. Mäßig schnelle Viertel (etwa 100)



IBS42019

CONTRATS

TRÍO MUSICALIS

Bela Bartók | Contrasts (1938)

01. I. Verbunkos
02. II. Phieno
03. III. Sebes

Aram Khachaturian | Trio (1932)

04. I. Andante con dolore, con molt'espressione
05. II. Allegro
06. III. Moderato

Alban Berg | Adagio (1925)

07. Kammerkonzert: II. Satz Aus Dem - Adagio

Darius Milhaud | Suite for trio (1936)

08. I. Ouverture
09. II. Divertissement
10. III. Jeu
11. IV. Modere

Igor Stravinsky | L'Histoire du Soldat (1919)

12. I. Marche du Soldat
13. II. Le Violon du Soldat
14. III. Petit Concert
15. IV. Tango-Valse-Rag
16. V. La Danse du Diable



IBS32019

DVORAK

CELLO WORKS

ADOLFO G. ARENAS CELLO

MAGDEBURGISCHE PHILHARMONIE

KIMBO ISHII CONDUCTOR

JUAN CARLOS GARVAYO PIANO

Cello Concerto in B minor, Op.104

01. I. Allegro
02. II. Adagio ma non troppo
03. III. Finale: Allegro moderato
04. Klid (Silent Woods), Op. 68, No. 5, B. 182
05. Rondo in G minor, Op.94, B. 181
06. 4 Lieder, Op. 82, B. 157
 - No. 1. Lasst mich allein (Leave Me Alone)
(arr. for cello and piano)

2019



IBS2019

JAZZ IMPACT

HOMMAGE TO BERNSTEIN

JOAN ENRIC LLUNA CLARINET

JUAN CARLOS GARVAYO PIANO

SALVADOR BOLÓN CELLO

TONI GARCÍA BASS

IGNASI DOMÉNECH PERCUSSION

Leonard Bernstein

01. Riffs (from Prelude, Fugue & Riffs) (arr. Scott Everly)

Sonata for Clarinet & Piano

02. I. Grazioso

03. II. Andantino / Vivace e leggiero

04. Variations on an octatonic scale

Oscar Navarro

05. Lenny, Fantasy for Clarinet & Piano (Orchestral red. by José G. Granero)

Nikolai Kapustin

Trio Op.86 for Flute (transp. Bb Clarinet), Cello and Piano

06. I. Allegro molto

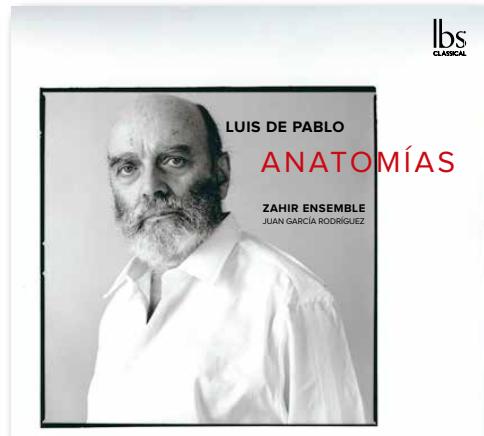
07. II. Andante

08. III. Allegro giocoso

Morton Gould

Benny's

09-16. Eight Duos for Bb Clarinet & Double Bass



IBS12019

ANATOMÍAS

LUIS DE PABLO

ZAHIR ENSEMBLE

JUAN GARCÍA RODRÍGUEZ CONDUCTOR

JULIO MOGUER PIANO

DIETER NEL VIOLONCELLO

MARIE TERESA PFIZ VIOLA

01. Concierto de Cámara (1979)

Julio Moguer, piano soloist

02. Eros (1993)*

Julio Moguer, piano soloist

Dieter Nel, violoncello soloist

Anatomías (2005-2007)*

Marie Teresa Pfiz, viola soloist

03. I. Agitato

04. II. Largo

05. III. In fretta

*World premiere recording



IBS262018

MOZART VIOLIN SONATAS

STEPHANE ROUGIER

SOPHIE TEBOUL

Sonata in B-flat major, K.378

- 01. I. Allegro moderato
- 02. II. Andantino sostenuto e cantabile
- 03. III. Rondo. Allegro

Sonata in B-flat major, K.454

- 04. I. Largo – Allegro
- 05. II. Andante
- 06. III. Allegretto

Sonata in A major, K.526

- 07. I. Molto allegro
- 08. II. Andante
- 09. III. Presto



IBS252018

AMERICA

CLAUDIO CONSTANTINI PIANO

George Gershwin

- 01. Rhapsody in Blue

Three Preludes

- 02. No. 1 in B-Flat Major
- 03. No. 2 in C-Sharp Minor
- 04. No. 3 in E-Flat Minor

Claudio Constantini

5-15. Summertime Variations

Astor Piazzolla

Estaciones Porteñas

- 16. Verano porteño
- 17. Otoño porteño
- 18. Invierno porteño
- 19. Primavera porteña

Tango Ballet

- 20. Introducción
- 21. La calle
- 22. Encuentro-olvido
- 23. Cabaret
- 24. Soledad
- 25. La calle



IBS24019

DOMENICO SCARLATTI SONATAS

ALBERTO URROZ PIANO

01. Sonata K. 435 in D major: Allegro
02. Sonata K. 9 in D minor: Allegro
03. Sonata K. 208 in A major: Andante è cantabile
04. Sonata K. 209 in A major: Allegro
05. Sonata K. 213 in D minor: Andante
06. Sonata K. 96 in D major: Allegrissimo
07. Sonata K. 8 in G minor: Allegro
08. Sonata K. 132 in C major: Andante
09. Sonata K. 133 in C major: Allegro
10. Sonata K. 203 in E minor: Vivace non molto
11. Sonata K. 380 in E major: Andante commodo
12. Sonata K. 97 in G minor: Allegro
13. Sonata K. 30 "Fuga" in G minor: Moderato
14. Sonata K. 44 in F major: Allegro



IBS222019

SOLITAIRE SOLO SAXOPHONE MASTERPIECES

**PEDRO PABLO
CÁMARA TOLDOS**

- CD1**
- Gianto Scelsi**
 1-3. Tre Pezzi
Nadir Vassena
 4. Mute Materie
Giogio Netti
 5. Ultimo a lato
Salvatore Sciarrino
 6. Canzona di Ringraziamento
José María Sánchez-Verdú
 7. Miralh (Étude)
Luciano Berio
 8. Sequenza IXb

- CD2**
- José Luis Torá**
 1. wq.132 à creux perdu
Abel Paul
 2. Quimera y fantasma
James Tenney
 3. Saxony
Jonathan Harvey
 4. Ricercare una melodia
Camilo Méndez Sanjuán
 5. Flexidra II - Burzstyn III
Germán Alonso
 6. El Gran Cabrón



IBS212018

DOMENICO SCARLATTI

VENEZIA 1742 BASSO CONTINUO SONATAS

GUILLERMO PEÑALVER BAROQUE TRAVERSO

PABLO SUÁREZ CALERO & PABLO PRIETO VIOLINS

ANTONIO CLARES VIOLA

GUILLERMO TURINA VIOLONCELLO

JORGE MUÑOZ DOUBLE BASS

SILVIA MÁRQUEZ CHULILLA HARPSICHORD AND ARTISTIC DIRECTION

Sonata in G Minor K.88

- 1. I. Grave
- 2. II. Andante Moderato
- 3. III. Allegro
- 4. IV. Minuetto

Sonata in E Minor K.77

- 5. I. Moderato cantabile
- 6. II. Menuet

Sonata in G Major K.91

- 7. I. Grave
- 8. II. Allegro
- 9. III. Grave
- 10. IV. Allegro

Sonata in E Minor K.81

- 11. I. Grave
- 12. II. Allegro
- 13. III. Grave
- 14. IV. Allegro

Sonata in G Major K.79:

- 15. I. Allegrossimo

16. Minuet in G Major K.80

- Sonata in D Minor K.89**
- 17. I. Allegro
- 18. II. Grave
- 19. III. Allegro

Sonata in D Minor K.90

- 20. I. Grave
- 21. II. Allegro 2
- 22. III. Allegro
- 23. IV. Allegro

Sonata in C Minor K.73

- 24. I. Allegro
- 25. II. Minuetto



IBS192018

ALTO MYSTIC

ANA MARÍA ALONSO VIOLA

Mario Carro

- 01. I. Luna de abajo (2017)

Carlos Perón Cano

- Sonata para viola sola (2017)**

- 02. I. Moderato

- 03. II. Andante

- 04. III. Grave

- 05. IV. Moto perpetuo

Jose Mª Sánchez Verdú

- 06. Quasid (2001)

Miguel Bustamante

- 07. Quasi una cadenza op.4B (2002)

Gabriel Ercoreka

- 08. Ilargi (1997)

David del Puerto

- 09. Bluescape (2007)

Jesús Torres

- Piezas místicas (2006)**

- 10. I. Noche

- 11. II. Llama

- 12. III. Cántico

José Luís Turina

- 13. Viola joke (2017)

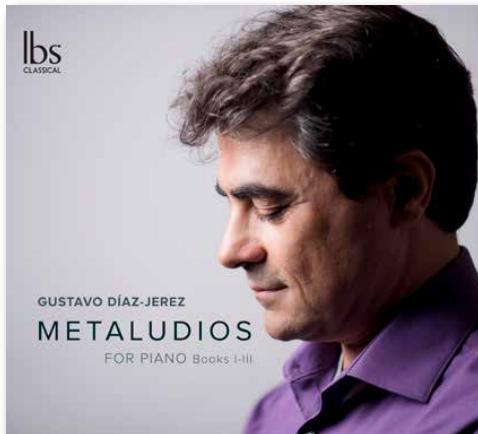
Sebastián Mariné

- 14. Fábulas: I.El avestruz (1995)

Santiago Lanchares

- 15. Espera, luz, espera (2012)

2019



IBS182018

METALUDIOS

FOR PIANO BOOKS I-III

GUSTAVO DÍAZ-JÉREZ

BOOK I

- 01. Izar iluna
- 02. Kenotaphion
- 03. Imaginary continuum
- 04. Homenaje a Antonio Soler
- 05. Orahan
- 06. Stheno

BOOK II

- 07. Quantum foam
- 08. Succubus
- 09. Rule 110
- 10. Hommage à Horațiu Rădulescu
- 11. Étude pour les unisons
- 12. Sisyphus

