

# UNCOMPRESSED WORLD

AUDIOPHILE SOLO PIANO



VOL. IV

PUREST AUDIO -  
NATURAL DYNAMICS  
PLAYBACK CAREFULLY!



AUDIOPHILE  
RECORDINGS



A complete compilation dedicated to a single instrument? Would that work? These were our initial thoughts at the beginning of 2012 as we started work on "Uncompressed World Vol. IV". And: which solo instrument should we even take?

Well here we agreed quite quickly on the piano. The question of whether one can dedicate a complete compilation just to solo piano is yes, you can. In fact it works really well. This is because no two pianos are the same, whether Steinway, Grotrian-Steinweg, Bösendorfer, or Yamaha. Each manufacturer of pianos has its own philosophy. Further differences are the various interpretations of the players and the recording technology used by the recording engineer. In any case, experts describe the recording of a piano as the ultimate discipline in studio miking.

The background here is that a grand piano has a very wide frequency range (with resonant frequencies of the strings in the range of 27.5 to 4200 Hz and with harmonic waves up to 12 kHz) and also a very wide dynamic range. Another decisive point is whether the instrument is situated alone in a large concert hall or fills the space of a small recording studio. Where are the microphones positioned during the recording? Classical recordings in particular place the microphones a large distance away from the instrument. The resulting acoustic pattern is indirect, with a great deal of space present. Others place the microphones very close to the source where the sound is generated. The result is an intimate sound which includes all the ambient noise. The hammer and pedal are clearly audible.

And you might find it hard to believe, but canned piano music has found its way into our compilation. Sampled sound, played on a midi keyboard, and edited on a laptop. Our recommendation: before reading the booklet, first of all listen carefully to the CD, track by track. Try to find out which track was not played with a "real" piano. We wish you lots of fun during the search and even more fun with the audio journey through the Uncompressed World of the audiophile solo piano.



Do you know about the previous publications of the UNCOMPRESSED WORLD series?  
Up to now there have been the following volumes:



A list of the places worldwide to purchase the CDs is available on request from:  
[info@accusticarts.de](mailto:info@accusticarts.de)

Many thanks for your trust and your choice to listen to ACCUSTIC ARTS AUDIOPHILE RECORDINGS



Sincerely yours

Milan Sajé

Steffen Schunk

Rasmus Muttscheller



Matthias Frey

## Matthias Frey **SMILE**

Producer: Matthias Frey

### Statements by producer and artist Matthias Frey:

The recordings were made for the piano solo project "the time within". My aim was to play compositions which include the time factor, i.e. the breaks, to consciously play the "air" between the individual sounds and give the "time within" musical space. The same is with "smile", i.e. to allow time for smiling and enjoying it. All tracks on the CD were only recorded once (no cuts or overdubs), i.e. the factor of time was a snapshot. All recordings were made in the late evening hours. The Apfelhof Studio in Schönborn was used.

### Some technical insights in the production:

Microphones: AKG and Beyer

Digital recording

No FX

Grand piano: Yamaha C3 / 1993

Photo by Jenny Kornmacher



Martin Tingvall

## Martin Tingvall **DEBBIE AND THE DOGS**

Producers: Michael Dahlvid and Lars Nilsson

### **Statements by composer and artist Martin Tingvall:**

The track "Debbie and the dogs" is about a woman in Jamaica. So for me the challenge was to get a "Jamaican spirit" on the track – on the one hand by keeping a drum groove without drums and on the other hand by sounding light and bright – not so easy for a Nordic person such as myself but I think I got at least some "Jamaican sun" caught on the track. My ambition for the recording was to play the whole album like a concert – to reach a kind of "life feeling" and to record the "play of the moment". This means that we almost didn't cut the songs afterwards. No risk, no fun!

### **Some technical insights in the production:**

The song was recorded in an old barn, close to Göteborg, Sweden, which has been remade into a recording studio. The ceiling there is as high as in a church. We used nine different microphones to catch the whole room on tape. The two mics which recorded the grand piano in the front are actually quite rare – they are Turessons, handmade mics from Sweden.

I was recording on a Steinway & Sons grand piano (type D).



