



HÉLÈNE NUIT PERSANE

UN SUCCÈS D'ESTIME

WHAT THE CRITICS SAY ABOUT HÉLÈNE

One of its kind...top of its class. Music and Vision
(UK)

This is a gorgeous set that does justice to Saint-Saëns' beguiling creations and is highly recommended.
SACD-Net (UK)

Tourniaire gives us a little miracle of a recording, a crowning achievement – championed with brio and passion by these inspired interpreters.
OpusHD(France) — Opus d'Or Award

All credit to the highly enterprising Australian label Melba for following up their excellent SACD Ring with such a rarity. No expense is spared, either, with superior presentation, excellent notes, and a first rate cast.
BBC Music Magazine (UK)

MELBA

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MELBA'S world premiere recording of the opera **Hélène**, written by Saint-Saëns for Nellie Melba, has received outstanding reviews internationally for the fine performances of Orchestra Victoria, sopranos Rosamund Illing and Leanne Kenneally, tenor Steve Davislim, alto Zan McKendree-Wright and the Belle Epoque Chorus conducted by Guillaume Tourniaire. **Hélène** was coupled with another world premiere recording of the luscious music of Saint-Saëns — his **Nuit Persane**, (Persian Night) a song cycle for tenor, alto, chorus and orchestra.

This Melba recording led to the revival of these two works in Europe, at the Czech Republic's Prague State Opera, in three critically acclaimed concert performances in celebration of the 120th anniversary of its home, the New German Theatre.

INSIDE

Hélène launches: London, Melbourne, New York
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Melba is supported by the Australian Government, through the Australia Council, its arts funding and advisory body.



HÉLÈNE IN LONDON WITH MR HUMPHRIES

Hélène was launched in London at Stoke Lodge, the residence of the Acting High Commissioner, Her Excellency Frances Adamson on 8th July. Performing were tenor Steve Davislim and pianist Tony Gray. Distinguished pianist and Melba Foundation Ambassador Leslie Howard performed Liszt and Steve Davislim sang Strauss and Britten. [Barry Humphries' speech is available at www.melbarecordings.com.au/content/view/518 and scroll down.]



Barry Humphries, Michael Lynch [Chief Executive of the South Bank Centre, London] with Chrissy Sharp [General Manager, Sadler's Wells] at the London launch

IN MELBOURNE WITH MAESTRO TOURNAIRE

Two months later, while Maestro Tourniaire was visiting Australia to conduct another world premiere recording with Melba, **Hélène** was launched in Melbourne.



Rosamund Illing [Hélène], Steve Davislim [Paris], Maria Vandamme, CEO, Melba Recordings and Doug Mitchell, Chairman, Melba Foundation



Bill Hennessey, Artistic Director of the Melbourne Chamber Orchestra and Brian Benjamin, Chair of the Melbourne Chamber Orchestra

IN NEW YORK WITH MR MURDOCH & FRIENDS



On 7th October, **The Australian Ambassador to the United Nations, Robert Hill** and the Australian Consul-General in New York, John Olsen, hosted a reception in honour of the Melba Foundation at which the Guest of Honour was Rupert Murdoch. Rupert Murdoch said of Maria Vandamme: "I admire her so much. She's so determined, so strong and she's really put something together here which I think is a great contribution to Australia."

Providing the musical entertainment was **Ray Chen** whose Paganini-styled **Variations on Waltzing Matilda** brought the house down. Nineteen-year-old Ray Chen comes from Brisbane. He is currently studying in Philadelphia with Aaron Rosand at The Curtis Institute of Music. In 2009, he will make his debut recording with Melba.



1 Robert Hill, John Olsen and Rupert Murdoch

2 Ray Chen

3 Jill Banks, Frances Cassidy [President American Australian Association] and Francesca Beale

MELBA AT RAHEEN WITH LISA GASTEEN

In July, Melba celebrated in style at Raheen, Jeanne and Richard Pratt's residence in Kew. The Pratts generously hosted an evening of fine music-making and stimulating conversation, with Terry Lane interviewing our Guest of Honour, Lisa Gasteen.

