



**IDAGIO**

*welcome to classical music*

PRESS RELEASE

# IDAGIO: Bringing Classical Music into the Future

Classical music startup IDAGIO launches at Salzburg Festival and announces investment

**SALZBURG, AUSTRIA - August 5 2015 - The classical music startup IDAGIO today launches its first iOS music streaming app, as part of a platform that directly connects classical musicians and audiences. Launch partners include the Vienna Philharmonic, the Philharmonia Orchestra, The Cleveland Orchestra and the Gustav Mahler Jugendorchester as well as baritone Thomas Hampson and violinist Ray Chen.**

Based on technology built for the special needs of classical music, users benefit from an improved user experience, including free access to an already extensive, and permanently growing, curated catalogue of recordings. As the first element of its platform, IDAGIO enables musicians to make current and future recordings available with one click. Today, many musicians and orchestras produce their recordings themselves or have recording archives that can now be made available in an uncomplicated way via a platform that takes the needs and requirements of classical music seriously.

Besides an extensive hand-curated back catalogue with legendary recordings of artists such as Karajan, Bernstein, Solti, Szell, Furtwängler, Böhm, Giulini, Maria Callas, Arthur Rubinstein, and many others, IDAGIO's launch partners contribute with own recordings under conductors such as Vladimir Ashkenazy, Sir Andrew Davis, Christoph von Dohnányi, Nikolaus Harnoncourt, Lorin Maazel, Sir Charles Mackerras, Georges Prêtre, Franz Welser-Möst as well as Thomas Hampson and Ray Chen.

The founder and CEO of IDAGIO, **Till Janczukowicz** believes that the platform model offers an immense opportunity for classical music: *"Platforms facilitate access, they connect people and services directly and thus create a powerful network that is beneficial to both musicians and audiences. Since Herbert von Karajan died in 1989, classical music has - except for some lighthouse initiatives - missed out on many technological innovations. Karajan always used technology to improve access to classical music. If he was alive today, I am sure he would have been in Silicon Valley for the last decade!"*

**Andreas Großbauer**, Chairman of the Vienna Philharmonic: *"IDAGIO serves both the needs of audiences and of musicians. It is possible to navigate through the history of classical music in seconds and it is fun-to-use. At the same time, IDAGIO has the potential to link us as musicians directly with our fans. What's more, as musicians, we decide what, where and at what price we distribute our recordings. To me, this is fair trade streaming."*



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*"The Cleveland Orchestra is honored to be part of the launch of IDAGIO's innovative music delivery platform,"* stated **Franz Welser-Möst**, Music Director of The Cleveland Orchestra. *"The Beethoven and Shostakovich symphonies are significant works which we interpret with a broad range of vibrant colors and emotion. It is exciting to be part of this new collaboration that extends the reach of the partnership I've developed with the Orchestra to a broader international audience."*

26 year-old violinist **Ray Chen**, has millions of fans on social media: *"The question of not embracing technology never occurred to me. My passion is the violin and I grew up as a digital native. There is no contradiction. In the future, everybody who loves classical music will be a digital native. I am excited to be on the front wave of revolutionising classical music with IDAGIO!"*

Baritone **Thomas Hampson**: *"Digital technologies and social media give us access to classical music and its' performers like never before. IDAGIO is going to be a platform, a network, a meeting place all at the same time. It is operated by experts in Classical music to ensure the richest personal experience whether for a casual listener, a dedicated fan or a seasoned professional. I am thrilled to be part of the new cosmos of IDAGIO! See you there!"*

In June 2015, IDAGIO received investment from **MACQUARIE CAPITAL**, the principal, advisory and capital markets arm of Macquarie Group, and **b-to-v**, a venture capital firm and the leading network of entrepreneurs in Europe and other renowned angel investors.

David Standen, Executive Director at Macquarie Capital, said *"merging classical music and technology is essential for classical music to endure through reaching and resonating with new audiences. We have invested in IDAGIO because we believe that this is a business that anticipates and meets a need that is currently unfulfilled."*

IDAGIO for iOS is available now for free on the App Store and will be released as a web platform in the coming months. For more information on IDAGIO visit <http://www.idagio.com>.

#### STATEMENTS FROM OUR OTHER LAUNCH PARTNERS

**David Whelton**, Managing Director of the Philharmonia Orchestra: *"I am delighted that the Philharmonia Orchestra is an initial partner of IDAGIO, a service which I believe has the potential to transform our relationship with digital audiences for classical music and, in turn, strengthen our business model. IDAGIO is harnessing technology to improve the future of our art."*

**Alexander Meraviglia-Crivelli**, Secretary General of the Gustav Mahler Jugendorchester said: *"I am happy that the Gustav Mahler Jugendorchester is a founding partner of IDAGIO – the unique platform for exceptional recordings AND musicians who deserve to be heard and seen."*



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#### NOTE TO EDITORS

Print quality photos, screenshots and logos can be found at <http://www.idagio.com/press>.

#### COMPANY INFORMATION

IDAGIO was founded by Till Janczukowicz, Christoph Lange and Stefan Fritz (biographies below). Based in Berlin, the company currently employs 17 staff and is growing.

#### TILL JANCZUKOWICZ

Till started his career as a pianist and journalist. He was Director of the master classes of the Schleswig-Holstein Music Festival and founded - together with Bob Brookmeyer - the New Arts Orchestra, an international youth big band that featured artists such as Clark Terry, Gerry Mulligan and Randy Brecker. In 2000, Till established the European office for Columbia Artists Management Inc., heading it as managing partner until 2011. His personal clients included conductors such as Seiji Ozawa, André Previn, Christian Thielemann and Peter Ruzicka as well as pianists Ivo Pogorelich and Arcadi Volodos. He produced concert tours for institutions such as the Metropolitan Opera, the Vienna State Opera, the Royal Concertgebouw Orchestra Amsterdam, Oslo Philharmonic and many others with soloists such as Anne-Sophie Mutter and Lang Lang. For the government of the UAE, he founded the Abu Dhabi Classics, a performing arts series merging culture, education and tourism. Many orchestras and musicians made their debut there: the New York, Berlin and Vienna Philharmonic, the Bayreuth Festival, Daniel Barenboim, Sir Simon Rattle, Zubin Mehta, Yo-Yo Ma, Cecilia Bartoli, amongst others.

#### INVESTOR INFORMATION

IDAGIO is supported by a number of renowned investors and business angels, including:

#### MACQUARIE

Macquarie Capital is the advisory, capital markets and principal investment arm of Macquarie Group, a global provider of banking, financial, advisory, investment and funds management services. Founded in 1969, Macquarie Group operates in 28 countries and employs more than 14,000 people. Assets under

#### CHRISTOPH LANGE

Christoph Lange is a co-founder and CPO at IDAGIO. He studied business administration at the University of Mannheim, where he founded the music streaming service simfy at the age of just 22. What started as a student's project soon became the largest German competitor to Spotify, a development that Christoph supported as founder and CMO until 2012. He then co-founded Immoneo (now Homeday). With IDAGIO he returns to the opportunity he is most passionate about: improving the future of music with technology.

#### STEFAN FRITZ

Based in Aachen, Stefan is one of the co-founders of IDAGIO as well as the head of the technical platform. He is also the Founder and CEO of the German IT service provider synaix.

Stefan studied medical physics in Aachen and Kaiserslautern. He is an experienced architect for digital platform models and digital transformation for a range of industries such as travel, healthcare and the media. Stefan has undertaken many entrepreneurial endeavors such as synaix, comuny and synagon, and therefore has a lot experience in building strong and successful teams. He believes that the future of digital platform businesses are in fair platform models so he enjoys being part of a team that directly links classical music lovers to musicians in a fair way.

management total approximately €345 billion at 31 March 2015.

Macquarie Capital provides strategic M&A and capital raising advice as well as partnering with clients to provide capital to facilitate transactions through equity co-investment



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and lending. Macquarie Capital has a strong track record of principal investing throughout the cycle, having invested approximately €2.6 billion in 130 deals globally across a range of industries, structures and jurisdictions since 2008.

#### B-TO-V

Founded in 2000, b-to-v Partners is a venture capital fund as well as the leading network of investing entrepreneurs in Europe. The firm combines the industry expertise and experience of its

members with the venture capital expertise of its investment team. With the investment teams in the Internet & Mobile and Advances Technologies, b-to-v Partners invests EUR 25mn per year in high growth companies. Investing together and the inspiration inherent in the mutual financial, technical and personal support from entrepreneur to entrepreneur form the core of the firm's philosophy. In 2015, b-to-v Partners merged with RI Digital Ventures to set up its third fund. With offices in St. Gallen and Berlin, the firm has more than EUR 200mn assets under management.