Omar Sosa

## Omar Sosa **ESPERANZA**

Producer: Omar Sosa

### Statements by co-producer Scott Price:

The track (and CD) was recorded at Systems Two in Brooklyn, New York on October 14, 2009. The piano was a Steinway concert grand, 385, built in 1984. Omar Sosa used electronic effects and sampled sounds, which were played live, in real-time, together with the acoustic piano which is a unique technique in the field of solo piano. Omar Sosa approached the recording of this track, and the CD it's taken from, as a free, improvised session. There were no charts or prepared musical material.

### Some technical insights in the production:

Piano mics - stereo Neumann U87s, stereo Neumann KM 184s, stereo AKG 414s

Rhodes mics - stereo Sennheiser 409s

Room mics - stereo Earthworks

Console - Otari Concept One

Grand piano: Steinway concert grand, 385, built in 1984



Andreas Loh



## Andreas Loh **NUMINOSA**

Producer: Marcus Horndt

### Statements by composer and artist Andreas Loh:

“Numinosa” is an expression used by C.G. Jung particularly for frequently recurring psychological patterns. These patterns form the basic motives or archetypes which have an effect on the collective and individual psyche. They develop a significant, involuntary emotional power which no individual in the long term can escape from. Using the idea of the “Numinosum” I wanted to give this power some space in my composition process, to allow it to unfold in the music, regardless of whether I liked this musical expression or not. My main intention during the recording process was, without preconceptions, to allow ample space for the flow of the music and improvisations so that they could unfold freely. The sound of the moment is an expression of eternity.

### Statements by producer Marcus Horndt:

As I have known Andreas Loh for a long time, I knew that my task would be to find the right atmosphere so that he could immerse himself in the playing of the music. The “magical moments” took place at night, especially with the “Numinosa” piece. It was important for me through the microphone set-up and sound editing to highlight the intimate atmosphere and closeness to the instrument, to give the listener the feeling of being close to the music.

### Some technical insights in the production:

Microphones: 2x Neumann km184 (room) and 2x Neumann TLM102 (inside)

Cables: Vovox

Interface: Focusrite Saffire Pro 40

Computer: MacBook Pro

Plugins: Wave plugins for mixing

Grand piano: Steinway C (from the year 1998)



Mathias Claus



Photo by Jens Anders



## Mathias Claus **GRUSS AN F.**

Producer: Mathias Claus

### Statements by producer and artist Mathias Claus:

Mathias Claus is a composer, pianist and producer residing in Germany. Born 1956 in Waiblingen / Germany, he grew up with a love for jazz piano, and studied at the famous Berklee College of Music in Boston / USA. Back in Germany he graduated with excellence as a jazz pianist from Hamburg University of Music.

"Gruß an F." is a crossover composition written by Mathias Claus. The jazz nocturne follows one of the concepts developed during his studies, to compose classical-like music which includes improvised piano playing. In this work the composer followed his analysis of the harmony found in nocturnes of classical composer Frederic Chopin. "The use of jazz improvisational techniques developed from swing or bebop is not appropriate. You have to bring your improvisations down to something very simple, which is the difficulty." he says. Close to this aspect, the pianist also makes use of typical free timing interpretations of the classical romantic era. "A nocturne is something very plain and unpretentious, and simply outlines beauty in music. As a result, you need to avoid any complex and complicated musical elements or habits." "Gruß an F" is a greeting addressed to Frederic.

### Some technical insights in the production:

Grotrian-Steinweg grand piano "Concert", 2.25 metres, from the year 2006

RME Fireface USB interface, Lake People mic preamp

Microphones: Schoeps stereo set MK 22, Brauner Phanthera

Mixing: Thomas Beer (M.Sc.), Aachen.

Production system: Windows 8, Cubase 7, plugins for Waves, DMG Audio, Slate Digital, iZotope, SPL, IK Multimedia and others. Interfaces from RME and Focusrite.

Monitoring by KRK and Tannoy. Headphones by Beyerdynamic, AKG, Sennheiser and Audio-Technica. Acoustic elements by HOFA and also own construction.