Reviewers of the Melba *Ring* have waxed lyrical about Gasteen, acclaimed as one of the great Brünnhilde's of our time. "Majestic", "magnificent", "superb", "ravishing", "radiant", "glorious", "commanding", "thrilling" and "god-like" are only a few of the superlatives. Göran Forsling, [New Classics, UK] said: "The crown of the whole performance is Lisa Gasteen's Brünnhilde ... as the drama unfolds she impresses more and more through her insight and her intensity. She tops everything else with one of the most glorious readings of the Immolation scene. Anne Evans on the Barenboim set is superb but falls short of the seemingly unlimited power of Lisa Gasteen. Birgit Nilsson, for both Solti and Böhm, is superhumanly strong and brilliant but lacks the warmth." And among the local



Lady Potter AC, Tony Preston (background)



Suzanne Shakespeare, Jeanne Pratt, Maria Vandamme and Lisa Gasteen

reviews: "Brisbane-born Lisa Gasteen reaffirms her status as one of the day's premier Brünnhildes." (Bob Crimeen, **Sunday Herald Sun**)

The Raheen Gala Dinner was also an opportunity for Melba supporters to hear young artist coloratura soprano Suzanne Shakespeare, accompanied by pianist Dean Sky-Lucas, perform in an intimate setting.

As Melba Managing Director, Maria Vandamme said in her introduction: "Our namesake Nellie Melba was passionate about supporting young singers, gave very generously of her time, and was always on the look out for someone who would be her successor. One of the most exciting developments of the past year has been a robust model for promoting young artists—the Melba Emerging Artists Program. This has been aided by The Ian Potter Foundation, for which special thanks go to Lady Potter, Melba Foundation Patron and inaugural Chair."

DAME ELISABETH MURDOCH—MELBA'S FOUNDING BENEFACTOR



Dame Elisabeth has devoted her life to the well being of others. She has a keen interest in the arts, education, the environment, the welfare of children, our heritage and medical research. The University of Melbourne awarded her an honorary Doctorate of Laws in

1968 in acknowledgement of her extraordinary commitment to research, the arts and philanthropy.

Dame Elisabeth has pioneered many areas of philanthropy. She was the first woman on the council of trustees of the National Gallery of Victoria, a founding member of the Victorian Tapestry Workshop and a founding member of the Deafness Foundation of Victoria. She was also recognised by the French Government for funding an exhibition of works by the French sculptor Auguste Rodin in Melbourne in 2002.

Currently a Trustee of the McClelland Regional Art Gallery, Dame Elisabeth is also a Patron of the Murdoch Children's Research Institute and a Patron of the RSPCA.

The Melba Foundation is honoured to have Dame Elisabeth as its Founding Benefactor. Without her deep personal interest in our endeavours and generous support we would not have achieved such international acclaim in our five short years.

ON 8TH FEBRUARY 2009

...Melba releases **Sublime Mozart (MR301122)**

a CD produced especially for Australia's most generous and admired philanthropist on the occasion of her 100th Birthday. **Sublime Mozart** will include two of the most loved works in the repertoire for clarinet by Mozart — his Clarinet Concerto, with clarinetist Paul Dean and The Queensland Orchestra conducted by Guillaume Tourniaire, and, Mozart's Clarinet Quintet performed by Paul Dean with the Grainger Quartet.

This CD is a joy for all lovers of Mozart! Mozart is Dame Elisabeth's favourite composer and the clarinet her favourite instrument.

See Melba's interview with Dame Elisabeth on the Melba website homepage at www.melbarecordings.com.au