#### CONTACT INFORMATION

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PRESSEMITTEILUNG

# IDAGIO: Klassik für die Zukunft

Klassik-Startup IDAGIO präsentiert Launch bei Salzburger Festspielen und verkündet Investment

**SALZBURG – 5. August 2015 – Das Klassik-Startup IDAGIO präsentiert seine erste iOS Musikstreaming App, als Teil einer Plattform, die klassische Musiker direkt mit Hörern verbindet. Zu den ersten Partnern zählen die Wiener Philharmoniker, das Philharmonia Orchestra, das Cleveland Orchestra und das Gustav Mahler Jugendorchester sowie Bariton Thomas Hampson und der Violinist Ray Chen.**

Dank einer technologischen Grundlage, die speziell für die Erfordernisse klassischer Musik entwickelt wurde, profitieren Nutzer von einer verbesserten User Experience und greifen gratis auf einen ständig wachsenden und kuratierten Katalog von Aufnahmen zu. Künstler versetzt IDAGIO in die Lage, bestehende und zukünftige Aufnahmen mit nur einem Klick selbst zu vertreiben. Immer mehr Orchester und Instrumentalisten produzieren ihre Aufnahmen heute selbst. Mit IDAGIO haben sie erstmals die Möglichkeit, aktuelle Aufnahmen oder ihre Archive einfach über eine speziell für Klassik geschaffene Plattform zur Verfügung zu stellen.

Neben einem bereits jetzt mehrere 1.000 Stunden umfassenden kuratierten Katalog, der unter anderem legendäre Aufnahmen von Karajan, Bernstein, Szell, Solti, Furtwängler, Böhm, Giulini, Maria Callas, Arthur Rubinstein und vielen anderen umfasst, sind die Partner mit zahlreichen Aufnahmen vertreten, unter anderem unter Dirigenten wie Vladimir Ashkenazy, Sir Andrew Davis, Christoph von Dohnányi, Nikolaus Harnoncourt, Lorin Maazel, Sir Charles Mackerras, Georges Prêtre und Franz Welser-Möst.

Der Gründer und CEO von IDAGIO, **Till Janczukowicz** sieht im Modell der aus dem Silicon Valley stammenden Plattformen ungeahnte Möglichkeiten für die Zukunft der klassischen Musik: *„Plattformen schaffen Zugang. Sie ermöglichen direkte Verbindung zwischen Künstlern und ihrem Publikum und erzeugen nachhaltige Netzwerke, wovon beide Seiten profitieren. Seit dem Tod Herbert von Karajans im Jahr 1989 hat die Klassik – mit Ausnahme einiger weniger Leuchtturm-Projekte – technologische Innovation kaum genutzt. Wie kein zweiter aber hat Karajan Technologie genutzt, um Zugang zu Klassik zu ermöglichen. Ich bin davon überzeugt, dass er – würde er heute leben - seit über einem Jahrzehnt im Silicon Valley wäre!“*

**Andreas Großbauer**, Vorstand der Wiener Philharmoniker: *„IDAGIO wird den Bedürfnissen von Künstlern und Hörern gleichermaßen gerecht. Es ist möglich, in wenigen Sekunden durch die gesamte Musikgeschichte zu navigieren, die App macht Spaß und ist einfach zu bedienen. Gleichzeitig ermöglicht IDAGIO uns Musikern, in direkten Kontakt mit unseren Hörern zu treten. Und die Entscheidung, welches Repertoire wir wo und zu welchem Preis veröffentlichen, liegt ebenfalls bei den Musikern. Für mich ist das ‚Fair Trade Streaming‘.“*

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„Es ist eine große Freude und Ehre für das Cleveland Orchestra, zu den ersten Partnern der innovativen Distributionsplattform IDAGIO zu gehören“, sagt **Franz Welser-Möst**, Music Director des Cleveland Orchestra. „Die Beethoven- und Shostakowitsch-Symphonien sind bedeutende Werke, die wir in einer breiten Palette von lebendigen Farben und großer Emotion eingespielt haben. Es ist spannend, Teil dieser neuen Zusammenarbeit zu sein, die den Radius unserer internationalen Präsenz maßgeblich erweitert.“

Der 26-jährige Violinist **Ray Chen** ist wie kaum ein zweiter klassischer Musiker in den sozialen Medien unterwegs und hat dort Millionen von Fans: „Die Nutzung von Technologie war für mich nie eine Frage. Musik ist meine Leidenschaft und ich bin quasi ein ‚Digital-Native‘. Das ist kein Widerspruch. In einigen Jahren wird jeder Klassik-Fan ein ‚Digital-Native‘ sein. Ich freue mich riesig darauf, die Zukunft der Klassik gemeinsam mit IDAGIO zu revolutionieren.“

Bariton **Thomas Hampson**: „Digitale Technologien und soziale Medien schaffen wie nie zuvor Zugang zu klassischer Musik und ihren Interpreten. IDAGIO ist gleichzeitig eine Plattform, ein Netzwerk und ein Ort der Begegnung. Durch die hervorragende Arbeit zahlreicher Experten ermöglicht IDAGIO ein wunderbares Klangerlebnis sowohl für erfahrene Hörer als auch für gelegentliche Genießer oder passionierte Fans. Ich bin begeistert, Teil des neuen IDAGIO-Kosmos sein zu dürfen! See you there!“

IDAGIO hat im Juni 2015 ein Investment von **MACQUARIE CAPITAL**, einem der führenden Australischen Venture Capital Investoren sowie von **b-to-v**, dem führenden Netzwerk von Entrepreneuren in Europa und weiteren erfahrenen Business Angels erhalten.

**David Standen**, Executive Director bei Macquarie Capital, hierzu: „Klassische Musik und Technologie zusammenzubringen, ist von zentraler Bedeutung, um auch zukünftig neue Generationen für die Klassik zu begeistern. Wir haben investiert, weil wir daran glauben, dass IDAGIO einen Bedarf vorausgesehen hat, der aktuell nicht bedient wird.“

IDAGIO für iOS steht ab sofort kostenlos im App-Store zur Verfügung. Die Web-App wird in den kommenden Monaten online gehen. Weitere Informationen finden Sie unter <http://www.idagio.com>.

#### STATEMENTS WEITERER PARTNER

**David Whelton**, Managing Director des Philharmonia Orchestra: „Zu meiner größten Freude zählt das Philharmonia Orchestra zu den Gründungspartnern von IDAGIO, einem Service, der meines Erachtens das Potenzial hat, unsere Beziehung zu einem digitalen Publikum zu verändern und dadurch unsere Position zu stärken. IDAGIO nutzt Technologie, um die Zukunft unserer Kunst positiv zu gestalten.“

**Alexander Meraviglia-Crivelli**, Generalsekretär des Gustav Mahler Jugendorchesters: „Ich freue mich sehr, dass das Gustav Mahler Jugendorchester zu den ersten Partnern von IDAGIO – dieser einzigartigen Plattform für außergewöhnliche Aufnahmen und herausragende Künstler – gehört.“



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#### WEITERE INFORMATIONEN ZU IDAGIO

Hochauflösende Photos, Screenshots sowie das Logo stehen unter <http://www.idagio.com/press> zum Download zur Verfügung.

IDAGIO wurde von Till Janczukowicz, Christoph Lange und Stefan Fritz gegründet (Biografien finden Sie untenstehend). In Berlin ansässig, beschäftigt IDAGIO derzeit 17 Mitarbeiterinnen und Mitarbeiter.

#### TILL JANCZUKOWICZ

Till ist von Hause aus Pianist und Musikjournalist. Er war Direktor der Meisterkurse beim Schleswig-Holstein Musik Festival und gründete dort gemeinsam mit Bob Brookmeyer das New Arts Orchestra, das mit Jazzgrößen wie Gerry Mulligan, Clark Terry, Wynton Marsalis und Randy Brecker auftrat.

2000 gründete er in Berlin die Europäische Niederlassung von Columbia Artists Management Inc., die er bis 2011 als Geschäftsführender Gesellschafter leitete. Zu seinen persönlichen Klienten gehörten Dirigenten wie Christian Thielemann, Seiji Ozawa, André Previn und Pianisten wie Ivo Pogorelich und Arcadi Volodos. Er produzierte zahlreiche Tourneen und Gastspiele, unter anderem für die Metropolitan Opera, die Bayreuther Festspiele, das Royal Concertgebouw Orkest Amsterdam mit Solisten wie Anne-Sophie Mutter und Lang Lang.

2008 gründete er für die Regierung der Vereinigten Arabischen Emirate die „Abu Dhabi Classics“, eine neuartige Konzertsaison, die Kultur, Tourismus und Education strategisch miteinander verbindet. In der Folge debütierten dort Orchester und Musiker wie die Wiener, Berliner und New Yorker Philharmoniker, die Bayreuther Festspiele unter Dirigenten wie Daniel Barenboim, Sir Simon Rattle, Zubin Mehta, Lorin Maazel sowie Yo-Yo Ma oder Cecilia Bartoli.