BOOK III

- 13. Prélude non mesuré
- 14. An error occurred
- 15. Eine Hommage an Brahms
- 16. Microsuite
- 17. Modular form
- 18. Nonlinear recurrences



IBS172018

AMETSETAN

BASQUE SONGS

MIREN URBIETA-VEGA SOPRANO

RUBÉN FERNÁNDEZ AGUIRRE PIANO

Pablo Sorozábal

Siete lieder

- 01. Ametsetan
- 02. Hotz eta isiltsu
- 03. Eres dagie txilibitauak
- 04. Zure musuan
- 05. Lotoren lorak
- 06. Ez dot sinesten
- 07. Agertu jatan orrila

Andrés Isasi

- 08. En el campo
- 09. Balada del Rey de Francia
- 10. Canto a la Virgen
- 11. Diligencia en el camino

Jesús Guridi

- 12. Alabatua
- 13. Haritz adarrean
- 14. Hasiko naiz
- 15. Hala baita
- 16. Garizuma luzerik
- 17. Zorabiatua naiz
- 18. Jentileri on
- 19. Sant Urbanen bezpera

Félix Lavilla

Cuatro Canciones Vascas

- 20. Ai Isabel, Isabel!
- 21. Anderegaia
- 22. Loa, loa
- 23. Aldapeko Maria

Manuel García Morante

- 24. Lorea
- 25. Iturrira goizean
- 26. Agur, adixquidea
- 27. Adizan Gabriela

Antón García Abril

- Tres nombres de mujer**
- 28. Isabel
- 29. Ainhoa
- 30. Begoña



IBS212018

RONDEÑA DEL SIGLO XIX

JUAN FRANCISCO PADILLA

ESTHER CRISOL CANTAORA

El Murciano/Glinka

01. Rondeña con variaciones para guitarra

El Murciano/Inzenga

02. Rondeña (El Murciano/Inzenga)

El Murciano/Infanta Isabel

03. Rondeña de Granada

Julián Arcas

04. Rondeña para guitarra sola

Tomás Damas

05. La Macarena (Rondeña)

Ángel Barrios

06. El pregón de las flores

Manuel De Falla

07. Hommage pour le tombeau de Claude Debussy

Ramón Montoya

08. Rondeña²

Vocal piéces

El Murciano/Infanta Isabel

09. Rondeña de Granada¹

El Murciano/Inzenga

10. Malagueña¹

El Mochuelo

11. El tronco siente dolor (Rondeña)²

El niño de Almadén

12. Navegando me perdí (Rondeña)²

Rafael Romero "El Gallina"

13. Yo vi un bicho correr (Rondeña)²

IBS152018

LE JOUR DE L'AN

MOONWINDS

CRISTINA MONTES HARP

JOAN ENRIC LLUNA CONDUCTOR

Jesús Bal y Gay

Divertimento

01. I. Allegro moderato

02. II. Poco Adagio

03. III. Andantino

04. IV. Allegro vivo

Salvador Bacarisso

Concerto pour le jour de l'an

05. I. Allegro molto

06. II. Adagio

07. III. Allegro con brio

Preludio, Elegia y Pasapie op.80 (solo harp)

08. I. Preludio

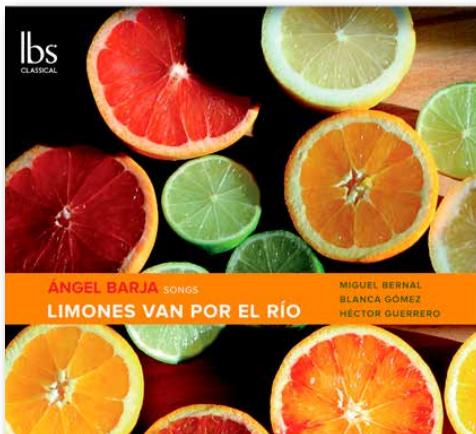
09. II. Elegia

10. III. Pasapie

11. Chant de l'oiseau qui n'existe pas (2 flutes)

12. Introducción, Variaciones y Coda (clarinet & piano)

2019



IBS142019

ÁNGEL BARJA SONGS

LIMONES VAN POR EL RÍO

MIGUEL BERNAL
BLANCA GÓMEZ
HÉCTOR GUERRERO

01. Canción
02. Cazador
03. Caracola
04. Se ha puesto el sol
05. Quedito, pasito...
06. Del rosal vengo mi madre
07. Zagalejo de perlas
08. ¡Niño Dios!
09. Canción del ruiseñor
10. Tan sola estoy
11. O que casa con morena
12. Alalá
13. Alalá de Padrón
14. Cantiga
15. Romance
16. Prende, Salgueiriño
17. Ruiseñor de la noche
18. Limones van por el río
19. Canción
20. Fino Cristal
21. Me nació un amor
22. Verde Verderol
23. ¡Terra, Terriña!
24. Canto de Berce
25. Cuantas Savedes Amar. S.XIII
26. Cantar De Arrieros
27. Cantar De Arrieros II
28. Barcala
29. Romance de la Luna Luna



IBS132019

DEBUSSY

HOMMAGE

AZUMI NISHIZAWA PIANO

Claude Debussy

- Clair de lune
Golliwog's Cakewalk
Prélude à l'après-midi d'un faune
La cathédrale engloutie
La Puerta del Vino
La soirée dans Grenade
L'isle Joyeuse

Enrique Granados

- Goyescas: La maja y el ruiseñor
Danza Andaluza

Isaac Albéniz

- El Albaicín
Suite Española: Granada

Manuel de Falla

- Danza de La Vida Breve
Danza ritual del fuego
Hommage pour le Tombeau de Debussy

Federico Mompou

- Canción y Danza



IBS122018

SPANISH PIANO TRIOS

TRÍO ARBOS:

JUAN CARLOS GARVAYO PIANO
CECILIA BERKOVICH VIOLIN
JOSÉ MIGUEL GÓMEZ VOLONCELLO

Joaquín Malats

Trio in B-flat Major
01. I. Allegro
02. II. Andante
03. III. Vivace

Felipe Pedrell

04. Nocturne-Trio op. 55
05. Elegia à Fortuny

Enrique Granados

Trio in C Major op. 50
06. I. Poco allegro con espressione
07. II. Scherzo
08. III. Duetto
09. IV. Finale: Molto allegro



IBS112018

GOLDBERG

J.S. BACH
VARIATIONS FOR STRING QUARTET
TRANSCRIBED BY F. BEIMOUN

Quartour Ardeo

Mi-Sa Yang
Carole Petitdemange
Yuko Hara
Joëlle Martínez



IBS102018

HIRVIENDO EL MAR

SPANISH BAROQUE VOCAL MUSIC

VANDALIA - ARS ATLÁNTICA:

ROCÍO DE FRUTOS TIPLE

VERÓNICA PLATA TIPLE

GABRIEL DÍAZ ALTO

VICTOR SORDO TENOR

JAVIER CUEVAS BAJO

MANUEL VILAS ARPA DE DOS ÓRDENES

TONOS HUMANOS at 3-4 voices

(Manuscript M. 1262 Biblioteca Nacional de España, 1656)

01. En una concha de Venus (Anónimo)
02. Heridas en un rendido (Anónimo)
03. Venid a ver una boda (Manuel Correa. Lisboa, ca. 1600 - Zaragoza, 1653)
04. Huyendo baja un arroyo (Manuel Correa)
05. Qué festivo el arroyuelo (Anónimo)
06. No quiero más burlas, Juana (Anónimo)
07. Florecitas, que al alba (Anónimo)
08. Los ojos negros de Juana (Anónimo)
09. Hirviendo el mar de enemigos (Manuel Correa?)
10. No cantéis, dulce ruiseñor (Filipa da Cruz. Lisboa, ca. 1603 - Lisboa? Ca. 1668)
11. Salió a la fuente Jacinta (Manuel Machado. Lisboa, ca. 1590 - Madrid, 1646)



IBS92019

MÚSICA CALLADA

FEDERICO MOMPOU

LUIS ARACAMA PIANO

Música Callada: Premier Cahier

1. I. Angelico
2. II. Lent
3. III. Placide
4. IV. Afflitto e penoso
5. V. Quarter Note = 54
6. VI. Lento
7. VII. Lento
8. VIII. Simplice
9. IX. Lento

Música Callada: Deuxième Cahier

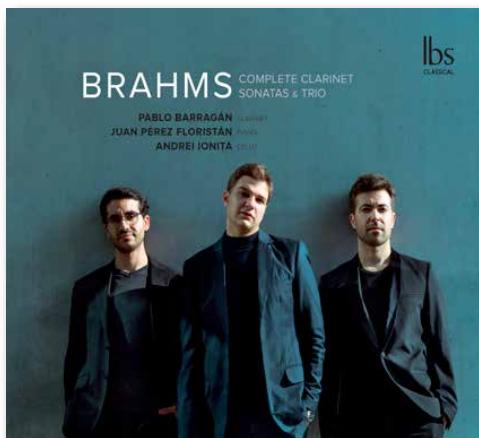
10. X. Lento - cantabile
11. XI. Allegretto
12. XII. Lento
13. XIII. Tranquillo - très calme
14. XIV. Severo - sérieux
15. XV. Lento - plaintif
16. XVI. Calme

Música Callada: Troisième Cahier

17. XVII. Lento
18. XVIII. Lumino
19. XIX. Tranquillo
20. XX. Calme
21. XXI. Lento

Música Callada: Quatrième Cahier

22. XXII. Molto lento e tranquillo
23. XXIII. Calme, avec clarité
24. XXIV. Moderato
25. XXV. Quarter Note = 100
26. XXVI. Lento
27. XXVII. Lento molto
28. XXVIII. Lento



IBS82018

BRAHMS

COMPLETE CLARINET SONATAS & TRIOS

PABLO BARRAGÁN CLARINET**JUÁN PÉREZ FLORISTÁN** PIANO**ANDREI IONTA** CELLO**Johannes Brahms (1833-1897)****Sonata for clarinet and piano op. 120, no.1**