NEW & FUTURE RELEASES

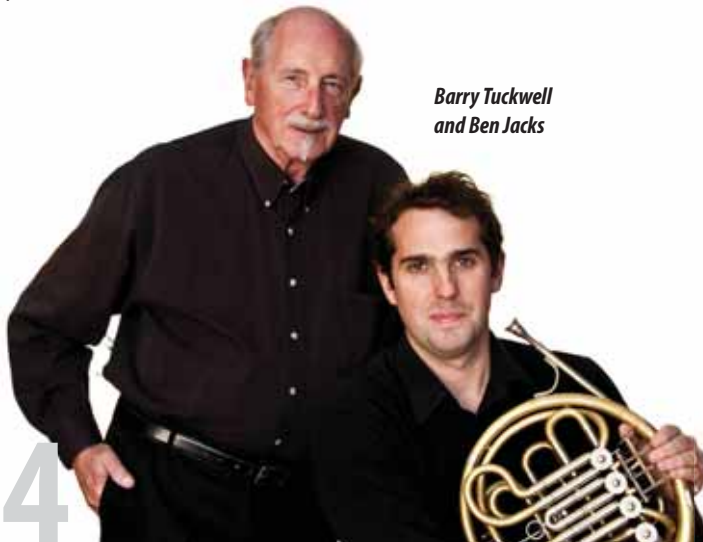


DAMASE RHAPSODIE

Melba has another world premiere recording, this time by French composer Jean-Michel Damase, which was commissioned by Barry Humphries. The work is the *Rhapsodie for Horn and Orchestra* and appears on the *Rhapsodie: Fantaisie: Poème* CD to be released in February 2009. Performing are Orchestra Victoria, conductor Barry Tuckwell and horn soloist Ben Jacks.

The first performance of *Rhapsodie for Horn and Orchestra* was given by Barry Tuckwell at London's Royal Festival Hall on 16 April 1986 with the London Symphony Orchestra under Michel Plasson. Damase notes that Barry Humphries had asked for a work "inspired by the ocean and the atmosphere of the coast" and said that it should be written for performance by his friend Barry Tuckwell. The result is a piece in a free form which depicts the "passing of a day: peaceful for dawn and dusk, with a more animated central section" and whose taxing solo part exploits Tuckwell's virtuosity, making the most of the instrument's "heroic character" as well as its contrast "from long melodic lines to passages of the greatest rapidity".

Other works on *Rhapsodie: Fantaisie: Poème* are the Damase Concerto, written eight years after *Rhapsodie*, and *The Phantasy for Horn and Orchestra* by George William Lewis Marshall-Hall, the London-born composer who in 1891 was appointed the first Ormond Professor in Music at the University of Melbourne. There he founded in quick succession a conservatorium, and an orchestra, gaining a first-rate reputation as a conductor. Also on the recording are *Poème Op.70b for horn and orchestra* by Charles Koechlin, Paul Dukas' popular *Villanelle*, and Camille Saint-Saëns' *Morceau de Concert* written in 1887. The Saint-Saëns, Dukas and Koechlin pieces, as well as the Damase Concerto, are performed with The Queensland Orchestra [TQO].



Barry Tuckwell
and Ben Jacks

MORE FROM DAVISLIM & TOURNAIRE

Lovers of French Romantic music are in for a treat as Melba continues the French theme, this time with conductor Guillaume Tourniaire and tenor Steve Davislim. They were busy with The Queensland Orchestra in October recording *Tempestuous Heart*, a CD of rapturous music by Ernest Chausson—his *Poème de l'Amour et de la Mer*. The Chausson is a much loved work, which receives its world premiere recording in the form in which it was written—for tenor and orchestra. Also recorded was music by Louis Vierne—*Ballade du désespéré, Psyché, Eros* and *Les Djinns*. All the Vierne works are first recordings. The CD will be released in 2009.



Maria Vandamme, Steve Davislim, Phil Rowlands [Sound Engineer],
and Guillaume Tourniaire take a break during recording sessions

STEVE DAVISLIM'S PERFORMANCE IN HÉLÈNE HAS RECEIVED RAVE REVIEWS:

"As Paris, Steve Davislim uses his fine lyric tenor to produce singing that is, by turns, thrillingly passionate and caressingly sweet. His is an altogether first-rate performance." **** **Graham Williams, SACD.NET (UK), 25 August 2008**

"The star performance comes from tenor Steve Davislim, exploiting his wonderfully true and well focused voice over a wide tonal range." **Edward Greenfield, Gramophone, Awards Issue, 2008**

Admirers of Steve Davislim will be delighted with his recording of *Winterreise* with pianist Anthony Romaniuk, to be released in March 2009.



