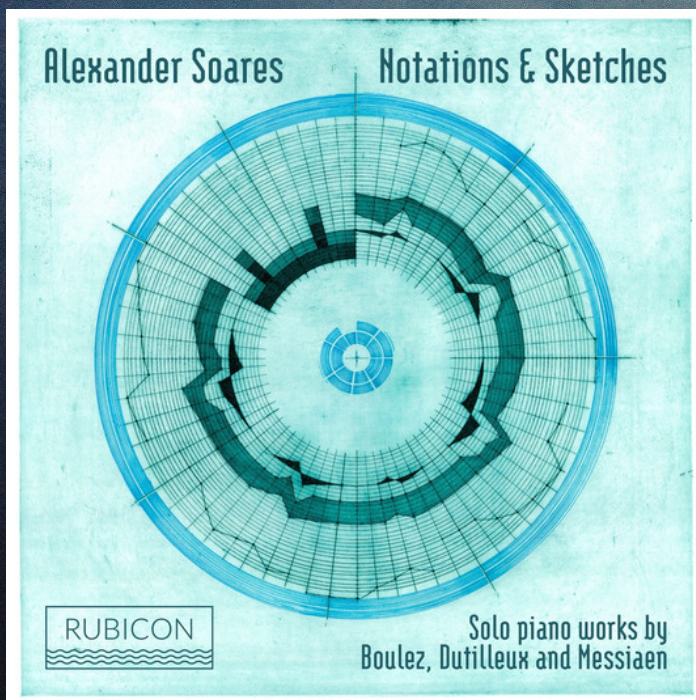


ALEXANDER SOARES PIANIST



Debut album Notations & Sketches Piano works by Boulez, Dutilleux and Messiaen



“Soares has their measure in abundance, resulting in what could hardly be a more auspicious debut album”



“A bold debut programme... playing of sophistication and style...”



“Notations finds Soares matching virtuosity with exploratory curiosity; fierce competition for Pierre-Laurent Aimard and David Fray”



RCD1016 January 2019
Producer: Andrew Keener
www.rubiconclassics.com



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ALEXANDER SOARES PIANIST

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“The recital usefully — thrillingly — ended with Boulez’s earliest published work, the 12 Notations (1945), piano miniatures each 12 bars long and 12-note in idiom...in Alexander Soares’s brilliantly unbuttoned account, the crazed toccata of No 2 sounded sufficiently orchestral.”

– Paul Driver, *The Sunday Times*

Following his London debut at the Royal Festival Hall, Alexander Soares has garnered a reputation as a pianist who combines “huge intensity” (*The Telegraph*) with “diamond clarity and authority” (*BBC Radio 3*). Rising to international attention in 2015 after winning the Gold Medal in the prestigious Royal Overseas League Competition – and subsequent selection as a solo artist by City Music Foundation – he has performed in major venues and festivals across the UK, Europe and United States, and is regularly broadcast on *BBC Radio 3*, *France Musique* and *SWR2*, Germany.



Alexander is quickly gaining a reputation as a leading exponent of contemporary French repertoire. In 2019 he signed with Rubicon Classics to release his debut album *Notations & Sketches*. Praised for its captivating programme — the piano solo works of Boulez, Dutilleux and Messiaen — the disc was selected as ‘Editor’s Choice’ by *Gramophone Magazine* (May 2019) and received widespread critical acclaim for playing of “style and sophistication” (*BBC Music Magazine*), “virtuosity and exploratory curiosity” (*International Piano Magazine*) and “crystalline articulation and subtle dynamic expression” (*SWR2*).

“Diamond clarity and authority” *BBC Radio 3*

Current and recent highlights include performances at London’s Wigmore Hall, St John’s, Smith Square, and the Barbican. He has collaborated with conductors Diego Masson, David Corkhill, and Pierre-André Valade, and is a committed chamber musician, performing with musicians including Mihaela Martin, Alexander Baillie, and Boris Brovtsyn. A keen proponent of contemporary music, Alexander has given numerous premieres, and worked with Tristan Murail, Hugh Wood and Martin Butler. In 2019-20 he will collaborate with the talented Portuguese composer Gonçalo Gato on the LSO Soundhub Scheme to develop a new set of *Études*.