Martin Vatter



## Martin Vatter **WALCHENSEE, MONDNACHT**

Producer: Martin Vatter in cooperation with Franz Marc Museum

### Statements by recording engineer Jürgen Reis:

The pianist Martin Vatter has made a name for himself among lovers of exceptional piano music.

My audiophile recordings are always limited to their essentials and appeal through their authenticity and coherence which capture the sounds in their greatness and splendour as if they were perceived live. A microphone set-up for equivalence stereophony. Equivalent attention to the phase and sound pressure just as we also hear. The positioning and angle of both microphones relative to the sound source were based on the overall result of research carried out by Williams, Sengpiel, NOS and ORTF and were selected so that the size of the sound body (the grand piano) was well taken up and the value and phase were equally recorded.

### Some technical insights in the production:

The recording was made with 2 large-membrane cardioid microphones with discrete class A technology. These were very good copies of the Neumann U67, only instead of the original tube circuit had transistor circuits now used by Neumann in the TLM67 with a discrete FET circuit modified by myself.

Positioning: equivalence stereophony, identical priority for running time and intensity of the stereophony offer a good balance between orientation and spatial representation. Distance of the mics – about 60 cm from the piano strings (jazz-oriented distance). Recorded in 24 Bit 88.2 kHz via an E-MU 1616M Master Grad Audio Interface. Mixed in 64 Bit 88.2 kHz double point precision resolution. Finished in 16 Bit / 44.1 kHz for CD and 24 Bit / 88.2 kHz for high resolution.

Grand piano: Steinway & Sons Model D 274 cm, year of 1929.

Apart from the intro and outro effect with this piece, all the pieces were recorded "Live To Track".



Michael Fiedler



## Michael Fiedler **GEDANKEN**

Producer: Michael Fiedler

### Statements by producer and artist Michael Fiedler:

I am a passionate composer and pianist and dedicate myself to the magic of the melody. In the best sense of the word my music is "romantic" because it wants to "relate" something to the listener. I have therefore given my piano solo program called "TRAUMZEIT" (dreamtime) the accompanying title of "The musical diary". I would like to invite my listeners to let themselves and their senses enter the realms of fantasy and discover that one can see with ears ...

In my opinion, a special atmosphere is important for concerts and sound recordings and therefore my studio (DIE TRAUMWERKSTATT) (the dream workshop) is furnished to be consciously very homely and comfortable. And during the production of "Thoughts" there was an additional and completely new experience and challenge as in 2007 I was given the opportunity to retreat for three days to a piano establishment of a piano builder I am friends with and to make a number of different recordings there. It was very inspiring for me and unforgettable to be surrounded by approx. 30 pianos and sit at a white Berdux grand piano, lost in space and time ...

### Some technical insights in the production:

The sound recording was made in a piano establishment which in contrast to the usual set-up in a recording studio was a very interesting atmosphere for a change and a very interesting arrangement. An empty piano establishment, quiet and in the middle the white Berdux grand piano, surrounded by approx. 30 pianos.

Microphones from the Gefell brand were used which originated from a discontinued radio broadcaster. A computer with Cubase was installed for the recording with a Tascam interface.

Grand piano: BERDUX - G 185 in white



Jesus Chucho Valdés



Johannes Wohlleben

## Jesus Chucho Valdés **ADIVA**

Producer: Götz A. Wörner

### Statements by recording engineer Johannes Wohlleben:

Jesus Chucho Valdés is one of the outstanding pianist of Cuban Jazz. The 5 times Grammy award winner is the founder of the legendary group Irakere, one of Cuba's best-known Latin jazz bands. He is Cuban from the heart and an outstanding personality.

The song is a music piece from the 80's. It was recorded in 1988 in Sandhausen, Germany in the Studio van Geest.

### Some technical insights in the production:

For the recording we used a Sony F1 digital audio recorder together with a Lexicon reverb.