01. I. Allegro appassionato

02. II. Andante un poco adagio

03. III. Allegretto grazioso

04. IV. Vivace

Sonata for clarinet and piano op. 120, no.2

05. I. Allegro amabile

06. II. Allegro appassionato

07. III. Andante con moto, allegro

Trio for clarinet, violoncello and piano in A-minor op.114

08. I. Allegro

09. II. Adagio

10. III. Andantino grazioso

11. IV. Allegro



IBS72018

WOMEN**SOFIA MELIKYAN** PIANO**Sofia Gubaidulina (1931)****Piano Sonata (1965)**

01. I. Allegro

02. II. Adagio

03. III. Allegretto

Geghuni Chitchyan (1929)**Armenian Bas-Reliefs (1975)**

04. I. Ayrivank

05. II. Blue eyed girl

06. III. Mountaineers dance

07. IV. Khachkarer

08. V. Grapes festival

Kaija Saariaho (1952)

09. Prelude (2007)

Raquel Quijano (1972)**Cluster Suite* (2014)**

10. I. Cluster games

11. II. Amoroso

12. III. Dreams

13. IV. Shock, La Forja

***World Premiere Recording**

2018



IBS62018

CLARINET SONATAS 20TH CENTURY

ANTONIO SALGUERO CLARINET

PEDRO GAVILÁN PIANO

Carlos Guastavino

Clarinet Sonata

- 01. I. Allegro deciso
- 02. II. Andante
- 03. III. Rondo. Allegro spiritoso

Joseph Horovitz

Clarinet Sonatina in B-Flat major

- 04. I. Allegro calmato
- 05. II. Lento, quasi andante
- 06. III. Con brio

Nino Rota

Clarinet Sonata in D major

- 07. I. Allegretto scorrevole
- 08. II. Andante (quasi adagio)
- 09. III. Allegro scorrevole

Edison Denisov

Solo Clarinet Sonata

- 10. I. Lento, poco rubato
- 11. II. Allegro giusto

Francis Poulenc

Clarinet Sonata, FP 184

- 12. I. Allegro tristamente. Allegretto
- 13. II. Romanza. Très calme
- 14. III. Allegro con fuoco. Très animé



IBS52018

CHA CONNERIE

BASSI OSTINATI FROM THE 16TH TO THE 21ST CENTURY

SILVIA MÁRQUEZ HARPSICHORD

Bernardo Storace (c. 1637-c. 1707)

- 01. Ciaccona (Selva di varie compositioni d'intavolatura per cimbalo ed organo, Venice 1664)

Michelangelo Rossi (1602-1656)

- 02. Partite sopra La Romanesca

Antonio de Cabezón (1510-1566)

- 03. Diferencias sobre las Vacas (Obras de música para tecla, arpa y vihuela, Madrid 1578)

György Ligeti (1923-2006)

- 04. Hungarian Rock (Chaconne) (1978)

Louis Couperin (1626-1661)

- 05. Chaconne la Complainante

Georg Friedrich Haendel (1685-1759)

- 06. Chaconne in G minor HWV 486

Alessandro Scarlatti (1660-1725)

- 07. Folia (Primo e Secondo Libro di Toccate del Sig. Cavaglieri Alessandro Scarlatti, Naples 1723)

Johann Sebastian Bach (1685-1750)

- 08. Ciaccona from Partita 2 BWV 1004 (transcription: Lars Ulrik Mortensen)

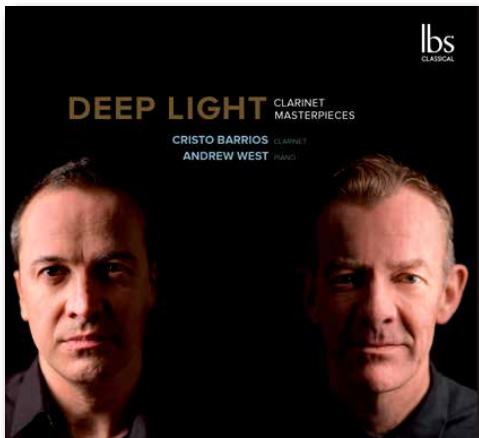
Carl Philipp Emanuel Bach (1714-1788)

- 09. "Les Folies d'Espagne" with 12 Variations Wq. 118/9

Roberto Sierra (1953)

- 10. Montuno en forma de chacona* (commissioned by the Festival de Música Española de Cádiz, Junta de Andalucía 2017)

*World Premiere Recording



IBS42018

DEEP LIGHT

CLARINET MASTERPIECES

CRISTO BARRIOS CLARINET

ANDREW WEST PIANO

Carl Maria von Weber (1786-1826)

Grand Duo Concertant op. 48

01. Allegro con fuoco
02. Andante con moto
03. Rondo (Allegro)

Gerald Finzi (1901-1956)

Five Bagatelles op. 23

04. Prelude
05. Romance
06. Carol
07. Forlana
08. Fughetta

Ralph Vaughan Williams (1872-1958)

Six Studies on English Folk Song

09. Adagio
10. Andante sostenuto
11. Larghetto
12. Lento
13. Andante tranquillo
14. Allegro vivace

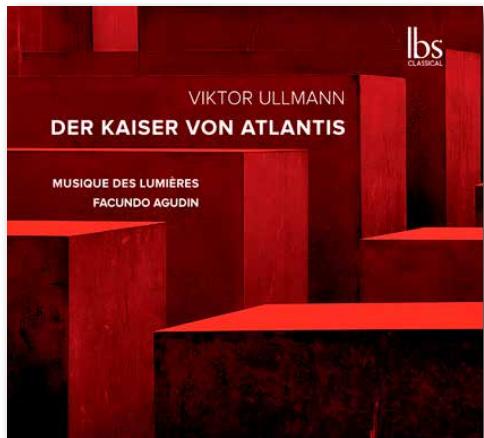
Robert Schumann (1810-1856)

Phantasiestücke op. 73

15. Zart und mit Ausdruck
16. Lebhaft, leicht
17. Rasch und mit Feuer

Jean Françaix (1912-1997)

18. Tema con Variazioni



IBS32018

DER KAISER VON ATLANTIS

VIKTOR ULLMAN (1898-1944) OPERA

PIERRE-YVES PRUVOT KAISER OVERALL

WASSYL SLIPAK DER TOD, DER LAUTSPRECHER

ANNA WALL DER TROMMLER

NATALIE PÉREZ BUBIKOPF

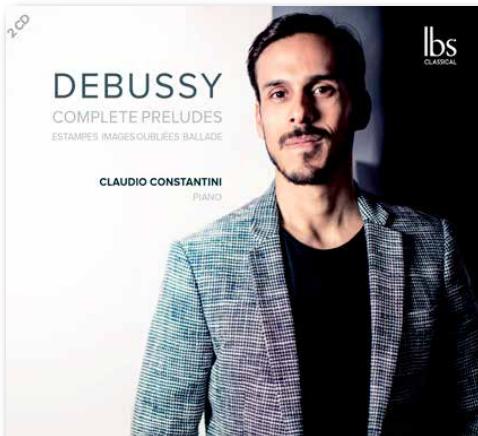
SÉBASTIEN OBRECHT HARLEKIN, EIN SOLDAT

ORCHESTRE MUSIQUE DES LUMIÈRES

ANNA WALL DER TROMMLER

FACUNDO AGUDIN MUSIC DIRECTOR

2018



IBS22018

DEBUSSY

COMPLETE PRELUDES
ESTAMPES IMAGES OUBLIÉES BALLADE

CLAUDIO CONSTANTINI PIANO

PEDRO GAVILÁN PIANO

CD1

Estampes

01.I. Pagodes

02.II. La soirée dans Grenade

03.III. Jardins sous la pluie

04.Ballade

Preludes Book 1

05.I. Danseuses de Delphes

06.II. Voiles

07.III. Le vent dans la plaine

08.IV. Les sons et les parfums tournent dans l'air du soir

09.V. Les collines d'Anacapri

10. VI. Des pas sur la neige

11.VII. Ce qu'a vu le vent d'ouest

12.VIII. La fille aux cheveux de lin

13. IX. La sérenade interrompue

14. X. La cathédrale engloutie

15. XI. La danse de Puck

16. XII. Minstrels

CD1 Time 63:54

CD2

Preludes Book 2

01. I. Brouillards

02. II. Feuilles mortes

03. III. La Puerta del Vino

04. IV. Les Fées sont d'exquises danseuses

IBS
CLASSICAL

DVOŘÁK SONGS

MARTA INFANTE
JORGE ROBAINA



IBS12018

DVORAK

SONGS

MARTA INFANTE MEZZOSOPRANO

JORGE ROBAINA PIANO

4 Lieder op.82, B. 157

1. No. 1. Kéž duch môj sám (Leave me alone)
2. No. 2. Při výšivání (The embroidereress)
3. No. 3. Jaro (Springtime)
4. No. 4. U potoka (At the Brook)

7 Zigeunermeloidien (Gypsy Melodies), Op. 55, B. 104

5. No. 1. Má písěn zas (I chant my lay, a hymn of love)
6. No. 2. Aj! Kterak trojhranec môj (Hark, how my triangle)
7. No. 3. Ales tichý kol (Silent and lone the woods around)
8. No. 4. Když mne stará matka (Songs My Mother Taught Me)
9. No. 5. Struna naláděna (Tune the strings, oh gipsy)
10. No. 6. Široké rukávy (In his wide and ample)
11. No. 7. Dejte klec jestřábu (Cloudy hieghts of Tatra)

In Folk Tone, Op. 73, B. 146

12. No. 1. Dobrou noc, ma milá (Good-night, my darling)
13. No. 2. Žálo dievča, žálo trávu (When a maiden was a-mowing)
14. No. 3. Ach není, není tu (There is nothing here to comfort me)
15. No. 4. Ej, mám já koňa faku (I have a faithful mare)