Alexander graduated from Clare College, Cambridge, with First Class Honours. He subsequently gained a Master’s (Distinction) and a Doctorate at the Guildhall School of Music & Drama, where he studied with Richard Goode, Stephen Kovacevich, Steven Osborne, Daniel Leech-Wilkinson, and his mentor Ronan O’Hora. Educational outreach is an increasingly important aspect of his career; in 2018, he launched an educational The Notations Project with support from YCAT, working with young composers. He combines a busy and varied performing schedule with supervision at Guildhall School of Music & Drama, teaching at City of London Girls and Highgate Schools, and lecturing and research of musical memorisation.

“... pianist Alexander Soares played works by Dutilleux and Messiaen with impressive control and radiant sound..”

– Tim Homfray, *The Strad*

CD Reviews

Notations & Sketches, Rubicon Classics (January 2019)

May 2019



“For his debut album, British pianist Alexander Soares has chosen a fascinating 20th-century programme, with an instinctive grasp of the composers’ sound worlds”

GRAMOPHONE Editor's choice

Martin Cullingford's pick of the finest recordings from this month's reviews

BEETHOVEN
Piano Sonatas Nos. 30-32
Steven Osborne / Hyperion
► HARRIET SMITHS REVIEW IS ON PAGE 32

BEETHOVEN
Outstanding piano-playing from Steven Osborne – from extreme delicacy to energetic drama, everything in these late Beethoven sonatas feels newly thought-through.

MEINDELSSOHN Piano Concerto No. 2, Symphony No. 1
Kristian Bezuidenhout / Freiburg Baroque Orchestra / Pella Hertz Casado
Harmonia Mundi
Kristian Bezuidenhout is on superb form here, a real personal keyboard delight.
► REVIEW ON PAGE 42

NEPOMUCENO Orchestral Works
Missa Gozale
Philharmonic Orchestra / Fabio Mechelli
Naxos
An auspicious way to start a 30-disc survey of Brazilian music from Naxos – hopefully one full of discoveries just like this.
► REVIEW ON PAGE 45

BRITTEN String Quartets
Duoit Quartet
Chandos
Two decades since forming on the Suffolk coast, and here even playing the composer's own viola, this is an understandably personal, powerful journey through Britten's quartets for the Duoits.
► REVIEW ON PAGE 55

BOULEZ, DUTILLEUX, MESSIAEN 'Notations & Sketches'
Alexander Soares / Rubicon
For his debut album, British pianist Alexander Soares has chosen a fascinating 20th-century programme, with an instinctive grasp of the composers' sound worlds.
► REVIEW ON PAGE 67

DUFAY Lament for Constantine
The Orlando Consort
Hyperion
You've to expert hands here with The Orlando Consort: if that sounds like a cliché, it's no less true, and that in-depth understanding of Dufay's music leads to something very beautiful.
► REVIEW ON PAGE 79

NYMAN, PURCELL If
Iestyn Davies / Fretwork
Stephen Michael Nyman and a viol consort may sound an unlikely pairing, but the result is beautiful – add in Iestyn Davies's sublime singing, and some glorious Purcell, and 'If' is a delight.
► REVIEW ON PAGE 83

SCHUBERT 'Heimweh'
Anna Lucia Richter / Pentatone
There's something movingly communicative about Anna Lucia Richter's Schubert-singing, all impeccably done, with a strong sense of humanity and engagement.
► REVIEW ON PAGE 83

TAVENER Angels
Winchester Cathedral Choir / Andrew Lumsden
Hyperion
John Tavener, whose music reflected both a sense of heaven and our experience of humanity, gives uplifting performances by Winchester Cathedral Choir.
► REVIEW ON PAGE 85

POEMES D'UN JOUR
Stéphane Degout / B Records
Stéphane Degout moves effortlessly into the German lieder repertoire, with compelling interpretative skill and great beauty of voice.
► REVIEW ON PAGE 86

DVD/BLU-RAY PUCINI Tosca
Sokolovs, Staatskapelle Dresden / Christian Thielemann
C Major Entertainment
A modern setting adds its own atmosphere to this *Tosca* from Salzburg, led by the superb Aija Harteis in the title role.
► REVIEW ON PAGE 95