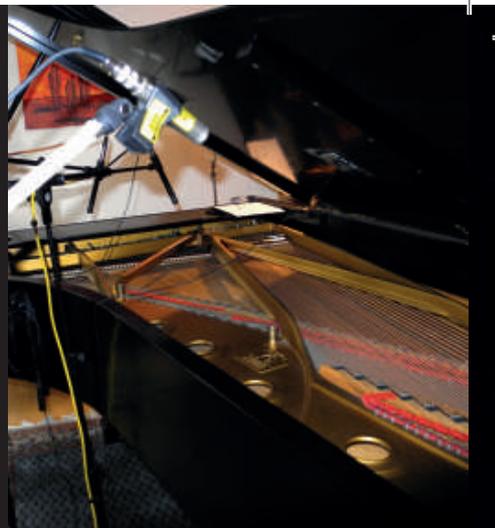
Grand piano: Bösendorfer Imperial



Joerg Reiter



Milan Sajé



## Joerg Reiter **SWEET DELIGHT**

Producer: Joerg Reiter

### Statements by recording engineer Milan Sajé:

The track was recorded especially for Uncompressed World Vol. IV in Joerg Reiter's private studio in Stuttgart in March, 2013 by Milan Sajé.

Joerg Reiter has been a known quantity in the German jazz scene since the late seventies and has worked together with many European and international jazz greats such as Al Jarreau, Chaka Khan, Dianne Reeves, Billy Cobham, Jerry Brown, Anthony Jackson, Kirk Whalum and Helen Schneider on stage, on television and in the studio. He regularly plays with flugelhorn player Ack van Rooyen as a duo and also plays in various radio big bands. In 1993 he was made a professor of piano and ensemble conducting in the department for jazz and popular music of the university of music at Mannheim-Heidelberg.

I met Joerg for the first time in the mid-eighties in the Bauer Studios shortly before he was given the first jazz award of the German state of Baden-Wuerttemberg. I know and appreciate Joerg as a very sensitive yet very expressive virtuoso jazz pianist. He can improvise on a theme in a beautifully structured way for several minutes.

### Some technical insights in the production:

The recording was made with 2 x Brüel & Kjær 4011 and 2 Neumann KM84 microphones. Newly restored Telefunken V676 units were used as microphone amplifiers. The mixdown was made in Protools HD with the addition of an EMT 252 reverb.

The grand piano used was a Steinway & Sons concert grand piano, model D, from the year 1958.



Photo by Peter Hoffmann

Lutz Gerlach & Ulrike Mai



## Lutz Gerlach & Ulrike Mai 4 RAIN

Producer: Lutz Gerlach

### Statements by producer and artist Lutz Gerlach:

As a pianist, composer, producer and studio musician I can look back on many years of experience working in large and small studios. My productions are mostly created on my own. But for the mastering I welcome technical assistance for possible corrections. These are the ideal conditions to enable the individual sound of the grand piano in line with my expectations. However, the result is, as with all art, also largely a "question of taste".

### Some technical insights in the production:

I love sounds rich in harmonics and prefer reduced music without pathos. In order to render these harmonics well and generate a certain intimacy, I place the microphones quite close to the strings. The bass of an instrument or the length of the strings are not so important for me (which is different, for example, for the works of Rachmaninow), therefore I also like to play smaller instruments, in this case a "Yamaha" (from the year 1997). Two Neumann microphones and a tube preamp from SPL were used for the recording. An Alesis "Masterlink" was used as a recording device" because I find the converter very dynamic and natural. In the same way, the brand of grand piano just as the use of effects such as echo is a question of your principles. In this case the closeness of the microphones to the instrument reduced the audible sound from the recording room. As I rather prefer a large warm echo, the recording was edited with effects during the mastering. In the ideal case the echo combines harmonically with the sound of the grand piano and gives the instrument an additional nuance. For this production we used a Lexicon 300 and a TC Unity. Just as with all my CD productions (which now total more than 40) I "naturally" didn't use any compressors. Just to get this straight, I should mention that the recordings are 10 years old.



Kevin Malpass



## Kevin Malpass REFLECTION

Producer: Kevin Malpass

### Statements by producer and artist by Kevin Malpass:

The piece was written for a pianist with extra-ordinary ability. It was performed live but had never been recorded so I re-visited the midi program and got the best sampled piano I could find (and afford) to have a recording of the piece. At first it was just for my own curiosity, but as I got into how good the piano sounded I developed it some more and so we have the finished work.