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#### CHRISTOPH LANGE

Christoph Lange ist Co-Founder und CPO bei IDAGIO. Er studierte Betriebswirtschaftslehre an der Universität Mannheim, wo er im Alter von 22 Jahren den Streamingdienst simfy gründete. Ursprünglich noch Studentenprojekt, entwickelte sich simfy zum größten deutschen Wettbewerber von Spotify. Als CMO prägte Christoph diese Entwicklung bis Ende 2012. Anschließend gründete er Immoneo (heute Hometown), bevor er sich nun mit IDAGIO wieder auf die Herausforderung konzentriert, für die er die größte Leidenschaft hat: Die Zukunft von Musik mit Hilfe von Technologie zu verbessern.

#### STEFAN FRITZ

Aus Aachen kommend, ist Stefan einer der Co-Founder von IDAGIO und außerdem Kopf hinter der Technologie Plattform von IDAGIO. Er ist Gründer und CEO des deutschen IT-Dienstleisters synaix. Stefan studierte Medizinische Physik in Aachen und Kaiserslautern. Er ist ein erfahrener Architekt für digitale Plattform-Modelle und Transformation in einer Reihe von Märkten wie Reise, Gesundheitswesen oder Medien. Stefan blickt bereits auf einige erfolgreiche Gründungen zurück, darunter synaix, comuny und synagon - zu seinen Stärken zählt entsprechend der Aufbau von starken und erfolgreichen Teams. Er glaubt daran, dass die Zukunft digitaler Plattform-Modelle im "Fair"-Aspekt liegt und genießt entsprechend die Zusammenarbeit mit einem Team, das Liebhaber klassischer Musik mit Musikern direkt und fair verbindet.



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# On Fair Trade Streaming



*IDAGIO has the potential to link us as musicians directly with our fans. What's more, as musicians, we decide what, where and at what price we distribute our recordings.*

*To me, this is fair trade streaming.*

- ANDREAS GROSSBAUER, CHAIRMAN OF THE VIENNA PHILHARMONIC

We felt honored when Andreas Großbauer made the above statement in one of our early meetings, discussing the partnership between the Vienna Philharmonic and IDAGIO. We've heard similar statements since then and they stuck with us, because building a "fair" platform is something we feel committed to and take very seriously.

With the IDAGIO platform in its very early stages, we know that we still have a long way ahead of us turning this commitment into reality. In doing so, we focus on three core aspects for musicians: Co-ownership of the customer relations, control over artistic decisions and transparent revenue shares.

Being able to directly and instantly reach out to an audience and hence build and maintain a direct relationship to a loyal customer base, is one of the biggest benefits enabled by modern technology and platforms. A big part of our long-term product roadmap therefore, centers on facilitating that - whether through embeddable music players or tools to manage customer relations better.

IDAGIO is built for a global audience of classical music aficionados and beginners. With that comes the incredible opportunity to reach out to a meaningful audience for virtually every artistic niche in classical music. Thus, instead of chasing mass marketable trends, IDAGIO offers full artistic freedom: musicians choose what to record, retain ownership of their recordings and are not forced to distribute exclusively through IDAGIO.

While we don't believe that a digital platform can and should be the sole income stream for a musician, we do believe that full transparency on revenue shares is crucial (and often lacking). Our approach is straightforward and transparent: future revenues made with any musician's repertoire are shared 50:50, going directly to the rights holder. On top of that, we offer musicians an additional 10% share of revenue from customers that were introduced to IDAGIO by that musician.

These are the foundations we're building our platform on. They are our commitment to every musician deciding to join us on this journey.



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PARTNERS



PHOTO: RICHARD SCHUSTER



*IDAGIO serves both the the needs of audiences and of musicians. It is possible to navigate through the history of classical music in seconds and it is fun-to-use. In the same time, IDAGIO links us musicians directly with our fans. As musicians, we decide what, where and at what price we distribute our recordings. I call this Fair Trade Streaming.*

- ANDREAS GROSSBAUER, CHAIRMAN OF THE VIENNA PHILHARMONIC

There is perhaps no other musical ensemble more consistently and closely associated with the history and tradition of European classical music than the Vienna Philharmonic.

Since its inception by Otto Nicolai in 1842, the fascination that the orchestra has held for prominent composers and conductors, as well as for audiences all over the world, is based not only on a homogenous musical style carefully bequeathed from one generation to the next, but also on its unique history and structure. The foremost ruling body of the organization is the orchestra itself.

In accordance with Philharmonic statutes, only a member of the Vienna State Opera Orchestra can become a member of the Vienna Philharmonic. Before joining the Philharmonic one must first audition for a position with the State Opera Orchestra and then successfully complete a three year period before becoming eligible to submit an application for membership in the association of the Vienna Philharmonic.

The Vienna Philharmonic performs approximately 110 concerts every season at home, presents Vienna Philharmonic Weeks in New York and Japan, and has participated in the Salzburg

Festival since 1922. The orchestra makes yearly guest appearances in leading concert halls and festivals around the world, presents the New Year's Concert, which is broadcast internationally in over 90 countries, and presents the free Summer Night Concert Schönbrunn, which is attended annually by up to 100,000 people.

In 2014, the VPO received the coveted Birgit Nilsson Prize for outstanding achievements and major contributions to the field of opera/concert, and the Herbert von Karajan Music Price 2014. Since 2008, Rolex is the Exclusive Sponsor of the Vienna Philharmonic Orchestra.

The Vienna Philharmonic's mission is to communicate the humanitarian message of music to its listeners. For over a decade, the VPO has given benefit concerts in support of humanitarian causes around the world, and since 2012, has been Goodwill Ambassador for IIASA, an international scientific institute based in Austria that conducts research into humanity's most pressing problems.

The musicians of the Vienna Philharmonic endeavor to implement the motto with which Ludwig van Beethoven prefaced his Missa solemnis: "From the heart, to the heart."



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# Thomas Hampson



PHOTO BY DARIO ACOSTA

“ *Digital technologies and social media give us access to classical music and its’ performers like never before. IDAGIO is a platform, a network, a meeting place all at the same time. It is operated by experts in Classical music to ensure the richest personal experience whether for a casual listener, a dedicated fan or a seasoned professional. I am thrilled to be part of the new cosmos of IDAGIO! See you there!*

- THOMAS HAMPSON

Thomas Hampson, America’s foremost baritone, hails from Spokane, Washington. He has received many honors and awards for his probing artistry and cultural leadership. Comprising more than 150 albums, his discography includes winners of a Grammy Award, five Edison Awards, and the Grand Prix du Disque. He received the 2009 Distinguished Artistic Leadership Award from the Atlantic Council in Washington, DC, and was appointed the New York Philharmonic’s first Artist-in-Residence. In 2010 he was honored with a Living Legend Award by the Library of Congress, where he serves as Special Advisor to the Study and Performance of Music in America. Hampson was made honorary professor at the Faculty of Philosophy of the University of Heidelberg and holds honorary doctorates from Manhattan School of Music, New England Conservatory, Whitworth College, and San Francisco Conservatory, as well as being an honorary member of London’s Royal Academy of Music. He carries the titles of Kammersänger of the Vienna State Opera and Commandeur dans l’Ordre des Arts et des Lettres of the Republic of France, and was awarded the Austrian Medal of Honor in Arts and Sciences.

Thomas Hampson enjoys a singular international career as an opera singer, recording artist, and “ambassador of song”, maintaining an active interest in research, education, musical outreach, and technology. Hampson who was recently inducted into the American Academy of Arts and Sciences has won worldwide recognition for thoughtfully researched and creatively constructed programs as well as recordings that explore the rich repertoire of song in a wide range of styles, languages, and periods. Through the Hampson Foundation which he founded in 2003 he employs the art of song to promote intercultural dialogue and understanding.



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# philharmonia orchestra



*I am delighted that the Philharmonia Orchestra is an initial partner of IDAGIO, a service which I believe has the potential to transform our relationship with digital audiences for classical music and, in turn, strengthen our business model. IDAGIO is harnessing technology to improve the future of our art.*

- DAVID WHELTON, MANAGING DIRECTOR



PHOTO: BENJAMIN EALOVEGA

The Philharmonia Orchestra is one of the world's great orchestras. Widely acknowledged as one of the UK's foremost musical pioneers, and with an extraordinary recording legacy, the Philharmonia leads the field for its quality of playing, and for its innovative approach to audience development, residencies, music education and the use of new technologies in reaching a global audience. Together with its relationships with the world's most sought-after artists, most importantly its Principal Conductor and Artistic Advisor Esa-Pekka Salonen, the Philharmonia Orchestra is at the heart of British musical life.