REISSUE/ARCHIVE MIKHAIL PLETNEV Moscow 1979 Recital
Mikhail Pletnev / Melodia
A thrilling recital from just a year after Mikhail Pletnev's Tchaikovsky Competition Gold Medal.
► REVIEW ON PAGE 71

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GRAMOPHONE MAY 2019 7

“Although most of these pieces have been collated on various anthologies of French piano music, few of them can match this new release in its balanced conception’ or consistency of execution... Soares has their measure in abundance, resulting in what could hardly be a more auspicious debut album”



Captivating: Alexander Soares makes a strong debut in works by Boulez, Dutilleux and Messiaen

and growing assurance since her solo CD debut (A12). She wields a light yet shapely hand over the first prelude's accompaniment, giving just enough emphasis to the composer's delicately wrought dissonances, although No 2's rapidly fluttering right-hand patterns lack Jeffrey Swann's supple finish (Music & Arts) or Louis Lortie's steely scintillation (Chandos, 11/16). But she captures No 4's lyrical innocence, almost in the manner of a disarming folk singer. In No 5 Dariuscu's phrasing tellingly accounts for Fauré's subtle harmonic shifts, even if Lortie gives stronger voice to the cross-rhythmic writing. She brings out the delicacy and austerity of No 6's sparse counterpoint with a pellucid touch and scarcely a drop of pedal, letting the fingers do the work. Similar control and refinement on Dariuscu's part ideally suit No 7's deceptively simple melody/inner-voice/bass-line texture; her convincingly understated interpretation makes this prelude sound like one of Fauré's songs, minus the words. The final prelude represents Fauré's idiom distilled to its essence, without a trace of artifice. Here I find Dariuscu's plain-spoken pianism appropriate, yet a trifle reticent and bland when measured alongside Germaine Thyssens-Valentin's firmer linear contours (Testament).

Perhaps Messiaen's early *Préludes* provide a more variegated canvas for Dariuscu's sensitivity and ear for colour to flourish, which is why her leisurely pacing of 'Chant d'extase dans un paysage triste' doesn't drag. In 'Les sons impalpables du rêve' Dariuscu's left hand sets the agenda, with the animated right-hand chords less to the fore than in Pierre-Laurent Aimard's hands (DG, 11/08). But No 6's chiming chord climaxes sit rather squarely here, whereas Yvonne Loriod (Decca) and Peter Hill (Delphian, 12/14) keep them moving and resonating. A fine disc overall, especially considering Matthew Bennett's excellent production values and Jessica Duches's stylish and informative annotations. **Just Docter**

Boulez • Dutilleux • Messiaen

'Notations & Sketches'
Boulez Notations. Une page d'éphéméride
Dutilleux Mini-prélude en éventail, Piano Sonata, Préludes
Messiaen La fauvette passerelette, Prélude
Alexander Soares / Rubicon © RCD106 (72 • DDD)



Although most of these pieces have been collated on various anthologies of French

piano music, few of them can match this new release in its balanced conception or consistency of execution. This is evident from the opening bars of Dutilleux's Sonata (1948), its influences of Debussy and Ravel countered by those of Bartók and Prokofiev, most notably in the final 'Choral et variations', whose sinewy progress to a resolute apotheosis is powerfully rendered. The three *Préludes* (1973-88) afford a compendium of Dutilleux's compositional techniques, with 'Le jeu des contraires' a competition test-piece as fastidious as it is resourceful; whereas *Mini-prélude en éventail* (1987) is his capricious 'homage' to a century of French pianism.

The Boulez pieces neatly frame the extent of his composing. *Notations* (1945) has become something of a party-piece since its belated publication, these 12 miniatures encompassing a range of expression that Soares conveys without losing sight of their cohesion as a sequence. *Une page d'éphéméride* (2005) is a young person's guide' to modern piano-writing whose alternation of stark resonance and incisive passagework is Boulezian to the core. As to the Messiaen offerings, the recently discovered *La fauvette passerelette* (1961) may have been intended for a putative second *Catalogue d'oiseaux*, though the virtuosity of its evocation is closer to the multifaceted imagery of *La fauvette des jardins* almost a decade on, while the

INSTRUMENTAL REVIEWS

INSTRUMENTAL REVIEWS

Prélude (1964) is a tensive *feuille d'album* which ought to become established as an encore.