I guess what is therefore special about the recording is that it is a 'pretend' piano, programmed using Logic on a laptop! I played the parts in using a weighted keyboard (very slowly) and I edited the velocities a lot before I was happy with the sound. There was also one thing missing...I love the sound of the piano dampers (on a real piano) leaving the strings before a chord is struck. You hear this on beautifully crafted recordings and so I sampled from a real piano just for that sound. If you listen carefully, you can hear the sound in the opening bars of the piece quite clearly.

I suppose what is special about the musician (me) is that I am certainly no pianist. My goal is to have the piece 'performed' by a Disclavier grand piano, as developed by Yamaha. I believe Bösendorfer now have the technology too.

Some technical insights in the production:

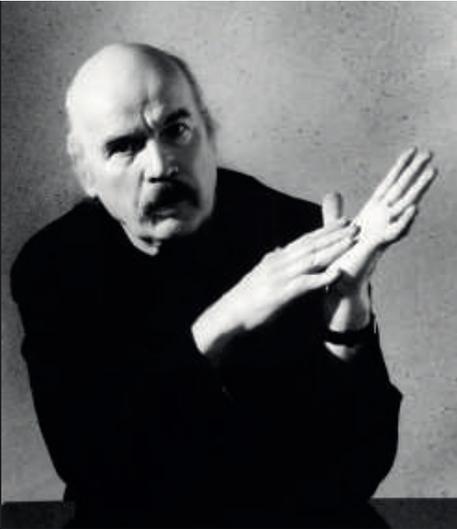
For the piano -

Ivory II - Geman Steinway D10 / Logic 8, Space Designer for reverb  
Akai MX1000 weighted keyboard / Apple Mac Book Pro

For the pedal noise -

2x Neumann U87s / SSL G series preamps / Yamaha C3 piano

Photo by Jörg Becker



Wolfgang Dauner



Carlos Albrecht

## Wolfgang Dauner **WENDEKREIS DES STEINBOCKS**

Producer: Wolfgang Dauner

### **Statements by recording engineer Carlos Albrecht:**

Wolfgang Dauner is one of the highest profile pianists alive today in Germany and has an international reputation. In particular the formation "United Jazz + Rock Ensemble" co-founded by him has attracted attention at home and abroad. Humour, a willingness to experiment and enormous talent as a pianist and composer are the outstanding features of this artist.

### **Some technical insights in the production:**

Digitally recorded by Wolfgang Dauner at home with a Neumann SM69 stereo microphone in M/S via a Studer 169 mixer.

Grand piano: Bösendorfer C

Photo by Tom Wagner



Jin Ju

Photo by Caroline Eichler

## Jin Ju **SONATA D958 – MENUETTO**

Producer: Werner Dabringhaus

### **Statements by producer and recording engineer Werner Dabringhaus:**

Such a clear, unpretentious virtuoso has only rarely been heard. The player's deep musical intuition enables her to convey and interpret even the most hidden musical messages.

### **Some technical insights in the production:**

The recording was made in the Abtei Marienmünster.

Loudspeakers: Acapella: Sarastro; Ecouton: LQL 200; Quad: ESL; Quadral: Ascent;

Headphones: Jeklin Float

Preamp: Millennia

RME: Sequoia

Grand piano: Steinway concert grand piano of 1901

Photo by Caroline Fischer



Caroline Fischer

Photo by GENUIN – J. Zandel



Holger Busse



## Caroline Fischer **VALSE IMPROMPTU**

Producer: Holger Busse

### Statements by recording engineer Holger Busse:

Sometimes you are just lucky that everything fits perfectly and the room, instrument and musicians all go well together. In this recording, the concert pianist is the young Caroline Fischer from Berlin, who already at the age of 9 years was accepted as a young student by the Berlin University of the Arts and who always entrances listeners with her sparkingly brilliant and expressive style. She selected a Steinway D from the numerous concert grand pianos available at the Gewandhaus from the year 1992 which wonderfully accommodated her playing style. And, as a recording room, the chamber music hall of the Gewandhaus of Leipzig was available to us for several days – a well-proportioned, pleasantly airy sounding concert hall with space for up to 500 listeners. An overall ideal combination, which can surely be heard in the recording.