Today, the Philharmonia has the greatest claim of any orchestra to be the UK's national orchestra. It is committed to presenting the same quality, live music-making in venues throughout the country as it brings to London and the great concert halls of the world. In 2015 the Orchestra celebrates its 70th anniversary and the 20th anniversary of the foundation of its admired UK and international residency programme, which began in 1995 with the launch of its residencies at London's Southbank Centre and Bedford's Corn Exchange. The Orchestra also has long-term partnerships with De Montfort Hall in Leicester (Resident Orchestra since 1997), the Anvil in Basingstoke (Orchestra in Partnership since 2001), and, more recently, at the Marlowe Theatre in Canterbury and Three Choirs Festival (Resident Orchestra).

The Orchestra performs more than 160 concerts a year, as well as recording music for films, computer games and commercial CD releases. Under Esa-Pekka Salonen a series of flagship, visionary projects at the Royal Festival Hall, where the Orchestra performs over 35 concerts a season, have been critically acclaimed. City of Light: Paris 1900-1950 (2015), City of Dreams: Vienna 1900 -1935 (2009), Bill Viola's Tristan and Isolde (2010), Infernal Dance: Inside the World of Béla Bartók (2011) and Woven Words, a celebration of Witold Lutosławski's centenary year (2013), are followed in the 2015/16 and 2016/17 seasons by Myths and Rituals, a major, five-concert festival of music by Igor Stravinsky. Further highlights in the Orchestra's 70th anniversary London season include a three-concert series of Salonen conducting star pianist Lang Lang; Vladimir Ashkenazy conducting Rachmaninov's major orchestral works; Andris Nelsons conducting Bruckner Symphony No. 8 as part of his ongoing Bruckner Cycle; and Jakub Hruša leading Mahler's mighty Symphony No. 3.

The Philharmonia's extensive international touring schedule continues in the new season. Following a tour to China with Vladimir Ashkenazy in June 2015, the Orchestra will tour to Germany and Prague with Christoph von Dohnányi and returns to Iceland for the first time in over 30 years. The Orchestra will also give concerts in Switzerland, France, Spain and Sweden and will appear in a major residency with Esa-Pekka Salonen at the Festival International d'Art Lyrique d'Aix-en-Provence.



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PARTNERS

# Ray Chen



*The question of not embracing technology never occurred to me. My passion is the violin and I grew up as a digital native. There is no contradiction. In the future, everybody who loves classical music will be a digital native. I am excited to be on the front wave of revolutionising classical music with IDAGIO!*



PHOTO: JULIAN HARGREAVES

- RAY CHEN

Winner of the Queen Elisabeth (2009) and Yehudi Menuhin Competitions (2008), Ray Chen is among the most compelling young violinists today. "Ray has proven himself to be a very pure musician with great qualities such as a beautiful youthful tone, vitality and lightness. He has all the skills of a truly musical interpreter," said the great Maxim Vengerov. Ray has released three critically acclaimed albums on Sony: a recital program "Virtuoso" of works by Bach, Tartini, Franck, and Wieniawski, and the Mendelssohn and Tchaikovsky concertos with Swedish Radio Orchestra and Daniel Harding. Following the success of these recordings, Ray was profiled by The Strad and Gramophone magazines as "the one to watch". "Virtuoso" was distinguished with the prestigious ECHO Klassik award. His third recording, an all-Mozart album with Christoph Eschenbach and the Schleswig-Holstein Festival Orchestra, was released in January 2014. Ray continues to win the admiration of fans and fellow musicians worldwide. In 2012, he became the youngest soloist ever to perform in the televised Nobel Prize Concert for the Nobel Laureates and the Swedish Royal Family. His Carnegie Hall debut with the Royal Stockholm Philharmonic and Sakari Oramo, as well as his sold-out Musikverein concert with the Gewandhaus Orchestra and Riccardo Chailly were met with standing ovations. Ray Chen recently completed a 16-concert national recital tour of Australia and made his debut with the Orchestre National de France. He looks forward to an upcoming tour of China with the Gothenburg Symphony and Kent Nagano, and a European tour with the London Philharmonic and Christoph Eschenbach. Other highlights of the season include debuts with the Rotterdam Philharmonic, and a recital at the Amsterdam Concertgebouw. Followed by over 1 million people on SoundCloud, Ray Chen looks to expand the classical music audience by increasing its appeal to the young generation via all available social media platforms. He is the first ever classical musician to be invited to write a regular blog about his life as a touring soloist for the largest Italian publishing house, RCS Rizzoli (Corriere della Sera, Gazzetta dello Sport, Max). In his unstinting efforts to break down barriers between classical music, fashion and pop culture, he is supported by Giorgio Armani and was recently featured in Vogue magazine. Born in Taiwan and raised in Australia, Ray was accepted to the Curtis Institute of Music at age 15, where he studied with Aaron Rosand and was supported by Young Concert Artists. He plays the 1715 "Joachim" Stradivarius violin on loan from the Nippon Music Foundation. This instrument is one of the five 1715 violins once owned by the famed Hungarian violinist, Joseph Joachim (1831-1907).



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PARTNERS

# THE CLEVELAND ORCHESTRA

## FRANZ WELSER-MÖST MUSIC DIRECTOR



*The Cleveland Orchestra is honored to be part of the launch of IDAGIO's innovative music delivery platform. The Beethoven and Shostakovich symphonies are significant and these recordings showcase how we interpret these works with a broad range of vibrant colors and emotion. It is exciting to be part of this new collaboration that extends the reach of my partnership with the Orchestra to a broader international audience.*

- FRANZ WELSER-MÖST, MUSIC DIRECTOR OF THE CLEVELAND ORCHESTRA



PHOTO: ROGER MASTROIANNI

As it nears the centennial of its founding in 2018, in partnership with Music Director Franz Welser-Möst, The Cleveland Orchestra is undergoing a renaissance. Acknowledged as among the world's best, its musicians, staff, board of directors, volunteers, and hometown are working together on a set of enhanced goals for the 21st century – to develop the youngest audiences of any orchestra; to renew its focus on fully serving the communities where it performs through concerts, engagement, and music education; to continue its legendary musical excellence; to build on its tradition of community support and financial strength; and to move forward into the Orchestra's next century with a commitment to diversified programming. The Cleveland Orchestra divides its time each year across concert seasons at home in Cleveland's Severance Hall and each summer at Blossom Music Center. Additional portions of the year are devoted to touring and to a series of innovative and intensive performance residencies. These include an annual four-week residency in Miami, a biennial residency at Vienna's Musikverein, and appearances at Switzerland's Lucerne Festival, New York's Lincoln Center Festival, and Indiana University. For more information, please visit [www.clevelandorchestra.com](http://www.clevelandorchestra.com).



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# Franz Welser-Möst



*It is exciting to be part of this new collaboration that extends the reach of my partnership with the Orchestra to a broader international audience.*

- FRANZ WELSER-MÖST

PHOTO: ROGER MASTROIANNI

The 2015-16 season marks Franz Welser-Möst's fourteenth year as music director of The Cleveland Orchestra, with the future of this acclaimed partnership now extending into the next decade. Under his direction, the Orchestra is hailed for its continuing artistic excellence, is broadening and enhancing its community programming at home in Northeast Ohio, is presented in a series of ongoing residencies in the United States and Europe, and has re-established itself as an important operatic ensemble.

With a commitment to music education and the Northeast Ohio community, Franz Welser-Möst has taken The Cleveland Orchestra back into public schools with performances in collaboration with the Cleveland Metropolitan School District. He has championed new programs, such as a community-focused Make Music! initiative and a series of "At Home" neighborhood residencies designed to bring the Orchestra and citizens together in new ways.

Under Mr. Welser-Möst's leadership, The Cleveland Orchestra has established a recurring biennial residency in Vienna at the famed Musikverein concert hall and appears regularly at Switzerland's Lucerne Festival. Together, they have also appeared in residence at Suntory Hall in Tokyo, Japan, and at the Salzburg Festival, where a 2008 residency included five sold-out performances of a staged production of Dvořák's opera *Rusalka*. In the United States, an annual multi-week Cleveland Orchestra residency in Florida was inaugurated in 2007 and an ongoing relationship with New York's Lincoln Center Festival began in 2011.

As of the start of this season, The Cleveland Orchestra has performed fourteen world and fifteen United States premieres under Franz Welser-Möst's direction. In partnership with the Lucerne Festival, he and the Orchestra have premiered works by Harrison Birtwistle, Chen Yi, Hanspeter Kyburz, George Benjamin, Toshio Hosokawa, and Matthias Pintscher. In addition, the Daniel R. Lewis Young Composer Fellow program has brought new voices to the repertoire, including Pintscher, Marc-André Dalbavie, Susan Botti, Julian Anderson, Johannes Maria Staud, Jörg Widmann, Sean Shepherd, and Ryan Wigglesworth.