It rounds off the recital in captivating fashion. All these pieces are available elsewhere – the Dutilleux and Boulez in respective surveys by Robert Levin (ECM, 8/10) and Marc Ponthus (Bridge, 4/16), and the Messiaen within an engrossing miscellany from Peter Hill (Delphian, 12/14) – but Soares has their measure in abundance, resulting in what could hardly be a more auspicious debut album.
Richard Whitehouse



CD Reviews

Notations & Sketches, Rubicon Classics (January 2019)

Notations and Sketches Works by Dutilleux, Boulez and Messiaen

Alexander Soares (piano)

Rubicon RCD1016



A bold debut programme: Boulez, Dutilleux and Messiaen. But Soares pulls it off, with

playing of sophistication, style and a clear affinity with this repertoire.

(RF) ★★★★★

“...playing of sophistication, style and a clear affinity with this repertoire”

- May 2019



MUSIC
MAGAZINE



“Notations finds Soares matching virtuosity with exploratory curiosity, fierce competition for Pierre-Laurent Aimard and David Fray”

- May 2019

international Piano

REVIEWS • CDs IN BRIEF

BY COLIN CLARKE

Brahms Capriccios and Intermezzi

Nada (pf)
MEI Enterprises 707129224088



Two chorales Op 122 Nos 3 and 7, originally for organ, begin this fascinating journey through Brahms' music. Nada's selection includes a mix of familiar and rare repertoire spanning the composer's creative life. This is her fourth foray into Brahms, and her most successful.

There is much to admire, particularly the energy and flavour of the *Hungarian Dances*. The thread of the *Theme and Variations in D minor* sometimes gets lost, but the *Schumann Variations* are excellent, with sterling fingerwork and a reluctance to over-pedal. The early *Etude after Chopin* Op 25/2, written when Brahms was just 19, is beautiful and evinces more perfectly judged pedal.

The Second Piano Sonata enters a very different world: one feels Brahms' rigour in the first movement and daring in the pared-down textures of the second, but the final two movements tend to sag.

A mixed bag worth exploring.

Remember the Fallen Works by Ravel, Debussy and Bridge

David McGrory (pf)
Rotary Records 061297611386



All three works here are dedicated to those who lost their lives in the Great War (1914-18). Ravel's *Le tombeau de Couperin* in its piano version includes a Fugue and Toccata omitted from the more famous orchestral suite. Belfast-born David McGrory is a fine pianist, as his way with the limpid lines of the Fugue reveal. His sense of rhythm keeps the music buoyant.

Debussy's *Berceuse héroïque*, written 1914 in support of the Belgian King Albert, holds great power here, and if McGrory does not quite dislodge Bavouzet, one must admire his deep sense of style. The Bridge Piano Sonata is magnificent, composed in memory

of Ernest Bristow Farrar, Finzi's teacher. Premiered by Myra Hess, there are already excellent recordings by Wass and Bebbington. McGrory's gritty first movement is particularly noteworthy, although Wass penetrates more deeply in the second part. A wonderful performance, nonetheless, supported by a good recording.

Musica Brasileira II Works by Villa-Lobos and Prado

Luiz Carlos de Moura Castro (pf)
Lausanne CO/Arpad Gerez
Luiz Carlos de Moura Castro 888295 791038



Rudepoema is arguably Villa-Lobos' most significant piano work.

A Rite of Spring for keyboard (the title is often translated as 'savage poem') with links to Primitivist art. Mana Castro's response is suitably visceral. Castro studied with two of Villa-Lobos' favourite pianists, Arnaldo Estrella and Tomas Tehran, and his handling of this repertoire is mastery.

Mômo Précoce ('Momo, God of the carnival: 'Précoce', representing children in costume) is heard in its orchestral version (it was originally *Carnaval des crianças*). The textures are the polar opposite from *Rudepoema*: light, transparent, dancing. Castro emphasises the music's joy, its more relaxed panels providing a stark foil to the muscularities of *Rudepoema*. Almeida Prado's Fifth Sonata (1984/5) is dedicated to Castro. Its subtitle refers to an *orisha*, or spirit in human form: Onolú, deity of death and rebirth. Castro's performance is exemplary over this varied terrain, with its hints of Ginastera meets Brazilian-inflected Impressionism.