### Some technical insights in the production:

Microphones: Schoeps MK2s, MK21, MK4

Pre-amplification – D/A conversion: "Micstasy" by RME

Recording media: Workstation with "Sequoia" by Magix

Monitor speakers: Quad ESL 63 electrostatic loudspeakers



Claudius Tanski



## Claudius Tanski **AUF FLÜGELN DES GESANGES**

Producer: Werner Dabringhaus

### Statements by producer and recording engineer Werner Dabringhaus:

The "song" genre played an important role in romantic music and a number of transcriptions of the great virtuosos have paid tribute to the song culture of high romanticism and paved its way for the virtuoso presentation on the concert stage. Claudius Tanski ranges excellently over the sound spectrum extending from Mendelssohn and Schumann to Liszt and Gustav Mahler.

### Some technical insights in the production:

The recording was made in the Abtei Marienmünster.

Capacitor microphones: B&K, Neumann, Schoeps, Sennheiser

Loudspeakers: Acapella: Sarastro; Ecouton: LQL 200; Quad: ESL; Quadral: Ascent;

Headphones: Jeklin Float

Preamp: Millennia

RME: Sequoia

Grand piano: Steinway concert grand piano of 1901



Lev Vinocour



## Lev Vinocour **THE SEASONS OP. 37**

Producer: Werner Dabringhaus

### **Statements by producer and recording engineer Werner Dabringhaus:**

Lev Vinocour kindles the fire typical of impassioned Russian salon music from the Steinway concert grand piano of 1901 — which makes this music piece an audiophile feast!

### **Some technical insights in the production:**

The recording was made in the Fürstliche Reitbahn in Bad Arolsen.

Loudspeakers: Acapella: Sarastro; Ecouton: LQL 200; Quad: ESL; Quadral: Ascent;

Headphones: Jeklin Float

Preamp: Millennia

RME: Sequoia

Grand piano: Steinway concert grand piano of 1901



Elisabeth Leonskaja



## Elisabeth Leonskaja **FRÜHLINGSLIED OP. 62, 6**

Producer: Werner Dabringhaus

### Statements by producer and recording engineer Werner Dabringhaus:

Elisabeth Leonskaya, "one of the few grandes dames of piano playing" (Piano News), needs no further introduction here.

### Some technical insights in the production:

The recording was made in the Fürstliche Reitbahn in Bad Arolsen.

Loudspeakers: Acapella: Sarastro; Ecouton: LQL 200; Quad: ESL; Quadral: Ascent;

Headphones: Jeklin Float

Preamp: Millennia

RME: Sequoia

Grand piano: Steinway concert grand piano of 1901



Kirk Monteux



## KIRK MONTEUX **ETERNAL DESERT** (BONUS TRACK)

Producer: Kirk Monteux

### Statements by producer and artist Kirk Monteux:

When I met Matthias Frey the very first time, I was so amazed by the way he plays the piano. So I asked Matthias to be a part of my upcoming album "Via Lucis". He agreed and I took my guitar out of the trunk right away and we set up a couple of microphones and started to improvise. Just his Yamaha C3 piano, my Burguet guitar and his loop recorder. Matthias likes to create those rhythms by tapping and booming around the piano. Later in my studio I did some programming and that's it.

### Some technical insights in the production:

Recording at the Apfelhof Studio -

Grand piano: Yamaha C3 (1993) with two Neumann KM100 in a MS setup

Guitar: Burguet Fuego with a Neumann TLM103 and an AKG C414 in an A-B setup

Mixing and Mastering at mysoftmusic Studio -

Mixing console: Sony DMX R100

Reverb: Lexicon 480L

Monitor: Genelec 1032A

Mastering: Focusrite Red 3

DAW: Logic Pro



## COMPOSERS, ARTISTS & CO.

Matthias Frey

### **SMILE**

Time: 3:26

Composed by: Matthias Frey

Copyright Control

Recorded at Apfelhof-Studio, Schönborn, Germany

Recorded and produced by Matthias Frey

Taken from the album "The time within"

[www.matthias-frey.com](http://www.matthias-frey.com)

P 2004 Matthias Frey

Composed by Omar Sosa

Published by Sosafunke Music Publishing (BMI)

Taken from the album: SKP 9102 "calma – solo piano & ..."