Franz Welser-Möst has led annual opera performances during his tenure in Cleveland, re-establishing the Orchestra as an important operatic ensemble. Following six seasons of opera-in-concert presentations, he brought fully staged opera back to Severance Hall with a three-season cycle of Zurich Opera productions of the Mozart-Da Ponte operas. He led concert performances of Strauss's *Salome* at Severance Hall and at Carnegie Hall in May 2012 and in May 2014 led an innovative made-for-Cleveland production of Leoš Janáček's *The Cunning Little Vixen* at Severance Hall. They present performances of Richard Strauss's *Daphne* in May 2015.

As a guest conductor, Mr. Welser-Möst enjoys a close and productive relationship with the Vienna Philharmonic. Recent performances with the Philharmonic include a critically-acclaimed production of Strauss's *Der Rosenkavalier* at the 2014 Salzburg Festival as well as appearances at New York's Carnegie Hall, at the Lucerne Festival, and in concert at La Scala Milan. During the 2014-15 season, he returns to the Philharmonic for a tour of Scandinavia, and will also lead them in a new opera production at Salzburg in 2015. He led the Philharmonic's celebrated annual New Year's Day concert in 2011 and 2013, viewed by tens of millions as telecast in seventy countries worldwide.

From 2010 to 2014, Franz Welser-Möst served as general music director of the Vienna State Opera. His partnership with the company included an acclaimed new production of Wagner's *Ring of the Nibelung* cycle with stage director Sven-Eric Bechtolf, and critically-praised new productions of Hindemith's *Cardillac*, Janáček's *Katya Kabanova* and *From the House of the Dead*, Puccini's *The Girl of the Golden West*, and Verdi's *Don Carlo*, as well as performances of a wide range of other operas, particularly of works by Wagner and Richard Strauss, including *Tristan and Isolde* and *Parsifal*, and *Der Rosenkavalier* and *Ariadne auf Naxos*. Prior to his years with the Vienna State Opera, Mr. Welser-Möst led the Zurich Opera across a decade-long tenure, leading more than forty new productions and culminating in three seasons as general music director (2005-08).

Franz Welser-Möst's recordings and videos have won major awards, including a Gramophone Award, Diapason d'Or, Japanese Record Academy Award, and two Grammy nominations. With The Cleveland Orchestra, he has created DVD recordings of live performances of five of Bruckner's symphonies, and is in the midst of a new project recording major works by Brahms. With Cleveland, he has also released a recording of Beethoven's Ninth Symphony and an all-Wagner album. DVD releases on the EMI label have included Mr. Welser-Möst leading Zurich Opera productions of *The Marriage of Figaro*, *Così fan tutte*, *Don Giovanni*, *Der Rosenkavalier*, *Fierrabras*, and *Peter Grimes*.

For his talents and dedication, Mr. Welser-Möst has received honors that include the Vienna Philharmonic's "Ring of Honor" for his longstanding personal and artistic relationship with the ensemble, as well as recognition from the Western Law Center for Disability Rights, honorary membership in the Vienna Singverein, appointment as an Academician of the European Academy of Yuste, a Gold Medal from the Upper Austrian government for his work as a cultural ambassador, a Decoration of Honor from the Republic of Austria for his artistic achievements, and the Kilenyi Medal from the Bruckner Society of America. He is the co-author of *Cadences: Observations and Conversations*, published in a German edition in 2007.



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# THE GUSTAV MAHLER JUGENDORCHESTER



PHOTO: MARCIA LESSA

“ *I am happy that the GUSTAV MAHLER JUGENDORCHESTER is a founding partner of IDAGIO – the unique platform for exceptional recordings AND musicians who deserve to be heard and seen.*

- ALEXANDER MERAUGLIA-CRIVELLI

The GUSTAV MAHLER JUGENDORCHESTER (GMJO) was founded in Vienna in 1986/87 on the initiative of its late Music Director Claudio Abbado (1933-2014). Today it is regarded as the world's leading youth orchestra and was awarded by the European Cultural Foundation in 2007. The GMJO is under the patronage of the Council of Europe and Ambassador UNICEF Austria.

Claudio Abbado was keen to encourage the music making of young Austrian musicians together with colleagues from the then socialist republics of Czechoslovakia and Hungary. The GMJO became the first international youth orchestra to hold open auditions in the countries of the former Eastern Bloc. In 1992, the GMJO opened up to musicians aged up to 26 from all over Europe. At the annual auditions, an international jury selects candidates from an average of 2500 applicants. Prominent orchestra musicians are members of this jury and also responsible for the sectional rehearsals of the GMJO.

The GMJO repertoire ranges from classical to contemporary music with the emphasis on the symphonic works of the Romantic and late Romantic periods. Its high artistic level

and international success have prompted many leading conductors and soloists to perform with the GMJO, such as Claudio Abbado, Herbert Blomstedt, Pierre Boulez, Sir Colin Davis, Christoph Eschenbach, Iván Fischer, Daniele Gatti, Bernard Haitink, Mariss Jansons, Philippe Jordan, Vladimir Jurowski, Ingo Metzmacher, Jonathan Nott, Seiji Ozawa, Sir Antonio Pappano, and Franz Welser-Möst. Soloists include Martha Argerich, Lisa Batiashvili, Renaud and Gautier Capuçon, Christian Gerhaher, Matthias Goerne, Thomas Hampson, Leonidas Kavakos, Evgenij Kissin, Radu Lupu, Yo-Yo Ma, Anne-Sophie Mutter, Maxim Vengerov, and Frank Peter Zimmermann.

The GMJO is a regular guest at the world's most prestigious concert halls and festivals: Vienna Musikverein, Concertgebouw Amsterdam, Suntory Hall Tokyo, Salzburg Festival and Salzburg Easter Festival, Edinburgh International Festival, BBC Proms, Semperoper Dresden, and Lucerne Festival. Many former members of the GMJO are members of leading European orchestras, some of them in principal positions. Since 2012, the Staatskapelle Dresden – with many former GMJO members in its ranks – is the partner of the GMJO.



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HIGHLIGHTS FROM OUR ARCHIVES

Isaac Albéniz

Suite Española, Op. 47

*Alicia de Larrocha*

Johann Sebastian Bach

Brandenburg Concertos (complete)

*Szymon Goldberg, Netherlands Chamber Orchestra*

Johann Sebastian Bach

Goldberg-Variationen, BWV 988

*Glenn Gould*

Johann Sebastian Bach

Johannes-Passion, BWV 245 (complete)

*Karl Forster, Fritz Wunderlich, Dietrich Fischer-Dieskau, Elisabeth Grümmer, Christa Ludwig, Josef Traxel, Karl-Christian Kohn, Chor der St. Hedwigs-Kathedrale Berlin, Berliner Philharmoniker*

Johann Sebastian Bach

Orchestral Suites, BWV 1066-69

*Karl Ristenpart, Maurice André, Saarländisches Kammerorchester*

Johann Sebastian Bach

The complete Suites for cello solo, BWV 1007-1012

*Pablo Casals*

Francisco Asenjo Barbieri

El barberillo de Lavapiés (complete zarzuela)

*Ataúlfo Argenta, Teresa Berganza, Ana María Olaria, Carlos Munguía, Gerardo Monreal, Orféon Donostiarra, Gran Orquesta Sinfónica*

Ludwig van Beethoven

Cello Sonatas (complete)

*Pierre Fournier, Friedrich Gulda*

Ludwig van Beethoven

Complete Symphonies

*André Cluytens, Gré Brouwenstijn, Kerstin Meyer, Nicolai Gedda, Frederick Guthrie, Chor der St. Hedwigs-Kathedrale Berlin, Berliner Philharmoniker*

Ludwig van Beethoven

Violin Sonatas (complete)

*Yehudi Menuhin, Louis Kentner*

Alban Berg

Violin Concerto (Dem Andenken eines Engels)

*Leonard Bernstein, Isaac Stern, New York Philharmonic*

Hector Berlioz

La damnation de Faust (complete)

*Igor Markevitch, Richard Verreau, Consuelo Rubio, Michel Roux, Choeurs Elisabeth Brasseur, Orchestre Lamoureux*

Hector Berlioz

Les nuits d'été

*Dmitri Mitropoulos, Eleanor Steber, Columbia Symphony Orchestra*

Hector Berlioz

Symphonie fantastique, Op. 14

*Ataúlfo Argenta, London Symphony Orchestra*

Alexander Borodin

Symphony No. 2 in B minor

*Jean Martinon, London Symphony Orchestra*

Johannes Brahms

Hungarian Dances (complete)