Winterreise will be followed by a recording with Simone Young of **Benjamin Britten's Folksong Arrangements**, out in April 2009.





MR301113

Pei-Jee & Pei-Sian Ng [cello]
David Tong [piano]
Chopin, Rachmaninov, Elena Kats-Chernin: Phoenix Story for two cellos
[2007] world premiere recording

Melba's new recording artists, the Adelaide-born Ng brothers — Pei-Jee and Pei-Sian — completed their first Australian tour in 2007 to great acclaim. Performing with Melba artist, pianist David Tong, the twin cellists featured the world premiere of a new work by Australian composer Elena Kats-Chernin alongside music by Chopin and Rachmaninov.

Phoenix Story reviews

"A feast for all the senses! These artists are at a level few achieve... they commit to their cellos in an almost ecstatic state, eyes closed, expressing everything through their instruments." **Penelope DeBelle, The Age**

"Elena Kats-Chernin provides an intriguing counter balance to two super-Romantic pieces with her **Phoenix Story**, the title piece of this disc... Tong accompanies and shares the structural weighting in equal measure with the soloists... The three artists are still in their mid-20s yet play with virtuosic insights".
**** [4 stars] **Noel Mengel, Courier Mail**

MR301118

The Richard Bonynges Edition Vocal treasures from the 18th and 19th centuries

Deborah Riedel [soprano]
Richard Bonynges [conductor]
Arcadia Lane Orchestra

Richard Bonynges has spent a lifetime unearthing vocal treasures the world had lost or thought it had outgrown. In his latest venture, **Cherry Ripe**, he has gathered enchanting pieces from the 18th and 19th centuries that will captivate us all. Featuring Australian soprano **Deborah Riedel**, the program includes many pieces never before

recorded. Some of the composers, such as Arne, Cimarosa and J.C. Bach are seldom performed; others, like Storace, Zingarelli and Crescentini are virtually forgotten. Yet, when hearing such delightful songs and arias as "The Nightingale" and the title track "Cherry Ripe", it is hard to fathom the neglect of such music.

With an outstanding contribution from Arcadia Lane Orchestra, this fascinating journey into the musical byways is persuasively presented. This is another release in The Richard Bonynges Edition and a companion to Bonynges and Riedel's **Power of Love**, an exploration of British operatic arias.

ENCORE MY GOOD SIR

MR301116

Lin Jiang [horn]
Benjamin Martin [piano]
Robert Schumann, Peter Maxwell Davies, Gunther Schuller, Esa-Pekka Salonen, Francis Poulenc, Marin Marais, Paul Hindemith, J.S. Bach, Otto Ketting, Thaddeus Huang: Encore, My Good Sir [world premiere recording]

Lin Jiang, one of Australia's most sought after horn soloists, has performed regularly with the Melbourne Symphony Orchestra, the Sydney Symphony Orchestra, the Tasmanian Symphony Orchestra and Orchestra Victoria.

Melba Recordings is pleased to present **Encore My Good Sir**, the recording debut of Lin Jiang, in association with pianist and composer, Benjamin Martin.

The disc's title work, **Encore My Good Sir**, was specially composed for Lin Jiang by Thaddeus Huang. **Encore My Good Sir** was supported by the Ian Potter Foundation.

THROUGH A GLASS DARKLY

MR301112

Australian String Quartet
Roger Smalley [piano]
Darryl Poulsen [horn]
Paul Wright [violin]
Piano Quintet
Trio for Horn Violin and Piano
String Quartet No.2

The recording of chamber music by Perth composer Roger Smalley is out now to enthusiastic reviews. It features performances

by the Australian String Quartet, Daryl Poulsen horn player, Paul Wright violin, and pianist composer Roger Smalley.