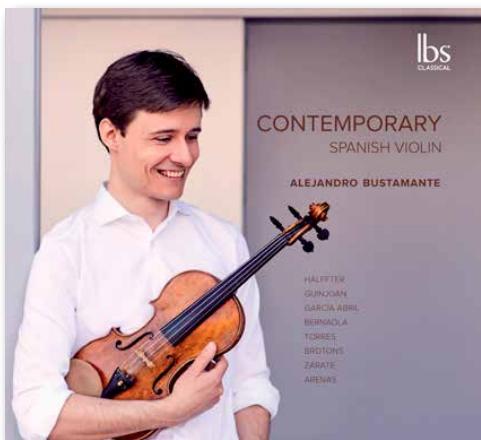
10 Biblical Songs, Op. 99, B. 185

16. No. 1. Oblak a mrákota (Clouds and Darkness)
17. No. 2. Skryše má (Thou art my hiding-place)
18. No. 3. Slyš, ó Bože! Slyš modlitbu mou (Give ear to my prayer)
19. No. 4. Hospodin jest môj pastýř (The Lord is my shepherd)
20. No. 5. Bože! Bože! Píseň novou (I will sing a new song)
21. No. 6. Slyš, ó Bože, volání mé (Hear my cry)
22. No. 7. Při řekách babylónských (By the rivers of Babylon)
23. No. 8. Popatři na mne a smiluj se nade mnou (Turn thee unto me)

24. No. 9. Pozdvihuji oči svých k horám (I will lift up mine eyes)

25. No. 10. Zpívejte Hospodinu písěň novou (O sing unto the Lord a new song)

2018



IBS162017

CONTEMPORARY SPANISH VIOLIN

ALEJANDRO BUSTAMANTE

ANDREW WEST PIANO

RODOLFO HALFFTER (1900-1987)

Capricho op.40 (1980)

JOAN GUINJOAN (1931)

Tensió (1981)

ANTÓN GARCÍA ABRIL (1933)

Díptico* (2012)

I. Moderato

II. Allegro, con impetu

CARMELO BERNAOLA (1929-2002)

Página (1997)

JESÚS TORRES (1965)

Chacóna (2004)

SALVADOR BROTONS (1959)

Et in terra pax op.97 (2004)

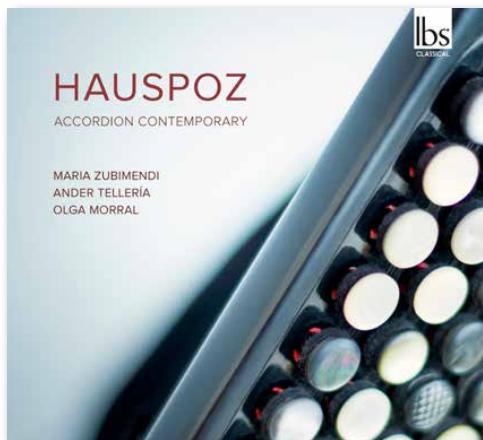
JOSÉ ZÁRATE (1972)

Canto N°1 (2004)

Canto N°2* (2016)

MARÍA JOSÉ ARENAS (1983)

Maktub I (2011)



IBS172017

HAUSPOZ ACCORDION CONTEMPORARY

Carlos Duque: Iduna (2008)

Iduna I. Moderato

Iduna II. Moderato

Maria Zubimendi de la Hoz (accordion)

Mikel Urquiza: Assur (2009)

Ander Tellería (accordion), Lucía Otaegi (clarinet), Elisa Aylón (cello)

Aurelio Edler-Copes:

Rumores de límite I: Escuchar al viento (2010)

Ander Tellería (accordion), Aitor Ucar (guitar)

Fabian Santcovsky: Desierto y oasis (2011)

Ander Tellería (accordion), Lucía Otaegi (clarinet)

Wen Liu: Penumbra (2012)

Maria Zubimendi de la Hoz (accordion)

Ander Tellería (accordion)

Olga Morral (accordion)

Stefano Bonilauri: Al tasto 010 (2013)

Maria Zubimendi de la Hoz (accordion)

Haize Lizarrazu González (piano)

Francisco José Domínguez: Tres Nocturnos (2014)

Olga Morral (accordion)

Stephan Stork: Botschaft (2015)

Maria Zubimendi de la Hoz (accordion)

Maddi Sanz Sánchez (harp)

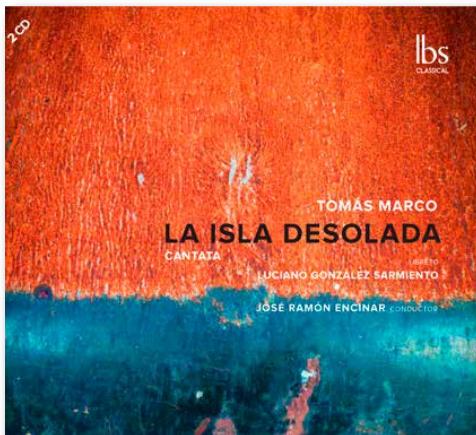
Agate Amilibia Garai (violoncello)

Sofia Avramidou: Vocx (2016)

Maria Zubimendi de la Hoz (accordion)

Laura García Itarte (clarinet)

2017



IBS152017

LA ISLA DESOLADA CANTATA

TOMÁS MARCO

LUCIANO GONZÁLEZ SARMIENTO LIBRETO

JOSÉ RAMÓN ENCINAR CONDUCTOR

MARINA RODRÍGUEZ CUSÍ MEZZOSOPRANO

EDUARDO SANTAMARÍA TENOR

MANUEL GALIANA TENOR

GUSTAVO DÍAZ JÉREZ - JAVIER NEGRÍN PIANOS

ANTONIO DOMINGO - PEDRO TERÁN PERCUSSION

CAMERATA CORAL DE LA UNIVERSIDAD DE CANTABRIA

RAÚL SUÁREZ GARCÍA CHOIR CONDUCTOR

CD1

1. I. La sombra de los recuerdos
2. II. Aquelarre
3. III. El tiempo y la memoria

CD2

1. IV. La soledad violada
2. V. El mar de las Nereidas



IBS182017

CHANZONETAS

ENSEMBLE LA DANSERYE & CAPELLA PROLATIONUM

GASPAR FERNÁNDEZ

ALONSO DE BONILLA

I. Villancicos del Nacimiento de Cristo (I)

- Si a Belén, Carillo, vas, 4vv [1615]
 Virgen, a parir te atreves, 4vv [1614]
 Oh, qué gozo tan profundo, 4vv [1615]
 Sabes, Bras, cómo entre el heno, 6vv [1615]
 Si de amor la viva fragua, 5vv [1610]

II. Villancicos del Santísimo Sacramento

- Aunque por extraños modos, 4vv [1616]
 Corramos, Gil, tras de aquel, 5vv [1615]
 Señor, si el alma os agrada, 5vv [1616]
 A San Pedro, 4vv [1610]

III. Villancico de los Reyes

- Si es que a adorarme os provoco, 5vv [1615?]
 En tres casas de ajedrez, 3vv [1615]
 Quién es la Iglesia romana, 5vv [1615]

IV. Villancico del Nacimiento de la Virgen

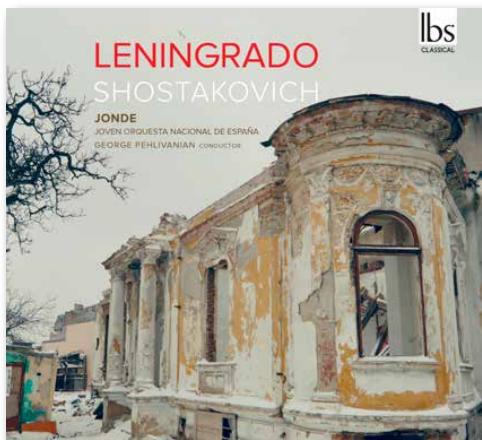
- Hoy a la reina en su día, 5vv [1616]

V. Villancicos del Nacimiento de Cristo (II)

- De San Pedro, 4vv [1610]
 Verbo en carne soberano, 4vv [1614]
 De estas ovejas de acá, 5vv [1615]
 Qué juzgas tú, Juan pastor, 4vv [1614]
 Cenemos, que es Nochebuena, 5vv [1614]
 Un domingo de mañana, 8vv [1611]

VI. Villancicos del Santísimo Sacramento (II)

- Algún bocado de pan, 6vv [1616]
 Cual es la comida, 5vv [1615]
 Hombre, no estés descuidado, 8vv [1616]



IBS132017

LENINGRADO**DIMITRI SHOSTAKOVICH (1906-1975)****JONDE (JOVEN ORQUESTA NACIONAL DE ESPAÑA)****GEORGE PEHLIVANIAN****Symphony no.7 op.60 "Leningrad"**IBS
CLASSICAL

IBS142017

TRUTHS**THE SAXOPHONE IN THE EARLY 21ST CENTURY
EL SAXOFÓN A COMIENZOS DEL SIGLO XXI****ÁNGEL SORIA SAXOPHONES****Joan Magrané (1988)**

Via (2014)

Jesús Torres (1965)

Épodo* (2001)

Javier Quislant (1984)

Sobre la expresión del movimiento* (2012)

Juan José Eslava (1970)

El umbral de una línea III* (2006)

Alberto Posadas (1967)

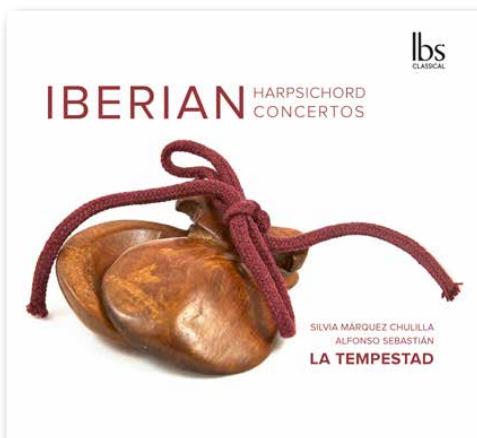
Anábasis (2001)

Alberto Bernal (1978)

NUMBERS #1 "post truth"** (2017)

***World Premiere recording**

2017



IBS122017

IBERIAN HARPSICHORD CONCERTOS

LA TEMPESTAD

PABLO SUÁREZ CALERO & PABLO PRIETO VIOLINS

ANDRÉS CLARES VIOLA

GUILLERMO TURINA VIOLONCELLO

JORGE MUÑOZ DOUBLE BASS

ALFONSO SEBASTIÁN HARPSICHORD

ANTONIO DOMINGO - PEDRO TERÁN PERCUSSION

SILVIA MÁRQUEZ CHULILLA HARPSICHORD & ARTISTIC DIRECTION

José Palomino (1755-1810)

Concerto o sia Quintetto per Cembalo o Piano Forte Con due Violini, Viola e Basso de Giuseppe Palomino, anno 1785

Silvia Márquez Chulilla, harpsichord

Manuel Narro (1729-1776)