*Alfred Brendel, Walter Klien*

Johannes Brahms

Violin Concerto in D major, Op. 77

*Otto Klemperer, David Oistrakh, Orchestre National de la Radiodiffusion Française*

Frédéric Chopin

Études, Op. 10 & Op. 25 (complete)

*Vladimir Ashkenazy*

Domenico Cimarosa

Harpichord Sonatas (complete)

*Robert Veyron-Lacroix*

Claude Debussy

Images pour orchestre

*Charles Munch, Boston Symphony Orchestra*

Claude Debussy

Selected Piano Works

*Walter Gieseking*

Claude Debussy

String Quartet

*Végh Quartet*

Frederick Delius

A Village Romeo and Juliet (complete opera)

*Sir Thomas Beecham, Dennis Dowling, Frederick Sharp, René Soames, Lorely Dyer, Gordon Clinton, Royal Philharmonic Orchestra*

Frederick Delius

Hassan, Incidental Music

*Sir Thomas Beecham, BBC Chorus, Royal Philharmonic Orchestra*

John Dowland

Lachrimae, or Seven Tears

*Gambenquintett der Schola Cantorum Basiliensis, Eugen Müller-Dombois*

Antonín Dvořák

Rusalka (complete opera)

*Zdeňek Chalabala, Milada Subrtová, Ivo Židek, Eduard Haken, Prague National Theatre Chorus and Orchestra*

Antonín Dvořák

Symphony No. 9 in E minor, Op. 95 (From the New World)

*Karel Ančerl, Czech Philharmonic Orchestra*

Edward Elgar

Cello Concerto, op. 85

*Sir John Barbirolli, André Navarra, Hallé Orchestra*

Edward Elgar

Symphonies, Orchestral works

*Sir Andrew Davis, Philharmonia Orchestra*

Gabriel Fauré

Barcarolles, Nocturnes (complete)

*Germaine Thyssens-Valentin*

César Franck

Selected Organ Works

*Jeanne Demessieux*

Friedrich der Grosse

Sinfonia for 2 flutes, 2 oboes, 2 horns, strings and b.c. in D major (1742)

*Hans von Benda, Karlheinz Zöller, Fritz Demmler, Wolfgang Meyer, Berliner Philharmoniker*

Baldassare Galuppi

Il filosofo di campagna

*Renato Fasano, Anna Moffo, Elena Rizzieri, Florindo Andreolli, Rolando Panerai, Mario Petri, I Virtuosi di Roma*

George Gershwin

Orchestral works

*Leonard Bernstein, Columbia Symphony Orchestra*

Alexander Glazunov

Raymonda (complete ballet)

*Evgeny Svetlanov, Bolshoi Theatre Orchestra*

Christoph Willibald Gluck

Alceste (complete opera)

*Geraint Jones, Kirsten Flagstad, Raoul Jobin, Thomas Hemsley, Geraint Jones Orchestra and Singers*

Louis Moreau Gottschalk

Selected Piano Pieces

*Jeanne Behrend*

Edvard Grieg

Lyric Pieces (complete)

*Alexander Goldenweiser*



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HIGHLIGHTS FROM OUR ARCHIVES

Edvard Grieg

Peer Gynt, Op. 23

*Sir Thomas Beecham, Ilse Hollweg, Beecham Choral Society, Royal Philharmonic Orchestra*

Georg Friedrich Händel

12 Concerti grossi, Op. 12

*Horst-Tanu Margraf, Händelfestspielorchester Halle*

Georg Friedrich Händel

Alcina (complete opera)

*Richard Bonyngne, Joan Sutherland, Teresa Berganza, Monica Sinclair, Luigi Alva, Graziella Sciutti, Mirella Freni, London Symphony Orchestra*

Georg Friedrich Händel

Complete Organ Concertos

*Karl Richter, Karl Richter Kammerorchester*

Joseph Haydn

Die Schöpfung (The Creation) (complete oratorio)

*Igor Markevitch, Irmgard Seefried, Richard Holm, Kim Borg, Chor der St. Hedwigs-Kathedrale Berlin, Berliner Philharmoniker*

Joseph Haydn

Mass No. 11 in D minor, Hob. XXII:11 (Nelsonmesse)

*Sir David Willcocks, Sylvia Stahlmann, Helen Watts, Wilfred Brown, Tom Krause, Simon Preston, London Symphony Orchestra, The Choir of King's College Cambridge*

Joseph Haydn

Symphonies Nos. 31, 48, 85

*Karl Ristenpart, Saarländisches Kammerorchester*

Gustav Holst

The Planets, Op. 32

*Sir Malcolm Sargent, BBC Symphony Orchestra, BBC Chorus*

Engelbert Humperdinck

Tonbilder aus 'Dornröschen'

*Hans Swarowsky, Orchester der Wiener Staatsoper*

Leoš Janáček

String Quartet No. 2 (Intimate Letters)

*Janáček Quartet*

Leoš Janáček

Taras Bulba

*Karel Ančerl Czech Philharmonic Orchestra*

Edouard Lalo

Cello Concerto in D minor

*Jean Martinon, Pierre Fournier, Orchestre Lamoureux*

Franz Liszt

Années de pèlerinage (complete)

*Aldo Ciccolini*

Gustav Mahler

Das klagende Lied

*Kurt Richter, Gundula Janowitz, Sonja Drakser, Julius Patzak, Chor des Österreichischen Rundfunks, ORF Radio-Symphonieorchester Wien*

Gustav Mahler

Symphonies Nos. 1 - 5

*Lorin Maazel, Philharmonia Orchestra*

Jules Massenet

Manon (complete opera)

*Pierre Monteux, Victoria de los Angeles, Henri Legay, Michel Dens, Choeurs et Orchestre du Théâtre National de l'Opéra*

Felix Mendelssohn

Ein Sommernachtstraum, Op. 21/Op. 61

*Otto Klemperer, Heather Harper, Janet Baker, Philharmonia Orchestra*

Thomas Morley

Madrigals

*Alfred Deller, Deller Consort*

Wolfgang Amadeus Mozart

Complete Symphonies

*Erich Leinsdorf, Royal Philharmonic Orchestra*

Wolfgang Amadeus Mozart

Le nozze di Figaro (complete opera)

*Carlo Maria Giulini, Giuseppe Taddei, Anna Moffo, Eberhard Wächter, Elisabeth Schwarzkopf, Fiorenza Cossotto, Philharmonia Chorus & Orchestra*

Jacques Offenbach

La Périchole (complete operetta)

*Igor Markevitch, Suzanne Lafaye, Raymond Amade, Louis Noguera, Jean-Christophe Benoit, Orchestre Lamoureux*

Niccolò Paganini

24 Caprices for solo violin, Op. 1

*Ruggiero Ricci*

Giacomo Puccini

La Bohème (complete opera)

*Sir Thomas Beecham, Victoria de los Angeles, Jussi Björling, Robert Merrill, Lucine Amara, RCA Victor Chorus and Orchestra*

Giacomo Puccini

Tosca (complete opera)

*Victor de Sabata, Maria Callas, Giuseppe di Stefano, Tito Gobbi, Orchestra e Coro del Teatro alla Scala di Milano*

Sergei Rachmaninov

Piano Concerto No. 2 in C minor, Op. 18

*Stanislaw Wislocki, Sviatoslav Richter, Warsaw Philharmonic Orchestra*

Max Reger

Piano Concerto in F minor, Op. 114

*Eugene Ormandy, Rudolf Serkin, Philadelphia Orchestra*

Ottorino Respighi

Orchestral Suites

*Arturo Toscanini, NBC Symphony Orchestra*

Nikolai Rimsky-Korsakov

Sheherazade, op. 35

*Ernest Ansermet, Orchestre de la Suisse Romande*

Gioacchino Rossini

Stabat Mater

*Karl Forster, Pilar Lorengar, Betty Allen, Josef Traxel, Josef Greindl, Chor der St. Hedwigs-Kathedrale Berlin*

Albert Roussel

Symphonies Nos. 3 and 4

*Ernest Ansermet, Orchestre de la Suisse Romande*

Alessandro Scarlatti

La Griselda (complete opera)

*Bruno Maderna, Mirella Freni, Pierre Mollet, Eugenia Ratti, Ernst Haefliger, Heinz Rehfuss, Hannoversche Solistenvereinigung, NDR Sinfonieorchester*

Franz Schreker

Die Gezeichneten (complete opera)

*Franz Crass, Thomas Stewart, Evelyn Lear, Helmut Krebs, Donald Grobe, Chor des Norddeutschen Rundfunks, NDR Sinfonieorchester*

Franz Schubert

Complete String Quartets

*Wiener Konzerthausquartett*

Franz Schubert

Die schöne Müllerin

*Fritz Wunderlich, Kurt-Heinz Stolze*

Franz Schubert

Die Winterreise (complete)