"This is subtle, complex music, beautifully played. Richly rewarding at first hearing and on many hearings thereafter." **Peter McCallum, Sydney Morning Herald**

MR301115

Kristian Winther [violin]
Anthony Romaniuk [piano]
Michelle Wood [cello]
Violin Sonata No.2 in G major
Pièce en forme de Habañera
Deux mélodies hébraïques
Sonata for Violin and Cello

The formidable demands of Maurice Ravel's chamber music provide the perfect showcase for the stunning violinist, Kristian Winther. His debut recording is in the company of two of Australia's finest chamber musicians, pianist Anthony Romaniuk and cellist Michelle Wood playing the Ravel pieces **Deux mélodies hébraïques, Pièce en forme de Habañera, Sonata for violin and piano No. 2, Sonata for violin and cello**, and the title work, **Tzigane**.

Using the latest direct stream digital technology, these performances are presented in the finest SACD sound reproduction. This recording was supported by the Ian Potter Foundation.

"This fine effort from Down Under sports fiery interpretations of great skill from its three young performers, state-of-the-art hi-res surround sonics, and beautiful packaging which includes a bound-in 34-page illustrated booklet of notes.

"Both the gypsy-flavored **Tzigane** and the variations on Hebrew melodies illustrate Ravel's openness to extra-musical influences. Winther really tears into the gypsy rhapsody ... Throughout all the works the preciseness and perfection of Ravel's composing technique shines forth, even during the most vehement and emotional passages. **John Sunier, Audiophile Audition [USA]**



LOVINGLY ACCOMPLISHED...

Within the last few years Australia's **Melba Recordings** has set unparalleled, ground-breaking standards in the production, presentation, packaging and design of SACD recordings.

And, as if that were not enough, the land of dingos, didgeridus and uranium deposits achieves performance standards every bit the equal of their Northern Hemisphere counterparts.

Now they turn their attention to important, though recently rediscovered works by the exceptionally prolific, universally erudite French composer, pianist, organist, man of letters and organizer, Camille Saint-Saëns. Works under discussion are **Hélène**, a dramatic/lyrical opera in one act for soloists, choir and orchestra, and **Nuit Persane**, Op 26b (song cycle); text by Armand Renaud (1836–1895) for mezzo-soprano, tenor, speaker, choir and orchestra.

Maria Vandamme, executive director of Melbourne's Melba Foundation, disinterred the score of Saint-Saëns' **Hélène** in the archives of the Monte Carlo Opera, while searching for documentary material on Dame Nellie Melba.

More than a century earlier **Hélène** (played by Melba) enjoyed a successful premiere (1904) at Théâtre de Monte Carlo Opera; then it was staged at Covent Garden, the Opéra Comique (Paris) and finally Teatro alla Scala, Milan. Subsequently, for all practical purposes, it vanished.

Why it was so fated remains a mystery for **Hélène** is a memorable work combining declamatory qualities of fine opera with the intense glow of ruminative 19th century Romantic-lyrical song. ...

Nuit Persane started out as the series of *Mélodies Persanes*, Op 26 (1870–71). Its exotic melodies were warmly received and in 1891 the composer rescored the work (as above). Simultaneously he rearranged the original order of the songs, added some new ones and renamed the cycle **Nuit Persane**.

Hélène is a lyrical work of notable substance and dramatic clout; it's lengthy disappearance-neglect

6 apparently a needless oversight by musicians far and wide. Now, finally, we have reason to be thankful that Melba Recordings

and musicians of Australia's most urbanized state have brought it to our attention in a performance of avowed commitment.

Saint-Saëns, a noted Grecophile, wrote his own libretto on the Southern Peloponese island of Kranai ... The score was written in Aix-les-Bains in the French Rhône-Alpes region.

Within the first fifty seconds of Saint-Saëns' rousing orchestral introduction, we hear fleeting suggestions of Mendelssohn and Berlioz.

Then the music flows, without break, into the equally brief first scene featuring Paris and a chorus of "Spartiates" (an elite warrior class of the rigidly hierarchical Spartan society in Hellenic times).

From **Hélène's** eleven minute soliloquy (second scene), one becomes acutely aware of the work's exacting vocal demands and Saint-Saëns' exquisite orchestral scene painting; perhaps most notably by the Oz winds.

Title role soprano, Rosamund Illing, manages the prodigious dramatic compass with stirring magisterial power, offset by melting sotto voce beauty; a breathtaking re-acquaintance with this fine *poème lyrique*.