Concierto De Clave Con Violines, Viola y Violón Obligados, De Don Manuel Narro. Año 1767

Silvia Márquez Chulilla, harpsichord

Giovanni Battista Pergolesi (1710-1736)

Concerto à Cembalo Concertato 1mo., Cembalo Concertato 2o., 2 Violini, Viola e Basso, Del Sigr. Pergolesi

Silvia Márquez Chulilla & Alfonso Sebastián, harpsichords



IBS112017

TOMÁS MARCO PIANO WORKS

MARIO PRISUELOS PIANO

ALONSO DE BONILLA

Soleá (1982)

Fetiche (1967)

Sonata en forma de Cármenes* (2012)

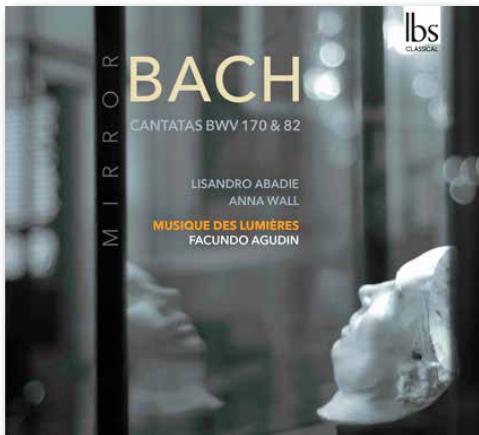
Giardini Scarlattiani* "Sonata de Madrid" (2006)

Tres piezas minuto*

Toccata in moto Perpetuo* (2014)

Movilidad de la Escultura* (2014)

*World Premiere recording



IBS102017

BACH

CANTATAS

LISANDRO ABADIE BARITONE

ANNA WALL MEZZO

MUSIQUE DES LES LUMIERES

FACUNDO AGUDÍN CONDUCTOR

Josquin Des Prez (c.1440/55-1521)

La deploration sur la mort de Johannes Ockeghem

Johann Sebastian Bach (1685-1750)

Cantata BWV 170

William Byrd (1543-1623)

Ye sacred Muses

Johan Sebastian Bach (1685-1750)

Cantata BWV 82



IBS02017

FERNANDO EL CATÓLICO

MANUEL DE FALLA CHOIR

SCHOLA GREGORIANA HISPANA

Viva el gran Rey Don Fernando (Carlo Verardi)

Que's de ti desconsolado (Juan del Encina)

Triste España sin ventura (J. del Encina)

Levanta Pascual, levanta (J. del Encina)

Dios te salve Cruz preciosa (Anónimo)

Virgen bendita sin par (Pedro de Escobar)

Todos los bienes del mundo (J. del Encina)

Popule meus (Improperius) (Tomás Luís de Victoria)

Requiem aeternam (Introito, gregoriano)

Kyrie, Officium defunctorum (T.L de Victoria)

Requiem aeternam (Gradual, gregoriano)

Prefacio de Difuntos (Solista: Miguel Callejas)

Sanctus-Benedictus (T.L de Victoria)

Agnus Dei, Missa (Gradual, gregoriano)

Lux aeterna (Comunion, gregoriano)

In paradisum (Antífona gregoriana)

Subvenite (Responsorio gregoriano)

Libera me, Domine (Responsorio gregoriano)

Kyrie, Oración & Requiescat

2017



IBS92017

MOZART

COMPLETE TRIOS FOR PIANO, VIOLIN & CELLO

TRIO VEGA

YASUYO YAYO PIANO

MARC PAQUIN VIOLIN

ORFILIA SAIZ VEGA CELLO

CD1

Divertimento in B-flat major KV 254

Trio in G major KV 496

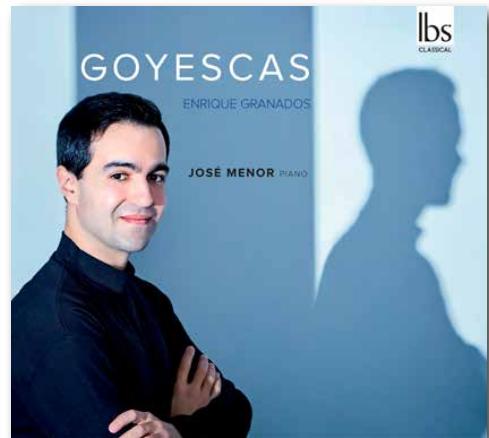
Trio in B-flat major KV 502

CD2

Trio in E major KV 542

Trio in C major KV 548

Trio in G major KV 564



IBS82017

GOYESCAS

ENRIQUE GRANADOS

JOSÉ MENOR PIANO

Enrique Granados (1867-1916)

Los requiebros

The Compliments

Coloquio en la reja

Conversation at the Window

El fandango del candil

Fandango by Candlelight

Quejas, o La maja y el ruiseñor

Complaints, or The Maiden and the Nightingale

El amor y la muerte (Balada)

Ballade of Love and Death

Epílogo: Serenata del espectro

Epilogue: Serenade of the Spectre

*Crepúsculo (Goyescas)**

Twilight (Goyescas)

Jácaro (Danza para cantar y bailar)

A Dance for Singing and Dancing

Reverie-Improvisation (1916)

Intermezzo (de la ópera Goyescas) (1916)

Intermezzo (from the opera Goyescas)

El pelele (Escena goyesca) (1914)

The Straw Man (Scene from Goya)

***World premiere recording**



IBS72017

RECUERDOS

ENRIQUE GRANADOS

EMILIO GONZÁLEZ SANZ PIANO

1. Andantino espressivo

Obras para la educación del sentimiento

Cuentos de la juventud

02. I.Dedicatoria

03. II.La mendiga

04. III.Canción de Mayo

05. IV.Cuento viejo

06. VI.Viniendo de la fuente

07. VI.Lento con ternura

08. VII.Recuerdos de la infancia

09. VIII.El fantasma

10. IX. La huérfana

11. X.Marcha

Escenas infantiles

12. I.Recitado

13. II.Pidiendo perdón

14. III.El niño duerme

15. IV.Niño que llora

16. V.Séptima melodía

Estudios expresivos

17. I.Andante con variaciones

18. II.Allegro moderato

19. III.El caminante

20. IV.Pastoral

21. V.La última pavana

22. VI.María. Romanza sin palabras

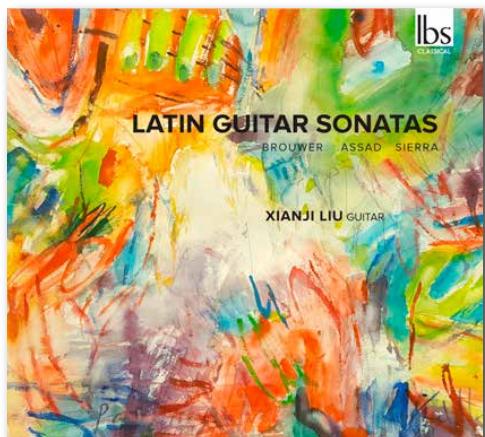
Bocetos

23. I.Despertar del cazador

24. II.El hada y el niño

25. III.Vals muy lento

26. IV.La campana de la tarde



IBS62017

LATIN GUITAR SONATAS

XIANJI LIU PIANO

Sergio Assad

Sonata

Leo Brouwer

Sonata del Decamerón

Roberto Sierra

Sonata



IBS52017

SPANISH CELLO SONATAS**IAGOBA FANLO** VIOLONCELLO**PABLO AMORÓS** PIANO**Robert Gerhard (1896-1970)**

Sonata

Simón Tapia Colman (1906-1996)

Sonata

Salvador Bacarisso (1898-1963)

Introducción y Variaciones

Maria Teresa Prieto (1896-1982)

Adagio y Fuga

Rodolfo Halffter (1900-1987)

Sonata



IBS42017

DANTE**ISABEL DOMBRIZ** PIANO**Maurice Ravel (1875-1937)**

Une Barque Sur L'océan

Franz Liszt (1811-1886)

Vallée D'obermann

Pedro Mariné (1963)

Algarabía

Franz Liszt (1811-1886)

Après Une Lecture Du Dante:

Fantasia Quasi Sonata

Miguel Bustamante (1948)

Diabolus In Musica

Claude Debussy (1862-1918)

Reflets Dans L'eau

Franz Liszt (1811-1886)

Funérailles



IBS2017

CLARINES DE BATALLA

VICENTE ALCÁIDE HISTORIC TRUMPET

ABRAHAM MARTÍNEZ ORGAN

ÁLVARO GARRIDO PERCUSSION

Martín & Coll

Obra de clarines

Matassine

Otro género de canarios

Entrada de Bretons

Obra de Pensie

Canción 14 a dos clarines

La Marche de Gautier

Chacona

2ª Llamadas de Clarín

Otra canción, se ha de tocar grave

Canción de Clarín, con eco, a discreción

Canción 8º a dos clarines

Batalla Quinto Tono

Canciones diversas a dos clarines

Canción de un clarín solo

Bayle del Gran Duque

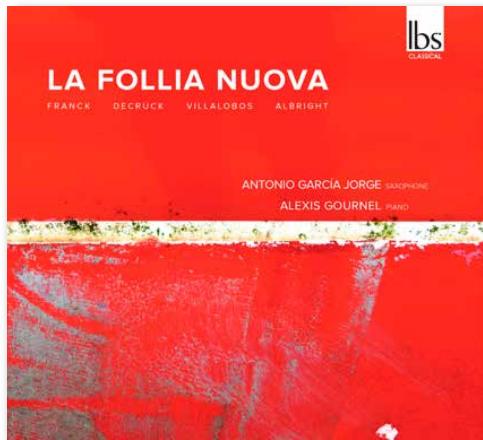
Zarabanda Francesa

Bailo di dame

Minué nº 6

El villano

Minué al violín (Rigaudon)



IBS32017

LA FOLLIA NUOVA

ANTONIO GARCÍA JORGE SAXOPHONES

ALEXIS GOURNEL PIANO

Cesar Franck (1822-1890)

Sonata In A Major¹ (1886)

Fernande Decruck (1896-1954)

Sonata In Ut# Minor² (1943)

Heitor Villalobos (1887-1959)

Fantasia¹ (1948)

William Albright (1944-1998)

Sonata² (1984)

2017



IBS12017

ROMANTIC CELLO SONATAS**ASIER POLO** VIOLONCELLO**MARTA ZABAleta** PIANO**Sergei Rachmaninov (1873-1943)**

Sonata op.19 in G minor

Alexander Glazunov (1865-1936)

Chant du Menestrel op.71

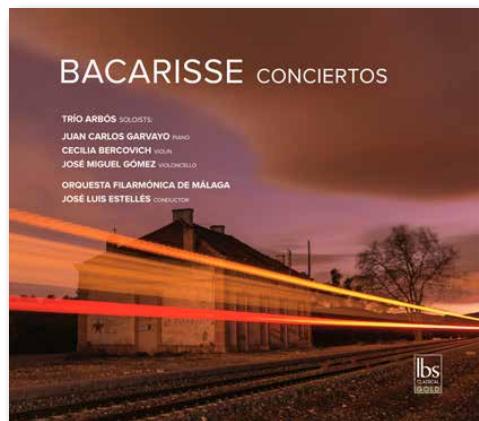
Cesar Franck (1822-1890)

Sonata in A major

Maurice Ravel (1875-1937)

Vocalise-Etude

Franck, Glazunov, Rachmaninov, Ravel. Four views, from national affirmation, the beauty of conformism, the design of melancholy or intellectual quest. So close ... So far. Asier Polo and Marta Zabaleta. A journey to the depths of the soul.



