

StudioSecrets



First off the Bloch:
Raphael Wallfisch
records for CPO

We reveal who's recording what and where...

Sony Music Masterworks has acquired Milan Records, the long-established soundtrack label. Milan's back catalogue is impressive, taking in many critically acclaimed titles, and its purchase will only strengthen Sony's place in the film, TV and games music arena. First releases include Nicholas Britell's music for the HBO series *Succession*.

Sony Classical will release a new disc by pianist **Tedd Joselson** next year, with recording taking place at Abbey Road this month. The centrepiece is a new piano concerto by Manu Martin, *Fantasy of Companionship*, based on Susan Lim's concepts of future human/AI relationships. Performed by Joselson with the LSO (under Arthur Fagen), the recording will also feature piano concertos by Grieg and Rachmaninov.

January sees the release of the first solo piano album on Decca by Norwegian-born composer/pianist **Ola Gjeilo**. Perhaps better known as a composer of contemporary choral works, New York-based Gjeilo has previously recorded with *Tenebrae*, *Voces8* and the Choir of Royal Holloway. Expect more evocative, cinematic vistas.

Raphael Wallfisch has performed on the first recording of the cello version of Ernest Bloch's 1954 *Symphony for Trombone or Cello*. Also featuring the BBC National Orchestra of Wales under Łukasz Borowicz, the release marks the 60th anniversary of the composer's death. Released by CPO before the end of the year, it follows live performances by Wallfisch of other works by Bloch.

Marking Stephen Cleobury's retirement from King's College, Cambridge, **OrRecs** and **Colin Smythe** have teamed up to publish two choral works by David Goode and Francis Warner. The scores of *Anthem for Easter Day* and *Questions – A Lullaby Carol* have been made available, along with full texts and an accompanying disc featuring Cleobury and the choir. Copies are being sent to every cathedral music department in the country.



REWIND

Great artists talk about their past recordings

This month: **PETER DONOHOE** pianist

MY FINEST MOMENT

Bartók Piano Concertos

Peter Donohoe (piano); CBSO/Simon Rattle
EMI Classics 7548712 (1993)



SUSSIE ALHBURG, BEN BALOGHA, SUZIE MAEDER

I did all three Bartók piano concertos with Simon Rattle and the CBSO, and the main reason I think it's a peak of what I did is not because of me, but Simon; he conducted them so incredibly well. The whole atmosphere was so well caught. The Second was recorded in Warwick University Arts Centre, the other two in the new Symphony Hall, which hadn't been built when we did No. 2.

Simon is someone I've known since we were both 17, and we worked together a lot. I really got to anticipate exactly what it would be like, what would need to be said and what needed to be left alone. We worked so well as a team, including members of the orchestra whom I'd known since I was a student. It was just a very comfortable experience, with incredibly difficult music.

I made a special study of Bartók when I was a student; I went to Hungary to look up as much information about him as I could and did two summer schools there. He was, for me, some kind of hero as a composer, so I did get to know an awful lot about him – I'd like to think it went into the performances.