Produced by Omar Sosa

Co-Produced by Scott Price & Greg Landau

Recorded at Systems Two, Brooklyn, NY

Engineered by Max Ross & Joe Marciano

Mixed and mastered by John Greenham, San Francisco, CA

Executive Producer: Scott Price

LC 10482

P 2011 SKIP RECORDS

Martin Tingvall

### **DEBBIE AND THE DOGS**

Time: 4:20

Composed by Martin Tingvall

Published by Skip Sounds

Taken from the album: SKP 9117 "en ny dag"

Recorded, mixed and mastered by Michael Dahlvid and Lars Nilsson at Nilento Studio, Kallered, Sweden

LC 10482

P 2012 SKIP RECORDS

Andreas Loh

### **NUMINOSA**

Time: 5:44

Composed by: Andreas Loh

Copyright Control

Recorded at Community Center, City of Hohenmölsen, Germany

Recorded and produced by Marcus Horndt

[www.marcushorndt.de](http://www.marcushorndt.de)

Taken from the album "Numinosa"

[www.andreasloh.com](http://www.andreasloh.com)

P 2013 Andreas Loh

Omar Sosa

### **ESPERANZA**

Time: 5:23

## COMPOSERS, ARTISTS & CO.

Mathias Claus

### **GRUSS AN F.**

Time: 3:18

Composed by Mathias Claus (Copyright Control)

Produced by Mathias Claus

Recorded at Mathias Claus Studios  
Braunschweig, Germany

Mixed by Thomas Beer, (M.Sc.), Aachen  
[www.mathiasclaus.com](http://www.mathiasclaus.com)

P 2013 Mathias Claus

Martin Vatter

### **WALCHENSEE, MONDNACHT**

Time: 9:14

Composed and arranged by: Martin Vatter  
Copyright Control

Produced by Martin Vatter in cooperation  
with Franz Marc Museum

Recorded at Bauer Studios, Ludwigsburg,  
Germany, by Jürgen Reis on his own  
equipment

Taken from the album "Klangbilder 1"

[www.martin-vatter.de](http://www.martin-vatter.de)

LC 11173

P 2009 Martin Vatter

Michael Fiedler

### **GEDANKEN**

Time: 3:49

Composed by Michael Fiedler

Published by Mypiano

Taken from the album: "Sonnenaufgang"

Recorded at Piano Scheck, Waiblingen-  
Hegnach

Recorded and mixed by Michael Fiedler –  
DIE TRAUMWERKSTATT

Mastered by Milan Sajé

P 2007 Michael Fiedler – DIE  
TRAUMWERKSTATT

Jesus Chucho Valdés

### **ADIVA**

Time: 3:16

Composed by: Jesus Chucho Valdés

Published by Misa Negra Editorial/Mawi  
Edition

Taken from the album "Lucumi"

Produced by Götz A. Wörner

Digitally recorded at Tonstudio van Geest,  
Sandhausen, Germany by Johannes  
Wohlleben

[www.termidor.com](http://www.termidor.com)

LC 10197

P 2005 Timba Records

Joerg Reiter

**SWEET DELIGHT**

Time: 5:04

Composed and performed by: Joerg Reiter  
(Manuskript – MSPT)

Recorded and mixed by Milan Sajé, March  
2013 in Stuttgart

P 2013 Joerg Reiter

Lutz Gerlach & Ulrike Mai

**4 RAIN, PIANO 4 HANDS**

Time: 4:33

Composed by: Lutz Gerlach

Copyright Control

Taken from the album "Out Of Season"

Recorded at LGM-Klanggalerie "Das Ohr"  
Ahrenshoop/ Germany

Recorded and produced by Lutz Gerlach

Mastering by Lexa Thomas / Lexa Music  
Berlin

[www.lgm-records.de](http://www.lgm-records.de)