IBS132016

SALVADOR BACARISSE

CONCERTOS

JUAN CARLOS GARVAYO PIANO**CECILIA BERKOVICH** VIOLIN**JOSÉ MIGUEL GÓMEZ** CELLO**ORQUESTA FILARMÓNICA DE MÁLAGA****JOSÉ LUÍS ESTÉLLES** CONDUCTOR**Concierto para piano y orquesta
nº 4 en re mayor, op. 88 (1953)*****Capricho concertante para violín
y orquesta, op. 70 (1952)*****Concierto para violonchelo y orquesta
en la menor, op. 22 (1935)******World Premiere recording**



IBS122016

GRANADOS SONG INTEGRAL

ELENA DE LA MERCED SOPRANO

CAROL GARCÍA MEZZO

DAVID MENÉNDEZ BARITONE

RUBÉN FERNÁNDEZ AGUIRRE PIANO

CD1

Yo no tengo quien me llore
 Canción: Por agua fui a la fuente
 Si al Retiro me llevas
 Cantar I: Día y noche Diego ronda
 Canto gitano
 Por una mirada, un mundo
 Serenata
 Canción del postillón*

Tonadillas en estilo antiguo

1. I. La maja de Goya
2. II. El majó discreto
3. III. El tralalá y el punteado
4. IV. El majó tímido
5. V. ¡Oh, muerte cruel!
6. VI. ¡Ay, majó de mi vida!
7. VII. De aquel majó amante
8. VIII. El mirar de la maja
9. IX. Amor y odio
10. X. Callejero
11. XI. Las currutacas modestas
12. XII. El majó olvidado

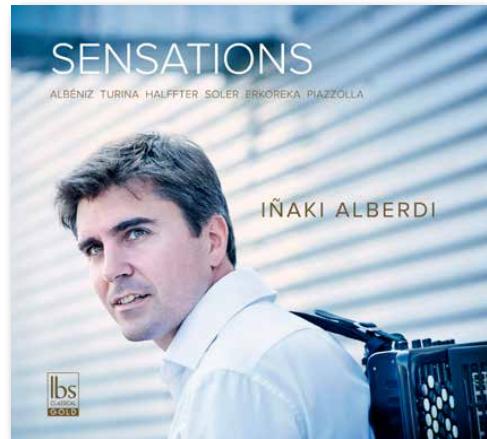
CD2

La boira

Cançó de Gener I

Balada*

Lo rei i el joglar*



IBS112016

SENSATIONS

IÑAKI ALBERDI ACORDEÓN**ATSUKO NERIISHI & MARC PAQUIN** VIOLINS**HANNA NISONEN** VIOLA**KATHELEEN BALFE** VIOLONCELLO**Isaac Albéniz (1860 - 1909)**

Aragón (Suite Española)

Joaquín Turina (1882 - 1949)

Preludio

Ernesto Halffter (1905 - 1989)

Danza de la Pastora

Antonio Soler (1729 - 1783)

Sonata N°49 in Re minor

Sonata N°25 in Re minor

Sonata N°84 in Re mayor

Antonio de Cabezón (1510 - 1566)

Tiento del Cuarto Tono

Gabriel Ercoreka (1969)

Cuatro Diferencias sobre un Tiento de Antonio de Cabezón

Diferencia II

Diferencia IV

Astor Piazzolla (1921 - 1992)

Five Tango Sensations



IBS82016

E-PIANO

VIDEO ELECTRONICS

ALBERTO ROSADO PIANO

Spanish and Latin American music

Aurélio Edler-Copes (Brasil-1976)

Eclipsis (2010)

Arturo Fuentes (Mexico-1975)

Disparate Volante (2009)

Jesús Navarro (Spain-1980)

Tortured Vinyl (2015)

Iñaki Estrada (Spain-1977)

I+D (2010)

Ramon Humet (Spain-1968)

Mar i Lluna (2004)

Hilda Paredes (Mexico-1957)

Páramo de voces (2006)

Cristian Morales Ossio (Chile-1967)

Sept (2009)



IBS142016

ZUBELDÍA

SOLES Y BRUMAS

ELENA RIVERA SOPRANO

JORGE ROBAINA PIANO

Soles y Brumas de España

1. I. Alegre y contenta
2. II. El Clavel
3. III. Noche clara
4. IV. Cuanto más hondo
5. V. Ojos que te vieron ir
6. VI. La vi llorando
7. VII. Asomada a tu puerta
8. VIII. Tengo cuatro pañuelucos
9. IX. Villancico. (Siglo XIX)
10. X. Escena de "La Maya"

Cuatro canciones sobre poetas de América

- Mañanita alegra
Nanas
La niña de Guatemala
Yumurí

Seis melodías populares españolas

- Berceuse
Guajira
Zortzico
Coplas Gitanas
Jota
La Gitanilla
Asturiana
Villancicos de Sor Juana Inés de la Cruz
Canción de cuna

Cuatro canciones sobre armonía de Novaro

- El primer día
Perdí mi canica
Que soy blanca rosa
¡Ay, que no soy!

ANCORA UN SEGRETO

BRENDEL LISZT SOTELO

ALFRED BRENDEL / JUAN CARLOS GARVAYO, piano



IBS102016

ANCORA UN SEGRETO

ALFRED BRENDEL & JUAN CARLOS GARVAYO
SOPRANO

MAURICIO SOTELO COMPOSER

Alfred Brendel

01. Lecture on Liszt Piano Sonata in B-minor

Franz Liszt (1811 – 1886)

Piano Sonata in B minor (1853)

Afred Brendel, piano

Mauricio Sotelo (1961)

05. Ancora un Segreto (2014)

Juan Carlos Garvayo, piano

IBS92016

LIVE LA MONNAINE

CARLOS ÁLVAREZ BARITONO

RUBÉN FERNÁNDEZ AGUIRRE PIANO

Federico García Lorca (music & lyrics)

Canciones españolas Antiguas

Anda Jaleo

Los mozos de Monleón

Las morillas de Jaén

El café de chinitas

Nana de Sevilla

Zorongo

Los reyes de la baraja

Miquel Ortega

Federico García Lorca (lyrics)

Romance de la luna, luna

Preciosa y el aire

Memento

Canción del jinete

Manuel Penella: Don Gil de Alcalá: "El Jerez"

Federico Moreno Torroba

Luisa Fernanda: "Luche la fe por el triunfo"

Agustín Pérez Soriano

El Guitarrico: "Suená guitarrico mío"

José Serrano

La canción del olvido: "Junto al puente de la Peña"

Federico Moreno Torroba

Luisa Fernanda: "Ay, mi morena"

Soutullo & Vert

La del soto del parral: "Los cantos alegres"



IBS62016

CONCERTINO DA CAMERA

PEDRO PABLO CÁMARA TOLDOS & I MUSICI DI BASILEA

Heitor Villa-Lobos (1887 – 1959)

Fantasia W490 (1948)

For soprano saxophone and orchestra

Jacques Ibert (1890 – 1962)

Concertino da Camera (1935)

For alto saxophone and eleven instruments

André Caplet (1978 – 1925)

Légende (1903)

For alto saxophone and orchestra

Alexander Glazunov (1865 – 1936)

Concerto in E Flatt Op. 109 (1934)

For alto saxophone and string orchestra

ALLÁ DONDE SE HABLA EL CASTELLANO

GRANÁDOS RODEIGO BARRIOS PIAZZOLLA LECCONA CERVANTES SAHMEI



JOAQUÍN CLERCH
GUITAR



IBS52016

ALLÁ DONDE SE HABLA EL CASTELLANO

JOAQUÍN CLERCH GUITAR

Enrique Granados (1867 - 1916)

Valses Poéticos

Manuel Saumell (1818 - 1870)

Ojos de Pepa

Ignacio Cervantes (1847 - 1905)

Invitación

Los tres golpes

Ernesto Lecuona (1895 - 1963)

La Comparsa

Agustín Barrios Mangoré (1862 - 1918)

Vals N°3

Vals N°4

Astor Piazzolla (1921 - 1992)

Invierno Porteño

Adios Nonino

Joaquín Rodrigo (1901 - 1999)

Un tiempo fue Itálica famosa

Enrique Granados (1867 - 1916)

Valses Sentimentales



IBS42016

DANZAS EN TODOS LOS TIEMPOS**EDITH PEÑA PIANO****MAURICIO SOTELO COMPOSER****CD1**

G.F. Handel: Chaconne In G Major Hwv 435

L.v. Beethoven: Sonata In E Flat Major Op.31 N°3

F. Chopin: 3 Waltzes Op. 34

CD2I. Albéniz: Suite Iberia
(Evocación, El Puerto, Rondeña, Triana)