Notations & Sketches Works by Dutilleux, Boulez and Messiaen

Alexander Soares (pf)
Rubicon 1016



British pianist Alexander Soares is enjoying a growing reputation as an interpreter of modern French piano music; this is his debut album. He starts with Dutilleux' phenomenal, under-

rated Piano Sonata, finding Messiaen-like glowing spirituality in the harmonies of the central Lied while retaining its ominous underpinnings. It is a fine account. Dedicated Genevieve Joy holds a specific place in the work's recording history, and John Chen and John Ogdon offer strong competition, but Soares' account is compelling. The *Préludes* each explore a specific mood or technique to which Soares is perfectly attuned.

The two Boulez pieces are separated by some 60 years. *Notations* finds Soares matching virtuosity and exploratory curiosity, fierce competition for Pierre-Laurent Aimard and David Fray. *Une page d'éphémère* is wonderfully mysterious.

The two Messiaen offerings begins with a subalpine warbler (1963) singing in a dazzling sun. The posthumously-published *Prélude* (1964), in kinship with *Vingt Régards*, is a brilliant way to close.

Apostel Piano Music

Thérèse Malengreau (pf)
BIS SACD 2405



A clear labour of love, this is a compelling disc. Hans Erich Apostel (1901-73) was a Karlsruhe-born composer who studied in Vienna with

Schoenberg, and later with Berg. All three works here are inspired by artworks by Oskar Kokoschka and Alfred Kubin. The elusive nature of Apostel's *Variationen über ein einziges Thema* Op 1 is delightful, its title mirroring a sequence of phototypes by Kokoschka. Expressionist and passively dodecahonic, the fourth and fifth variations are unearbably beautiful.

The remaining works take their inspiration from Kubin, an Austrian fantastical artist important to both Expressionism and Symbolism. *Kubiniana* comprises 10 miniatures, which, like Kubin's art, are quizzical, angular and playful; Malengreau pitches them perfectly. For the *Schemen nach Zeichnungen von Alfred Kubin*, Apostel uses musical ciphers: the sense of exploration in Malengreau's performance is palpable. Both Op 1 and *Schemen* are world premiere recordings; there are a couple of alternatives to *Kubiniana*, but Malengreau reigns supreme.

CD Reviews

Notations & Sketches, Rubicon Classics (January 2019)



“An extremely beautiful interpretation of Dutilleux’s Piano Sonata”

– ‘En Piste’ March 2019
France

“...crystalline articulation and subtle dynamic expressions... In the album titled Notations & Sketches, British Pianist Alexander Soares makes a brilliant case for the pioneering works of new music”

– ‘Treffpunkt Klassik’ April 2019
Germany



“The debut album from talented British pianist showcases several rarities...his objective approach is a triumph in the nervy La fauvette passerinette...”

Classica, April 2019
France



CD Reviews

Notations & Sketches, Rubicon Classics (January 2019)

Contemporain



Croiser des pièces dont on a oublié parfois l'existence et qui sont très rarement servies dans les studios d'enregistrement: voilà le premier bonheur qu'offre cet album miraculeux. Qui met sur un piédestal trois figures majeures du XX^e siècle français – Henri Dutilleux, Pierre Boulez, Olivier Messiaen – en passant souvent par des ouvrages dans les marges (les envoûtants «Préludes» de Dutilleux, par exemple). Ajoutons à ces choix heureux le jeu engagé, sensible et techniquement irréprochable du Britannique Alexander Soares, qui s'affiche pour la première fois dans un disque, et on tient un petit bijou qu'on écoute sans se lasser. **rz**

H. Dutilleux, «Sonate pour piano» P. Boulez, «Notations», «Une page d'éphéméride»... Alexander Soares (piano) Rubicon

24 heures

“Combining pieces that have somewhat been forgotten, and which are rarely captured in recording studios is the first pleasure of this miraculous album... complementing this auspicious choice is the engaged playing, sensitivity, and irrefragable technique of the British pianist Alexander Soares in his first album; we'll keep listening to this little jewel without getting bored.”