LC 02079

P 2002 Lutz Gerlach

Kevin Malpass

**REFLECTION**

Time: 3:13

Written by: Kevin Malpass

Published by: Kevin Malpass (PRS/MCPS)

Recorded at "The Fort", London by Kevin  
Malpass

Mixed by Kevin Malpass

Produced by Kevin Malpass

P 2013 Kevin Malpass

Wolfgang Dauner

**WENDEKREIS DES STEINBOCKS**

Time: 4:57

Composed and arranged by: Wolfgang  
Dauner

Copyright Control

Sound-recording and mixing: Carlos  
Albrecht and Wolfgang Dauner

Digital Recorded in Wolfgang Dauner's  
apartment

Mastering: Bauer, Ludwigsburg. Germany

Produced by Wolfgang Dauner

Taken from the album "Solo Piano"

P 1983 Wolfgang Dauner

## COMPOSERS, ARTISTS & CO.

Jin Ju

### **SONATA D958-MENUETTO**

Menuetto. Allegro – Trio – Menuetto da capo

Time: 3:08

Franz Schubert (1797-1828)

Taken from the album

“Beethoven – Schubert – Czerny – Piano Music”, MDG 947 1698-6 (Hybrid-SACD)

Recorded at Abtei Marienmünster

Recording engineer: Werner Dabringhaus

[www.mdg.de](http://www.mdg.de)

LC 06768

P 2011 Musikproduktion Dabringhaus und Grimm

Claudius Tanski

### **AUF FLÜGELN DES GESANGES**

Time: 3:17

Felix Mendelssohn Bartholdy (1809-1847)  
arr. for Piano by Franz Liszt

Taken from the album “Auf Flügeln des Gesanges – Piano Works”

MDG 912 1489-6 (Hybrid-SACD)

Recorded at Abtei Marienmünster

Recording engineer: Werner Dabringhaus

[www.mdg.de](http://www.mdg.de)

LC 06768

P 2008 Musikproduktion Dabringhaus und Grimm

Caroline Fischer

### **VALSE IMPROMPTU**

Time: 5:49

Franz Liszt (1811-1886)

Taken from the album “Lisztomagia”,  
GENUIN classics, GEN 89147

Recorded by Holger Busse at  
Kammermusiksaal Gewandhaus Leipzig

[www.genuin.de](http://www.genuin.de)

LC 12029

P 2009 GENUIN classics

Lev Vinocour

### **THE SEASONS OP. 37**

No. 6: Juin, Barcarolle, Andante cantabile

Time: 4:36

Peter Tschaikowsky (1840-1893)

Taken from the album “Peter Tschaikowsky  
– Oh! Chante encore! Piano Music”,

MDG 904 1397-6 (Hybrid-SACD)

Recorded at Fürstliche Reitbahn Bad Arolsen

Recording engineer: Werner Dabringhaus

LC 06768

[www.mdg.de](http://www.mdg.de)

P 2006 Musikproduktion Dabringhaus und Grimm

Elisabeth Leonskaja

**FRÜHLINGSLIED OP. 62, 6**

Time: 2:37

Felix Mendelssohn Bartholdy (1809-1847)

Taken from the album "Mendelssohn  
Bartholdy – Piano Concertos 1&2"

MDG 943 1421-6 (Hybrid-SACD)

Recorded at Fürstliche Reitbahn Bad  
Arolsen

Recording engineer: Werner Dabringhaus

[www.mdg.de](http://www.mdg.de)

LC 06768

P 2006 Musikproduktion Dabringhaus  
und Grimm

[www.mysoftmusic.com](http://www.mysoftmusic.com)

P 2008 Black Forest Music

KIRK MONTEUX

**ETERNAL DESERT (LA CALIMA EDIT)**

Time: 2:46

Composed by Kirk Monteux  
and Matthias Frey

Published by Black Forest Music  
Publishing/Copyright Control

Recorded and produced by Kirk Monteux at  
Apfelhof-Studio, Schönborn, Germany

Mixed and mastered by Kirk Monteux at  
mysoftmusic-Studio, Frankfurt, Germany

Classical Guitar, Programming:  
Kirk Monteux

Grand Piano: Matthias Frey

Taken from the album "Via Lucis"