B. Bartók: Romanian Folk Dances

E. Lecuona: A La Antigua

La Compara

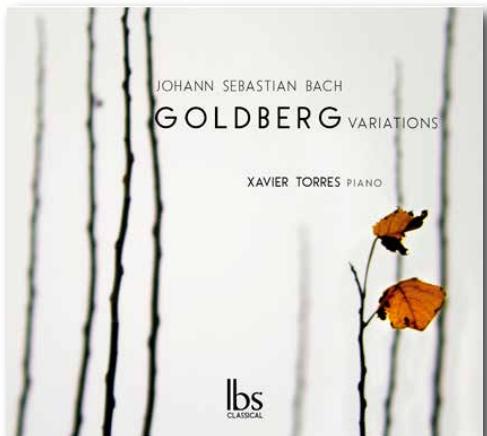
M. Moleiro: Joropo

E. Castellanos: Mañanita Caraqueña

G. Teruel: Juan José

J. Gallastegui: Vals Venezolano

A. Ginastera: Danzas Argentinas Op.2



IBS32016

GOLDBERG VARIATIONS**XAVIER TORRES PIANO**

An intense and profoundly spiritual work directly and unabashedly addressed to the most intimate of a listener's feelings

Una obra de intensa y honda espiritualidad, que se dirige sin rodeos ni recovecos a lo más íntimo del sentir del auditor

CD Time: 78:33

2016



IBS22016

BOLEROS & MONTURNOS**JUAN CARLOS GARVAYO PIANO****Roberto Sierra****Boleros* (PRIMER ALBUM, 2010-14)**

- I. Melancólico
- II. Doloroso
- III. Sonoro
- IV. Cantando
- V. Como en un sueño
- VI. Con despecho
- VII. Tierno
- VIII. Como un lamento

Introducción, Canción y Descarga* (2013)**Montunos* (2015)**

- I. Fantasmagórico
- II. Rítmico
- III. Como congas
- IV. Misterioso, distante

***World Premier recording**

IBS122016

EL PIANO OLVIDADO**JORGE ROBAINA PIANO****CD1**

Julián Bautista (1901 - 1961)

Colores

Gustavo Pittaluga (1906 - 1975)

Six Danses Espagnoles en Suite

Juan José Mantecón (1895 - 1964)

Circo

La serenata del grillo

El oso triste

El vals de los mosquitos

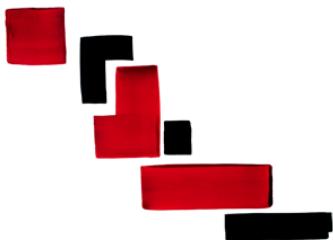
CD2

Salvador Bacarisse (1898 - 1963)

24 Preludios Op.34

SHOSTAKOVICH

24 PRELUDES & FUGUES OP. 87



MARISA BLANES, PIANO

IBS
CLASSICAL

IBS102015

SHOSTAKOVICH

PRELUDES & FUGUES OP.87

MARISA BLANES PIANO

CD1

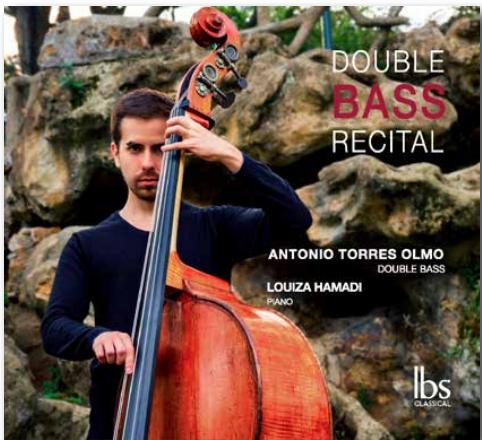
Preludes & Fugues OP.87 No. 1-8

CD2

Preludes & Fugues OP.87 No. 9-16

CD3

Preludes & Fugues OP.87 No. 17-24



IBS82015

DOUBLE BASS RECITAL

ANTONIO TORRES CONTRABAJO

LOUIZA HAMADI PIANO

Giovanni Bottesini (1821 - 1889)

Fantasia on Bellini's La sonnambula

Adolf Misek (1875 - 1955)

Sonata in e minor Op.6

Gabriel Fauré (1845 - 1924)

Après un rêve

Gaspar Cassadó (1897 - 1966)

Requiebros

Manuel de Falla (1876 - 1946)

Siete canciones populares

Astor Piazzolla (1921 - 1992)

Kicho

2015



IBS72015

IMPULSE

VÍCTOR & LUIS DEL VALLE PIANO DÚO

Witold Lutoslawski (1913-1994)

Variations on a theme by Paganini for two pianos

Wolfgang Amadeus Mozart (1756-1791)

Sonata for piano four hands in C Major, Kv. 521

György Ligeti (1923-2006)

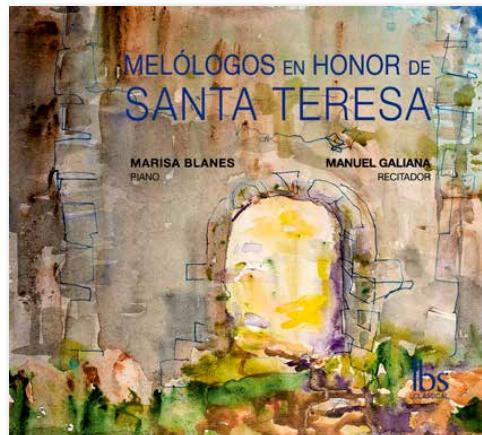
Five pieces for piano four hands

Maurice Ravel (1875-1937)

La Valse

George Gershwin (1898-1937)

Fantasy on "Porgy and Bess"



IBS62015

MELOLOGOS SANTA TERESA

MANUEL GALIANA RECITATOR

An intense and profoundly spiritual work directly and unabashedly addressed to the most intimate of a listener's feelings

Una obra de intensa y honda espiritualidad, que se dirige sin rodeos ni recovecos a lo más íntimo del sentir del auditor

CD Time: 78:33



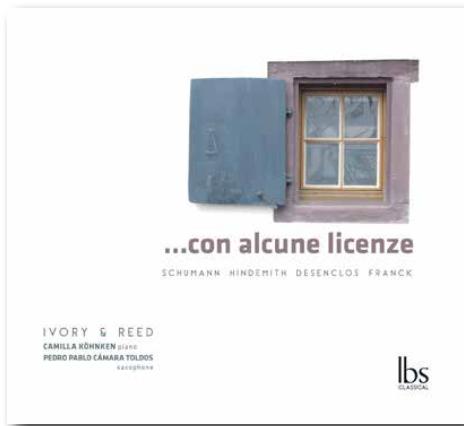
IBS52015

CLARINET QUINTETS

JOSÉ LUÍS ESTÉLLES BASSET CLARINET & CLARINET
JOUSIA QUARTET

JANNE NISONEN & ERIKA MAALISMAA VIOLÍNS
LILLI MAIJALA VIOLA
TIMO-VEIKKO VALVE CELLO

Wolfgang Amadeus Mozart (1756-1791)
Clarinet Quintet in A, K. 581 "Stadler Quintet" (1789)
Carl Maria von Weber (1786-1826)
Clarinet Quintet in B flat, op. 34 (1811-1815)



IBS42015

...CON ALCUNE LICENZE

CAMILLA KÖHNKEN PIANO
PEDRO PABLO CÁMARA TOLDOS SAXOFÓN

Robert Schumann (1810-1856)
Three Romances Op.94 (1849)
Paul Hindemith (1895 - 1963)
Sonata for Alto Horn & Piano in E flat major (1943)
Alfred Desenclos (1912 - 1971)
Prélude, cadence et finale (1956)
Cesar Franck (1822 - 1890)
Sonata in A major for violin and piano (1886)



IBS22015

EVOCACIÓN DEL VIEJO MADRID**JUAN CARLOS GARVAYO** PIANO**CECILIA BERKOVICH** VIOLÍN**JOSÉ MIGUEL GÓMEZ** CELLO

Evaristo Fernández Blanco (1902-1993)

Trío en Do Mayor (1927)

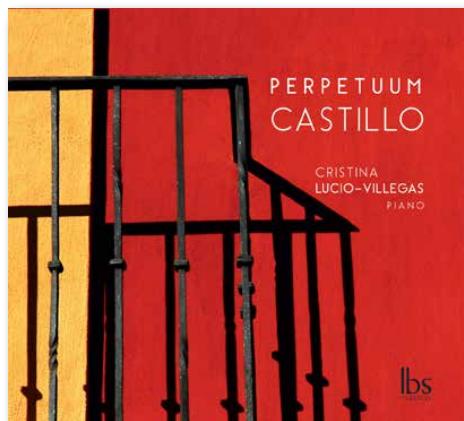
Angel Martín Pompey (1902-2001)

Manolas y Chisperos (1953)

(Evocación del Viejo Madrid)

Gerardo Gombau (1906-1971)

Trío en Fa # (1954)



IBS12015

PERPETUUM CASTILLO**CRISTINA LUCIO VILLEGRAS** PIANO**Manuel Castillo (1930-2005)**

Suite (1952)

Sonatina (1949)

Joaquín Turina (1882-1949)

La Andaluza Sentimental (1916)

Manuel Castillo (1930-2005)

Ofrenda* (1982)

Para Arthur* (1987)

Isaac Albéniz (1860-1909)

Navarra (1909)

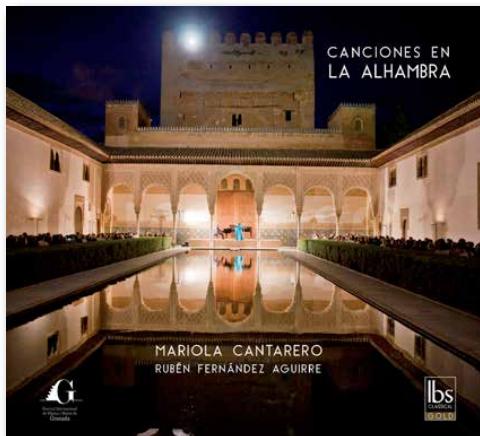
El Puerto (1905)

Manuel Castillo (1930-2005)

Preludio, Diferencias y Toccata (1959)

Perpetuum (1992)

***World premier recording**



IBS62014

CANCIONES EN LA ALHAMBRA**MARIOLA CANTARERO** SOPRANO**RUBÉN FERNÁNDEZ AGUIRRE** PIANO**Joaquín Turina (1882 - 1949)**

Vocalizaciones, op. 74

Ángel Barrios (1882 - 1964)

Hechizo y nostalgia

Sin estrella y sin cielo

La novia del aire (bolero andaluz)

Mañana de luz y fuego

Noche

Con puñales de cariño (seguidilla)