*Josef Greindl, Hertha Klust*



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HIGHLIGHTS FROM OUR ARCHIVES

Franz Schubert

String Quartets (diverse)

*Amadeus Quartet*

Robert Schumann

Frauenliebe und -leben, Op. 42

*Christa Ludwig, Gerald Moore*

Alexander Scriabin

Poème des l'extase, Op. 54

*Leopold Stokowski, Houston Symphony Orchestra*

Dmitri Shostakovich

Symphony No. 5, Festive Overture

*Vladimir Ashkenazy, Philharmonia Orchestra*

Bedřich Smetana

Complete Piano Works

*Vera Repkova*

Bedřich Smetana

Má Vlast (My Fatherland)

*Rafael Kubelik, Wiener Philharmoniker*

Johann Strauss II

Der Zigeunerbaron (complete operetta)

*Heinrich Hollreiser, Karl Terkal, Hilde Güden, Anneliese Rothenberger, Walter Berry, Singverein der Gesellschaft der Musikfreunde Wien, Wiener Philharmoniker*

Johann Strauss II

Die Fledermaus (complete operetta)

*Herbert von Karajan, Elisabeth Schwarzkopf, Nicolai Gedda, Rita Streich, Helmut Krebs, Philharmonia Orchestra, Philharmonia Chorus*

Johann Strauss II

Orchestral works (diverse)

*Ferenc Fricsay, Fritz Reiner, Herbert von Karajan, Rudolf Kempe, Willi Boskovsky, Eugene Ormandy, Wiener Philharmoniker, Berliner Philharmoniker, and others*

Richard Strauss

Arabella (complete opera)

*Sir Georg Solti, Lisa della Casa, Hilde Güden, George London, Wiener Philharmoniker*

Richard Strauss

Capriccio (complete opera)

*Georges Prêtre, Felicity Lott, Thomas Allen, Gregory Kunde, Stephan Ganz, Günter von Kannen, Iris Vermillion*

Franz von Suppé

Overtures

*Sir Georg Solti, London Philharmonic Orchestra*

Pyotr Ilyich Tchaikovsky

Klavierkonzert No. 1 in B flat minor, Op. 23

*Witold Rowicki, Witold Malcuzyński*

Pyotr Ilyich Tchaikovsky

Ouverture solennelle '1812' (original version)

*Antal Dorati, University of Utah Brass Band, Minneapolis Symphony Orchestra*

Pyotr Ilyich Tchaikovsky

Symphonies Nos. 4 - 6

*Evgeny Mravinsky, Leningrad Philharmonic Orchestra*

Pyotr Ilyich Tchaikovsky

The Nutcracker, Op. 71 (complete ballet)

*Antal Dorati, London Symphony Chorus and Orchestra*

Georg Philipp Telemann

Ouverture (Suite) in C major (Hamburger Ebb und Fluth), TWV 55: C3

*August Wenzinger, Schola Cantorum Basiliensis*

Giuseppe Verdi

Don Carlo (complete opera, 5 act version)

*Gabriele Santini, Boris Christoff, Flaviano Labò, Antonietta Stella, Fiorenza Cossotto, Ettore Bastianini, Orchestra e Coro del Teatro alla Scala di Milano*

Giuseppe Verdi

Rigoletto (complete opera)

*Nino Sanzogno, Joan Sutherland, Renato Cioni, Cornell MacNeil, Cesare Siepi, Stefania Malagù, Orchestra e Coro dell'Accademia di Santa Cecilia di Roma*

Antonio Vivaldi

12 Violin Concertos, Op. 3

*Renato Fasano, I Virtuosi di Roma*

Richard Wagner

Der Ring des Nibelungen (complete)

*Franz Konwitschy, Hans Hotter, Astrid Varnay, Amy Shuard, Ramon Vinay, Hermann Uhde, Chorus and Orchestra of the Royal Opera House, Covent Garden*

Richard Wagner

Overtures

*Franz Konwitschny, Bayerisches Staatsorchester*

Richard Wagner

Tristan und Isolde (complete opera)

*Wilhelm Furtwängler, Ludwig Suthaus, Kirsten Flagstad, Blanche Thebom, Dietrich Fischer-Dieskau, Josef Greindl, Rudolf Schock, Chorus and Orchestra of the Royal Opera House, Covent Garden*

Richard Wagner

Wesendonck-Lieder

*Otto Klemperer, Christa Ludwig, Philharmonia Orchestra*

Carl Maria von Weber

Opera Overtures

*Wolfgang Sawallisch, Philharmonia Orchestra*

Carl Maria von Weber

Piano Concertos Nos. 1 and 2

*Hans Swarowsky, Friedrich Wührer, Pro Musica Sinfonieorchester Wien*

Hugo Wolf

Italienisches Liederbuch

*Irmgard Seefried, Dietrich Fischer-Dieskau, Erik Werba, Jörg Demus*



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## WIENER PHILHARMONIKER

Ludwig van Beethoven

Sinfonie Nr. 7 in A-Dur op. 92 / Symphony No. 7 in A major, op. 92

*Wiener Philharmoniker*

*Conductor/Dirigent: Nikolaus Harnoncourt*

Hector Berlioz

Symphonie fantastique, op. 14

*Wiener Philharmoniker*

*Conductor/Dirigent: Georges Prêtre*

Jacques Offenbach

Barcarole aus „Les Contes d`Hoffmann“ / Barcarole from „Les Contes d`Hoffmann“

*Wiener Philharmoniker*

*Conductor/Dirigent: Georges Prêtre*

Richard Wagner

Vorspiel zu „Tannhäuser“ / „Tannhäuser“ Overture

*Wiener Philharmoniker*

*Conductor/Dirigent: Georges Prêtre*

## CLEVELAND ORCHESTRA

Ludwig van Beethoven

Sinfonie Nr. 3 in Es-Dur, op. 55 „Eroica“ / Symphony No. 3 in E flat major, op. 55 „Eroica“

*Cleveland Orchestra*

*Conductor/Dirigent: Franz Welser-Möst*

Ludwig van Beethoven

Sinfonie Nr. 4 in B-Dur, op. 60 / Symphony No. 4 in B flat major, op. 60

*Cleveland Orchestra*

*Conductor/Dirigent: Franz Welser-Möst*

Ludwig van Beethoven

Sinfonie Nr. 5 in c-Moll, op. 67 / Symphony No. 5 in C minor, op. 67

*Cleveland Orchestra*

*Conductor/Dirigent: Franz Welser-Möst*

Ludwig van Beethoven

Sinfonie Nr. 9 in d-Moll, op. 125 „Ode an die Freude“ / Symphony No. 9 in D minor, op. 125 „Ode to Joy“

*Cleveland Orchestra*

*Conductor/Dirigent: Franz Welser-Möst*

Dmitri Schostakowitsch / Dmitri Shostakovich

Sinfonie Nr. 6 in h-Moll, op. 54 / Symphony No. 6 in B minor, op. 54

*Cleveland Orchestra*

*Conductor/Dirigent: Franz Welser-Möst*

Dmitri Schostakowitsch / Dmitri Shostakovich

Sinfonie Nr. 8 in c-Moll, op. 65 / Symphony No. 8 in C minor, op. 65

*Cleveland Orchestra*

*Conductor/Dirigent: Franz Welser-Möst*

Dmitri Schostakowitsch / Dmitri Shostakovich

Sinfonie Nr. 10 in e-Moll, op. 93 / Symphony No. 10 in E minor, op. 93

*Cleveland Orchestra*

*Conductor/Dirigent: Franz Welser-Möst*

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**PHILHARMONIA ORCHESTRA**

Johannes Brahms

Sinfonie Nr. 1 in c-Moll, op. 68 / Symphony No. 1 in C minor, op. 68

*Philharmonia Orchestra**Conductor/Dirigent: Christoph von Dohnányi*

Johannes Brahms

Sinfonie Nr. 2 in D-Dur, op. 73 / Symphony No. 2 in D major, op. 73

*Philharmonia Orchestra**Conductor/Dirigent: Christoph von Dohnányi*

Johannes Brahms

Sinfonie Nr. 3 in F-Dur, op. 90 / Symphony No. 3 in F major, op. 90

*Philharmonia Orchestra**Conductor/Dirigent: Christoph von Dohnányi*

Johannes Brahms

Sinfonie Nr. 4 in e-Moll, op. 98 / Symphony No. 4 in E minor, op. 98

*Philharmonia Orchestra**Conductor/Dirigent: Christoph von Dohnányi*

Anton Bruckner

Sinfonie Nr. 4 in Es-Dur, WAB 104 „Romantische“ / Symphony No. 4 in E flat major, WAB 104 ‚Romantic‘