– 24 heures, May 2019
Switzerland



“Alexander Soares is a brave pianist with a mission. He shows this in his bold choice of repertoire and his excellent performance. Apart from this debut, he is committed to giving advice to young composers with his outreach programme 'The Notations Project'. A great example of the new entrepreneurship in classical music.”

– Opus Klassiek, March 2019
Netherlands

CD-recensie

© Stebe Riedstra, maart 2019

Notations and Sketches

Dutilleux: Piano-sonate – Préludes – Mini-prélude en éventail

Boulez: Notations – Une page d'éphéméride

Messiaen: La Fauvette Passerinette – Prélude

Alexander Soares (piano)
Rubicon RCD 1016 • 72' •
Opname: 21-23 dec. 2016, Milton Court, Guildhall School of Music, Londen

1. Sonate pour piano (L. Allég.)	7:42
2. Sonate pour piano (L. And.)	6:30
3. Sonate pour piano (L. Cho.)	20:49
4. Préludes (L. Opéra et de...)	3:14
5. Préludes (L. Opéra et de...)	3:36
6. Préludes (L. Opéra et de...)	7:42
7. Mini-prélude en éventail	0:32
8. Notations	21:29
9. Une page d'éphéméride	5:25
10. La Fauvette Passerinette	11:00

Dit is het cd-debuut van Alexander Soares (1987), een Britse pianist die al in 2003 als zestienjarige de aandacht trok door een prijs te winnen op een wedstrijd voor jonge componisten. Sindsdien heeft hij zich vooral ontwikkeld als pianist, veroverde stipendia en won vele prijzen. Je kunt nog zo goed zijn, maar de concurrentie is overweldigend en bitterhard, en er is weinig ruimte aan de top. De oplossing van dat probleem lijkt simpel: doe iets gekks.

Alexander Soares doet niet alleen iets gekks, hij doet iets gedurfs. Op zijn eerste cd staan alleen maar stukken waar het gros van de muzikliefhebbers geen boodschap aan heeft. Moeilijke klanken uit het Frankrijk van vlak na de Tweede Wereldoorlog, een tijd waaraan we liever niet worden herinnerd (de ouders) of een tijd die we ons niet herinneren (de jongeren). Een tijd ook die van grote invloed is geweest op de ontwikkeling van het componeren in de tweede helft van de twintigste eeuw. De Eerste Wereldoorlog eindigde met de geboorte van Le Sacre du Printemps, de Tweede Wereldoorlog eindigde met de geboorte van – ja, wat eigenlijk?

Dat is een vraag waarover nog steeds geruzied wordt. Kapitaal talent was door de nazis vernietigd, maar dat leek niemand te deren. De grote symfonische traditie was kapotgeschoten – Mahler, Hartmann, Sjostakovitsj et al bestonden nog niet. De balk was gericht op nieuwe leiders. Twee kondigden zich aan: Pierre Boulez in Frankrijk en Karlheinz Stockhausen in Duitsland. Twee grote geesten met een neiging tot dictatoriaal gedrag. Alles moest anders.

Alexander Soares begint de toelichting bij zijn debuut met een verontschuldiging:

With the shadow of the Second World War hanging over fractured Europe, a revolutionary musical change was taking place, no more so than in Paris in 1945. At first glance, combining Boulez, Dutilleux and Messiaen on a single disc may seem an uneasy balance, given the tensions between them.

Vervolgens wijst hij op de bewondering die Boulez en Dutilleux koesterden voor Messiaen, maar laat hij onvermeld dat Boulez geen boodschap had aan Dutilleux – en ook niet aan de latere werken van Messiaen.