The third scene involves **Hélène**, Venus (lyric soprano — Leanne Kenneally) and nymphs (chorus), and Kenneally copes superbly with the fearsome demands, revealing undiminished evenness in the highest register. (Note that Venus, a Roman goddess, and Aphrodite, a Greek goddess, are exact counterparts.)

In the sixth scene, listen for a pastel violin solo usher in the daybreak in which **Hélène** soliloquizes over all that Paris is putting behind him. Equal craftsmanship is evident as Saint-Saëns suggests a suspenseful lull prior to the Trojan conflict (fifth scene — until 4'35").

Melba's booklet-case is one of a kind; deluxe in appearance, exhaustive in its informed content; top of its class. Look forward to following the **Hélène** libretto and **Nuit Persane** song texts. The opera is documented under the title *The Eternal Allure* and the song cycle, *The Lure of the East*. Dr Thérèse Radic provides a note on Dame Nellie Melba, and Guillaume Tourniaire adds a conductor's perspective of Saint-Saëns.



"Rosamund Illing, manages the prodigious dramatic compass with stirring magisterial power"

There are photos and biographies of the soloists, conductor and Dame Nellie. Other photos are from Terry Lane and (historic) images courtesy of Editions Durand-Salabert-Eschig of Paris.

Nuit Persane, Op 26b ("Persian Night" — all 31'40" of it) occupies CD 2 and is divided into four parts — *The Lonely Woman*, *The Valley of Union*, *Flower of Blood* and *An Opium Dream*. Each of these is prefaced by a prelude titled *The Voice of the Dream*.

Armand Renaud's text is somewhat overripe, quasi-Persian poetry reminiscent of a latter-day Omar Khayyám ... a world of pale white horses with flowing manes and tails, Zabulistan beauties, soft red lips, the flame of divine sensual love, whirling dervishes, gaoler's scimitars, a lake of love et al. ... there's no denying Melba Records' team; narrator Amanda Mouellic, tenor Steve Davislim and alto Zan McKendree-Wright acquit themselves persuasively throughout the cycle.

Orchestra Victoria's brief provides for The Australian Ballet, Opera Australia, Victorian Opera, The Production Company, Melbourne — a stage musical organisation — plus free Community Program concerts and education workshops throughout the state. It has ongoing experience across the spectrum delivering around two hundred performances to almost 250,000 people throughout Melbourne and regional Victoria each year. Orchestra Victoria is one of Australia's busiest, versatile orchestras.

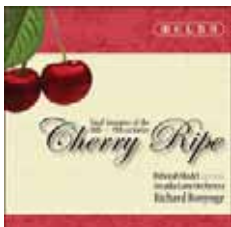
Howard Smith
Music and Vision (UK), August 08
www.mvdaily.com



THE POWER OF LOVE: Arias from British Operas*
MR301107 [SACD hybrid]
Deborah Riedel [soprano]
Richard Bonyngue [conductor]
The Australian Opera and Ballet Orchestra



BELIEVE IN LOVE: Rare French and Italian Opera Arias*
MR301104 [SACD Hybrid]
Elizabeth Whitehouse [soprano]
Richard Bonyngue [conductor]
Orchestra Victoria



CHERRY RIPE: Vocal treasures of the 18th & 19th centuries*
MR301118
Deborah Riedel [soprano]
Richard Bonyngue [conductor]
Arcadia Lane Orchestra



ENCORE MY GOOD SIR: music for horn & piano
MR301116
Lian Jiang [horn]
Benjamin Martin [piano]

All the reviews of Melba recordings—we are proud of them—can be read online at www.melbarecordings.com.au/content/view/91/78/

* The Richard Bonyngue Edition



LA SONNAMBULE*
MR301087 [SACD Hybrid]
Ferdinand Hérold
Richard Bonyngue [conductor]
Orchestra Victoria



SHOSTAKOVICH: SYMPHONY NO. 10
MR301105 [SACD Hybrid]
Australian Youth Orchestra
Alexander Anissimov



