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Playing Time
69:43

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Composer, conductor and pianist Thomas Adès has been described by *The New York Times* as 'among the most accomplished all-round musicians of his generation'. His *Concert Paraphrase on Powder Her Face* reflects the glamour of the opera's subject in the grand manner of Liszt or Busoni, while *Still Sorrowing* and *Darknesse Visible* explore John Dowland's haunting lute works. Heard here in its world premiere recording, competition piece *Blanca Variations* is lyrical and flowing in character, and *Traced Overhead* is a vivid description of ascent and flight. Adès captures and transforms Polish style in his *Mazurkas*, and the spirit of Satie and Ravel in a *Souvenir* from the film *Colette*.

THOMAS ADÈS

(b. 1971)

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|----|---|--------------|
| | Concert Paraphrase on Powder Her Face (2009) | 17:25 |
| 1 | I. – | 5:32 |
| 2 | II. – | 1:26 |
| 3 | III. – | 8:33 |
| 4 | IV. – | 1:54 |
| 5 | Still Sorrowing, Op. 7 (1992) | 11:00 |
| 6 | Darknesse Visible (1992) | 8:03 |
| 7 | Blanca Variations (2015)* | 5:56 |
| | Traced Overhead, Op. 15 (1996) | 10:39 |
| 8 | Sursum | 0:44 |
| 9 | Aetheria | 2:28 |
| 10 | Chori | 7:27 |
| | Mazurkas for Piano, Op. 27 (2009) | 8:46 |
| 11 | First Mazurka | 1:53 |
| 12 | Second Mazurka | 2:20 |
| 13 | Third Mazurka | 4:33 |
| 14 | Souvenir (2018) | 7:22 |

*WORLD PREMIERE RECORDING

Han Chen, Piano

Recorded: 5–7 April 2019 at Oktaven Audio, Mount Vernon, New York, USA

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