*Philharmonia Orchestra**Conductor/Dirigent: Christoph von Dohnányi*

Antonin Dvořák

Sinfonie Nr. 7 in d-Moll, op. 70 / Symphony No. 7 in D minor, op.70

*Philharmonia Orchestra**Conductor/Dirigent: Sir Charles Mackerras*

Antonin Dvořák

Sinfonie Nr. 8 in G-Dur, op. 88 / Symphony No. 8 in G major, op. 88

*Philharmonia Orchestra**Conductor/Dirigent: Sir Charles Mackerras*

Edward Elgar

Sinfonie Nr. 1 As-Dur, op. 55 / Symphony No. 1 in A flat major, op. 55

*Philharmonia Orchestra**Conductor/Dirigent: Sir Andrew Davis*

Edward Elgar

Sinfonie Nr. 2 in Es-Dur, op. 63 / Symphony No. 2 in E flat major, op. 63

*Philharmonia Orchestra**Conductor/Dirigent: Sir Andrew Davis*

Edward Elgar

Variationen über ein eigenes Thema, op. 36 „Enigma“ / Variations on an Original Theme, op. 36 ‚Enigma‘

*Philharmonia Orchestra**Conductor/Dirigent: Sir Andrew Davis*

Edward Elgar

In the South (Alassio), op. 50

*Philharmonia Orchestra**Conductor/Dirigent: Sir Andrew Davis*

Edward Elgar

Serenade für Streicher, op. 20 / Serenade for Strings, op.20

*Philharmonia Orchestra**Conductor/Dirigent: Sir Andrew Davis*

Edward Elgar

Froissart, Ouverture / Overture, op. 19

*Philharmonia Orchestra**Conductor/Dirigent: Sir Andrew Davis*

Gustav Mahler

Sinfonie Nr. 1 in D-Dur „Titan“ / Symphony No. 1 in D major ‚Titan‘

*Philharmonia Orchestra**Conductor/Dirigent: Lorin Maazel*

Gustav Mahler

Sinfonie Nr. 2 in c-Moll „Auferstehung“ / Symphony No. 2 in C minor ‚Resurrection‘

*Philharmonia Orchestra**Conductor/Dirigent: Lorin Maazel*

Gustav Mahler

Sinfonie Nr. 3 in d-Moll / Symphony No. 3 in D minor

*Philharmonia Orchestra**Conductor/Dirigent: Lorin Maazel*

Gustav Mahler

Sinfonie Nr. 4 in G-Dur / Symphony No. 4 in G major

*Philharmonia Orchestra**Conductor/Dirigent: Lorin Maazel*

Gustav Mahler

Sinfonie Nr. 5 in cis-Moll / Symphony No. 5 in C sharp minor

*Philharmonia Orchestra**Conductor/Dirigent: Lorin Maazel*

Gustav Mahler

Sinfonie Nr. 6 in a-Moll / Symphony No. 6 in A minor

*Philharmonia Orchestra**Conductor/Dirigent: Lorin Maazel*

Gustav Mahler

Sinfonie Nr. 4 in G-Dur / Symphony No. 4 in G major

*Philharmonia Orchestra**Conductor/Dirigent: Sir Charles Mackerras*

Dmitri Schostakowitsch / Dmitri Shostakovich

Sinfonie Nr. 5 in d-Moll, op. 47 / Symphony No. 5 in D minor, op. 47

*Philharmonia Orchestra**Conductor/Dirigent: Vladimir Ashkenazy*

Dmitri Schostakowitsch / Dmitri Shostakovich

Festouvertüre, op. 96 / Festive Overture, op. 96

*Philharmonia Orchestra**Conductor/Dirigent: Vladimir Ashkenazy*

Richard Strauss

Till Eulenspiegels lustige Streiche, op. 28

*Philharmonia Orchestra**Conductor/Dirigent: Christoph von Dohnányi*

Richard Strauss

Ein Heldenleben, op. 40

*Philharmonia Orchestra**Conductor/Dirigent: Christoph von Dohnányi*

Peter I. Tschaikowski / Pyotr I. Tchaikovsky

Sinfonie Nr. 6 in h-Moll, op. 74 „Pathétique“ / Symphony N° 6 in B flat minor, op. 74 ‚Pathétique‘

*Philharmonia Orchestra**Conductor/Dirigent: Sir Charles Mackerras*

Felix Mendelssohn-Bartholdy

Ein Sommernachtstraum, Ouverture op.21 / A Midsummer Night's Dream, overture op. 21

*Philharmonia Orchestra**Conductor/Dirigent: Sir Charles Mackerras*



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**RAY CHEN**

Jean Sibelius

Konzert für Violine und Orchester in d-Moll, op. 47 / Concerto for Violin and Orchestra in D minor, op. 47

*Ray Chen (Violine/violin)*

*Gothenburg Symphony Orchestra*

*Conductor/Dirigent: Kent Nagano*

Felix Mendelssohn-Bartholdy

Konzert für Violine und Orchester in e-Moll, op. 64 / Concerto for Violin and Orchestra in E minor, op. 64

*Ray Chen (Violine/violin)*

*Gothenburg Symphony Orchestra*

*Conductor/Dirigent: Kent Nagano*

**THOMAS HAMPSON**

„Wondrous Free – Song of America II“

Lieder von Bernstein, Bowles, Ives und Anderen / Songs by Bernstein, Bowles, Ives and others

*Baritone/Bariton: Thomas Hampson / Craig Rutenberg & Wolfram Rieger (Piano/Klavier)*

„Des Knaben Wunderhorn“

Lieder von Mahler, Brahms, Mendelssohn, Schönberg und Anderen nach Texten aus „Des Knaben Wunderhorn“ / Lieder by Mahler, Brahms, Mendelssohn, Schoenberg and others on texts from „Des Knaben Wunderhorn“

*Baritone/Bariton: Thomas Hampson / Geoffrey Parsons (Piano/Klavier)*

Robert Schumann

Zwölf Lieder nach Justinus Kerner („Kerner-Lieder“), op. 35 / Kerner Lieder, op. 35

*Baritone/Bariton: Thomas Hampson / Geoffrey Parsons (Piano/Klavier)*

Franz Schubert

Winterreise, op. 89, D 911

*Baritone/Bariton: Thomas Hampson / Wolfram Rieger (Piano/Klavier)*

Gustav Mahler

5 Rückert-Lieder

Auswahl aus „Des Knaben Wunderhorn“ / Selection from „Des Knaben Wunderhorn“

*Baritone/Bariton: Thomas Hampson / Wolfram Rieger (Piano/Klavier)*

Hugo Wolf

Ausgewählte Lieder / Selected Lieder

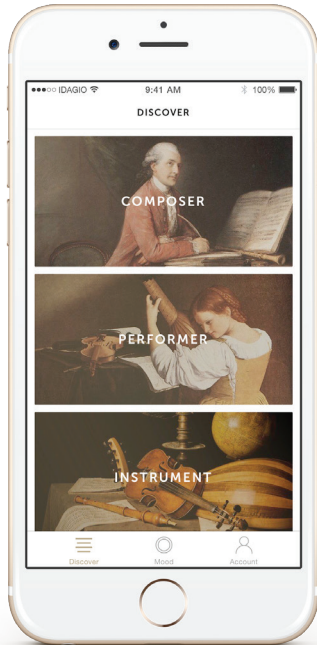
*Baritone/Bariton: Thomas Hampson / Wolfram Rieger (Piano/Klavier)*



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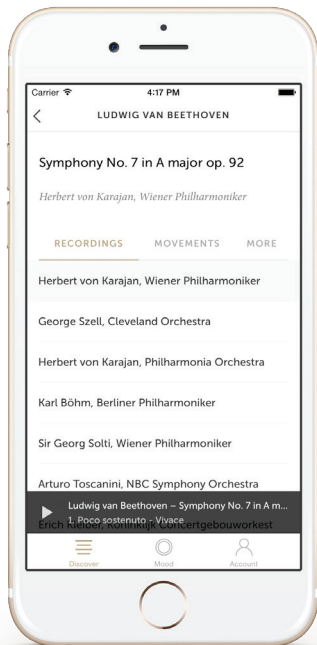
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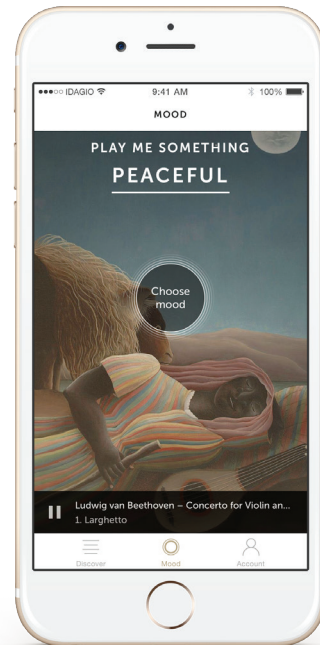
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