GOTHIC TOCCATA:
The Melbourne Town Hall organ
PD70001
Calvin Bowman



SEDUCTION: Richard Strauss songs
MR301108
Steve Davislim [tenor]
Simone Young [conductor]
Orchestra Victoria



BACK FROM OBLIVION
Ophicleide Recital
MR301111
Nick Byrne [ophicleide]
David Miller [piano]



MASSENET - AMOUREUSE:
Sacred and Profane Arias*
MR301106 [SACD Hybrid]
Rosamund Illing [soprano]
Richard Bonyngue [conductor]
The Australian Opera and Ballet Orchestra



THE FLORAL DANCE and other Peter Dawson Favourites
MR301109
Gregory Yurisich [bass baritone]
David Lloyd-Jones [conductor]
Tasmanian Symphony Orchestra

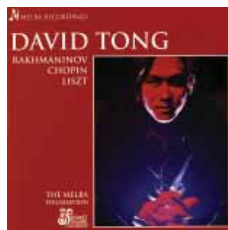


PHOENIX STORY
MR301113
Cello music by Rachmaninov, Chopin & Kats-Chernin
Pei-Jee Ng [cello]
Pei-Sian Ng [cello]
David Tong [piano]



RAVEL: TZIGANE
MR301115 [SACD Hybrid]
Music for violin, cello & piano
Kristian Winther [violin]
Anthony Romaniuk [piano]
Michelle Wood [cello]

WAGNER: DAS RHEINGOLD
MR301089-90 [2 CD set]
[All discs are SACD Hybrid]
Asher Fisch [Conductor]
The State Opera of South Australia
Adelaide Symphony Orchestra
WAGNER: DIE WALKÜRE
MR301091-94 [4 CD set]
WAGNER: SIEGFRIED
MR301095-98 [4 CD set]
WAGNER: GÖTTERDÄMMERUNG
MR301099-102 [4 CD set]



DAVID TONG
MR301086
Music of Chopin, Rakhmaninov and Liszt
David Tong [piano]



PUCCHINI-PASSION*
MR301085
Cheryl Barker [soprano]
Richard Bonyngue [conductor]
State Orchestra Victoria



SAINT-SAËNS: HÉLÈNE | NUIT PERSANE
MR301114-2 [2CD, SACD Hybrid]
Rosamund Illing [soprano]
Steve Davislim [tenor]
Leanne Keneally [soprano]
Zan McKendree-Wright [contralto]
Guillaume Tourniaire [conductor]
Belle Époque Chorus
Orchestra Victoria



BACH: ORGAN WORKS - The Leipzig Chorales
MR301084-2 [2 CD Set]
John O'Donnell [Organ]



GRAND
MR301088
Dance by Graeme Murphy ... with piano in mind
Scott Davie [piano]



THROUGH A GLASS DARKLY: ROGER SMALLAY CHAMBER MUSIC
MR301112
Australian String Quartet
Darryl Poulsen [horn]
Paul Wright [violin]
Roger Smalley [piano]

COMING IN MAY & JUNE 2009

BELOVED OF THE GODS
Mozart & Mendelssohn MR301121
Tin Alley String Quartet play the Mendelssohn D minor Quartet ["Ist es Wahr?"]. On the same recording the Dean Emmerson Dean Trio play works by Mozart – the Kegelstaat Trio and Stephen Emmerson's arrangement of music from *Die Zauberflöte* by Mozart.

GALLANT BASSOON MR301124
Matthew Wilkie on bassoon with Neal Peres da Costa, harpsichord and Kees Boersma double bass play Johann Sebastian Bach's Sonata for bassoon and continuo in A minor, Sonata for bassoon and continuo in E minor; Georg Philipp Telemann's, Sonata for

bassoon and continuo in F minor, Sonata for bassoon and continuo in E minor, Sonata for bassoon and continuo in A minor as well as Carl Philipp Emanuel Bach's Sonata for solo bassoon in D minor.

TEMPESTUOUS HEART MR301123
[See article on page 4]
Chausson and Vierne
Steve Davislim tenor
Guillaume Tourniaire conductor
The Queensland Orchestra

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