Toch maakt Soares zijn punt, niet met woorden maar met daden. Want door de drie componisten nadrukkelijk op één cd en binnen hetzelfde tijdperk te plaatsen werpt hij een nieuw licht op de muziekgeschiedenis van die jaren. Hij doet dat niet alleen door zijn programmakeuze, ook zijn spel werkt wonderen. Het tijdperk veroorzaakt overeenkomsten, maar latere interpretaties tegenstellingen met het verleden suggereren. En dus is het interessant om te horen hoe dicht op elkaar het ontstaan van deze werken gereflecteerd heeft op diverse interpretaties. Dat is goed waar te nemen in de Notations van Boulez uit 1945, twaalf notities van elk twaalf maten, gebaseerd op steeds dezelfde reeks van twaalf tonen zonder streng in de leer te zijn. Waar Pierre-Laurent Aimard op DG klinisch exact overkomt, is er bij Soares bijna sprake van dat iets van de poëzie van Dutilleux oversijpelt naar de Notations, die er direct op volgen (helaas zonder aparte indexering). Ook interessant om vast te stellen dat Messiaen van deze drie wellicht het meest radicaal in zijn denken is geweest, getuige zijn Fauvette Passerinette uit 1963 (en zijn uitvinding van het serialisme in 1949).

Alexander Soares is een dappere pianist met een missie. Dat laat hij horen in zijn gedurfde repertoirekeuze en zijn voortreffelijke spel. Afgezien van dit debuut heeft hij zich verplicht om adviezen te geven aan jonge componisten met zijn The Notations Project. Een mooi voorbeeld van het nieuwe ondernemerschap in de klassieke muziek.

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		Hugh Wood	

Chamber

Beethoven	Sonata for Violin & Piano Op 12/3	Dvorak	Piano Trio 'Dumky' Op 90
	Sonata for Violin & Piano Op 96	Fauré	Piano Quartet No 1 Op 15
	Piano Trio Op 1 No 1	Franck	Sonata in A
	Piano Trio Op 1 No 3	Janáček	Concertino
	Piano Trio Op 97	Mendelssohn	Piano Trio Op 66
	Clarinet Trio Op 11	Messiaen	Oiseaux Exotiques
Nadia Boulanger	Trois Pièces pour Cello & Piano		Couleurs de la cite celeste
Lili Boulanger	Nocturne for Cello & Piano		Quartet for the End of Time
Brahms	Clarinet Trio Op 114	Mozart	Sonata for 2 Pianos K448
	Horn Trio Op 40		Piano Quartet K478
	Piano Trio No 1 Op 8		Quintet for Piano & Winds K452
	Piano Trio No 2 Op 87	Murail	Treize couleurs du soleil couchant
	Piano Quartet No 1 Op 25	Poulenc	Les Chemins de l'amour
	Piano Quartet No 3 Op 60	Rachmaninoff	Suite No 2 for 2 Pianos Op 17
	Sonata for Violin & Piano Op 108		Trio élégiaque No 1 in G minor
Boulez	Dérive I	Steve Reich	Six Pianos
Chopin	Cello Sonata Op 65	Shostakovich	Concertino for 2 pianos Op 94
Rebecca Clarke	Sonata for Viola & Piano	Stravinsky	Les Noces
Debussy	Sonata for Violin & Piano	Takemitsu	A String Around Autumn
	Sonata for Cello & Piano	Jeremy Thurlow	Music for Stings and Hammers

ALEXANDER SOARES PIANIST

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"Most memorable of all was the original 1945 version of the 12 Notations for piano, which Alexander Soares brilliantly demonstrated just how much atmosphere the young Boulez managed to pack into these fragments."

- Hannah Nepil, The Financial Times

Concertos

Addinsell Warsaw Concerto
Barber Piano Concerto Op 38
Beethoven Piano Concerto No 2 Op 19 19
Beethoven Piano Concerto No 4 Op 58
Chopin Piano Concerto No 2 Op 21
Delius Piano Concerto in C minor
de Falla Nights in the Gardens of Spain
Gershwin Rhapsody in Blue
Gershwin Piano Concerto in F
Grieg Concerto in A minor
Janacek Concertino

Messiaen Oiseaux Exotiques
Messiaen Des Canyons aux Etoiles
Mozart Piano Concerto No 20 in D minor K466
Mozart Piano Concerto No 21 in C major K467
Schumann Piano Concerto in A minor Op 54
Poulenc Concerto for two pianos in D minor (1)
Prokofiev Concerto No 3 Op 26
Ravel Piano Concerto in G
Rachmaninoff Piano Concerto No 2 Op 18
Rachmaninoff Piano Concerto No 3 Op 30
Shostakovich Piano Concerto No 2 Op 102



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