Maurice Ravel (1875 - 1937)

Vocalise-étude en forme de habanera

Charles Gounod (1818 - 1993)

Boléro

Léo Delibes (1836-1891)

Les Filles du Cadix

Manuel López-Quiroga (1899 - 1998)

No te mires en el río

Y sin embargo te quiero

Te lo juro yo

Tatuaje

Juan Solano (1921 - 1992)

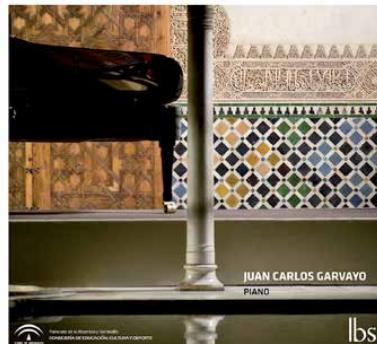
Un rojo, rojo clavel

Carmelo Larrea (1907 - 1980)

Camino verde

Tomás Barrera & Rafael Calleja

"Adios Granada, Granada mía" (Los Emigrantes)

En la Alhambra

IBS32013

EN LA ALHAMBRA**JUAN CARLOS GARVAYO** PIANO**RUBÉN FERNÁNDEZ AGUIRRE** PIANO**Isaac Albéniz (1860-1909)**

01. La Vega (Suite Alhambra)

Claude Debussy (1862-1918)

02. La Puerta del Vino

03. Lindaraja

Jesús Torres (1965)

04. Paseo de los Tristes

Xavier Montsalvatge (1912-2002)

05. Impromptu en el Generalife

Joaquín Turina (1882-1949)

06. Generalife

07. La Torre de la Vela

08. Le Chemin de la Alhambra

Ángel Barrios (1882-1964)

09. Amanecer en Granada

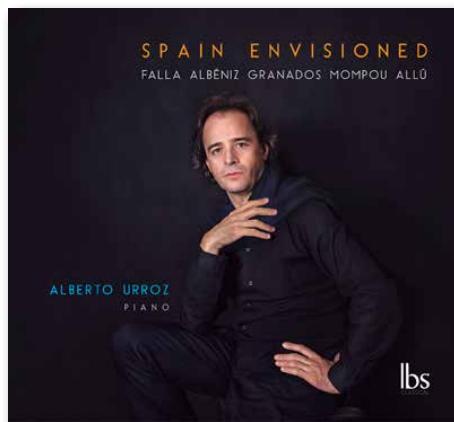
Isaac Albéniz (1860-1909)

10. En la Alhambra

Antón García Abril (1933)

11. Balada de los Arrayanes

2013



IBS92014

SPAIN ENVISIONED

ALBERTO URROZ PIANO

Martín Sánchez Allú (1823-1858)

* Fantasía dramática sobre motivos de Beatriz di Tenda de Bellini (1851)

Isaac Albéniz (1860-1909)

Suite Iberia: Almería (1906)

Suite Iberia: El Albaicín (1906)

Enrique Granados (1867-1916)

Goyescas: El amor y la muerte - Balada (1909 - 10)

Federico Mompou (1893-1987)

Charmes (1920-21)

... pour endormir la souffrance

... pour pénétrer les âmes

... pour inspirer l'amour

... pour les guérisons

... pour évoquer l'image du passé

... pour appeler la joie

Manuel de Falla (1876-1946)

Fantasia Baetica (1919)

*World premier recording



IBS82014

ARANJUEZ

JOAQUÍN CLERCH GUITARRA

HSO (HISPANIAN SYMPHONY ORCHESTA)

ENRIQUE GARCÍA ASENSIO DIRECTOR

Joaquín Rodrigo (1901 - 1999)

Concierto de Aranjuez

Juan Crisóstomo de Arriaga (1806 - 1826)

Sinfonia para gran orquesta

Los Esclavos Felices: Overture



IBS72014

REFLETS DANS L'EAU

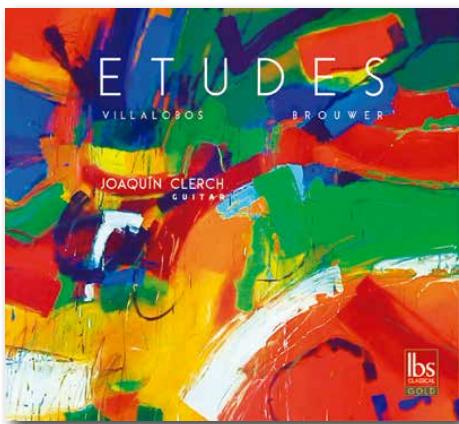
DEBUSSY PIANO WORKS VOL.1

CLAUDIO CONSTANTINI PIANO**Claude Debussy (1862 - 1918)****Images, Book I**

1. I. Reflets dans l'Eau
2. II. Hommage à Rameau
3. III. Mouvement

Nocturne**Valse Romantique****La Plus que Lent****Danse****D'un Cahier d'Esquisses****Berceuse Héroïque****L'Isle Joyeuse****Images, Book II**

1. I. Cloches à Travers les Feuilles
2. II. Et la Lune Descend Sur le Temple Qui Fut
3. III. Poissons d'Or

Pièce

IBS52014

ETUDES

VILLALOBOS & BREULER

JOAQUÍN CLERCH GUITARRA**Heitor Villalobos (1887 - 1959)****12 Etudes****Leo Brouwer (1939)****Estudios Sencillos (Simple Studies)**

First Series (I - V)

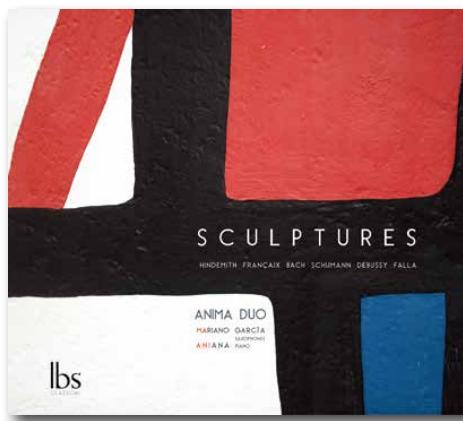
Second Series (VI - X)

Third Series (XI - XV)

Fourth Series (XVI - XX)

Nuevos estudios sencillos

2014



IBS32014

SCULPTURES

ANIMA DÚO

MARIANO GARCÍA SAXOPHONES

ANIANA JAIME LATRE PIANO

Jean Francaix (1912 - 1997)

Tema con Variazioni (1974)

Robert Schumann (1810 - 1856)

Drei Fantasiestücke Op.73

Johan Sebastian Bach (1685 - 1750)

Sonata N°3, E major, BWV 1016

Paul Hindemith (1895 - 1963)

Sonata op.11 N°4 (1919)

Claude Debussy (1862 - 1918)

Arabesque N°1

Manuel de Falla (1876 - 1946)

Siete Canciones Populares (1914)



IBS42013

SONATA CONCERTATA

TRÍO ARBÓS

JUAN CARLOS GARVAYO PIANO

MIGUEL BORREGO VIOLIN

JOSÉ MIGUEL GÓMEZ CELLO

ROCÍO GÓMEZ VIOLA

Julián Bautista (1901 - 1961)

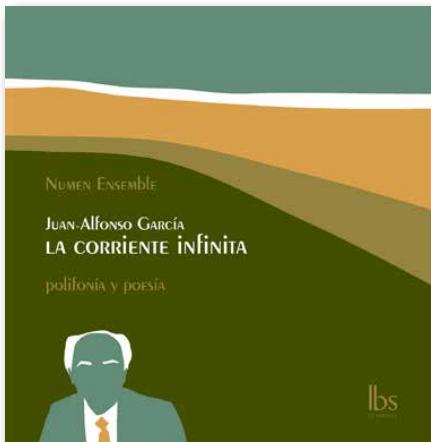
Seconda Sonata Concertata a Quattro op.15

Joaquín Turina (1882 - 1949)

Piano Quartet in A minor op.67

Fernando Remacha (1898 - 1984)

Piano Quartet



IBS52013

LA CORRIENTE INFINTA

NUMEN ENSEMBLE**JUAN ALFONSO GARCÍA** COMPOSER**Antonio Machado (lyric)**

Canciones del Alto Duero

Siete proverbios

Juan Ramón Jiménez (lyric)

Señor, me cansa la vida

Lo que Vos queráis, Señor

Tres poemas líricos

Elena Martín Vivaldi (lyric)

Amarillos

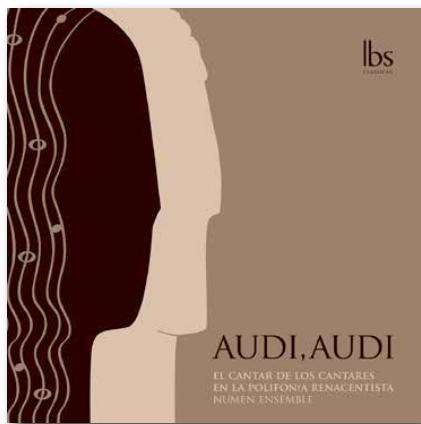
Federico García Lorca (lyric)

Seis caprichos

Antonio Carvajal (lyric)

Cada vez que una mano se me ofrece

Oda a la música



IBS52012

AUDI, AUDI

NUMEN ENSEMBLE**Tiburtio Massaino (ca.1550 – ca.1608)**

Audi, dulcis amica mea (7vv.)

Giovanni Perluigi Da Palestrina (1525-26 – 1594)

Sicut lilium inter spinas (5vv)

Ludwig Senfl (ca.1486 – 1542-43)

Tota pulchra es (5vv)

Thomas Tomkins (1572 – 1656)

It is my well beloved's voice (6vv)

Melchior Franck (ca.1579 – 1639)

Du bist aller Dinge Schön (5vv)

Jean L'heritter (ca.1480 – ca.1551)

Nigra sum (5vv)

Rodrigo De Ceballos (1525-30 – 1581)

Hortus conclusus (4vv)

Jacob Praetorius II (1586 – 1651)

Surge Propera (1607, 5vv) 3'30"

Surge Propera (1611, 5vv)

Orlando Di Lasso (1532 – 1594)

Osculetur me osculo oris sui (8vv)

Giovanni Gabrieli (ca.1554-57 – 1612)

Quam pulchra es (8vv)

2012