

30 YEARS



THE SPECTACULAR
NAXOS
BLU-RAY AUDIO
EXPERIENCE

The Spectacular Naxos Blu-ray Audio Experience



Always at the forefront of technological advances, Naxos is proud to present the audiophile circle with the Blu-ray Audio disc: a combination of spectacular audio fidelity with convenient usage. Each High-Definition audio disc contains both stereo and surround versions of the programme, originally recorded at 24-bit 88.2/96kHz native resolution, thereby presenting exactly what the producers and recording engineers intended. Each programme can be played and navigated without a video monitor using the remote control, just like playing a CD. Users can select the preferred audio format at any time, by pressing the coloured buttons on their remote.

Facts about Naxos New Blu-ray Audio Series:

- Each disc features both stereo (in PCM) and surround (in DTS-HD Master Audio) versions of the programme.
- Blu-ray discs can store 5 times more information on a single disc than a regular DVD. This means Blu-ray Audio can offer absolutely complete, lossless audio.
- With proper listening equipment, the consumer will hear exactly what the producers and recording engineers intended.
- Stereo and surround versions are interchangeable by use of the coloured buttons on the Blu-ray remote.
- Naxos Blu-ray Audio discs have on-screen navigation options, or can be navigated by the Blu-ray remote. Texts and other visual material are available on-screen.
- To listen to the music without a video monitor, simply insert the disc into your player, wait for the disc to start up and press PLAY on your remote control.
- Naxos will not offer up-sampled older digital or analogue recordings in the Blu-ray Audio format.
- A Blu-ray player is required to play Blu-ray Audio discs. Blu-ray Audio discs are incompatible with standard CD or DVD players.





LISTING BY COMPOSER



NBD0042 **Duration: 70:30**
BERLIOZ, Hector (1803-1869)
Harold en Italie • Rêverie et Caprice •
Le carnaval romain • Benvenuto Cellini
Giovanni Radice, violin / Lise Berthaud, viola /
Orchestre National de Lyon / Leonard Slatkin

Prix de Rome winner, *Harold en Italie* was intended for the great violinist Paganini who, having initially rejected the work, later repented, giving it his highest praise. The brilliant concert overtures *Benvenuto Cellini* and *Le carnaval romain* are among Berlioz's most popular works. Quickly taken up by several celebrated violinists of the time, the elegant *Rêverie et Caprice* is his only work for solo violin and orchestra. Leonard Slatkin's acclaimed Lyon recording of Berlioz's *Symphonie fantastique* can be heard on Naxos Blu-ray NBD0029.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz



 5.1 Surround - DTS-HD Master Audio
 2.0 Stereo - PCM



NBD0029 **Duration: 70:25**
BERLIOZ, Hector (1803-1869)
Symphonie fantastique
Orchestre National de Lyon / Leonard Slatkin

Immensely influential, the remarkable *Symphonie fantastique* was composed while Hector Berlioz was suffering an intense and unreciprocated passion for the Irish actress Harriet Smithson. Its autobiographical tale describes a young musician's opium-poisoned nightmares of jealous despair and fatal justice following the murder of his beloved. Berlioz wrote a second movement cornet solo into a subsequent revision of the score, here included as an optional extra. He wed his sweetheart actress but, recuperating in Nice, wrote *Le corsaire* after the final break-up of their marriage.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 5.1 Surround - DTS-HD Master Audio
 2.0 Stereo - PCM



NBD0039


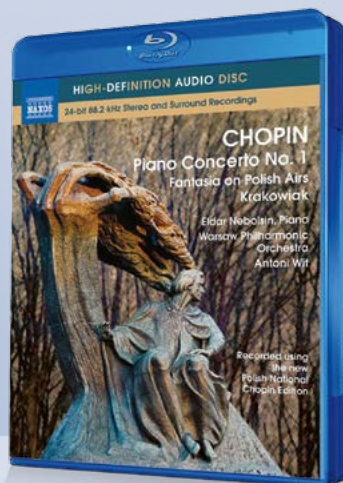
Duration: 75:16

BRAHMS, Johannes (1833-1897)**Ein deutsches Requiem***Christiane Libor, Soprano /**Thomas E. Bauer, Baritone /**Warsaw Philharmonic Choir and Orchestra /**Antoni Wit*

The longest work in Brahms's entire oeuvre, *A German Requiem* was almost certainly triggered by the death of his mother, although it also seems likely that the tragic loss of his friend Robert Schumann, some years earlier, added to its depth and eloquence. Taking inspiration from Bach's contrapuntal genius but avoiding overt religious tradition, Brahms chose the texts himself, placing an emphasis on an affirmation of life with the suggestion that he would gladly have substituted 'human' for 'German' in the title.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 5.1 Surround - DTS-HD Master Audio

 2.0 Stereo - PCM


NBD0011


Duration: 67:42

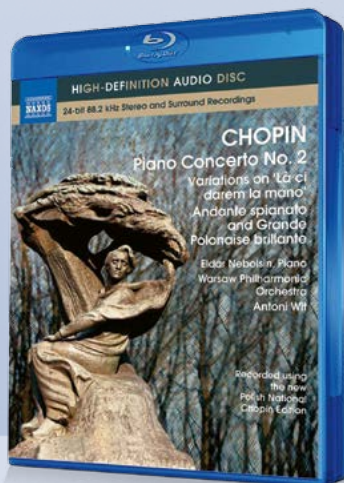
CHOPIN, Fryderyk (1810-1849)**Piano Concerto No. 1 •****Fantasia on Polish Airs • Krakowiak***Eldar Nebolsin, Piano / Warsaw PO /**Antoni Wit*

Chopin's youthful *Piano Concerto No. 1* is dominated by the brilliant piano part that the teenage performer-composer wrote to showcase his extraordinary virtuosity. Its ravishing *Romanza* ('reviving in one's soul beautiful memories', as the composer described it) is framed by an opening movement rich in dramatic lyricism and a vivacious *Rondo*. The *Fantasia on Polish Airs*, *Op. 13* and *Krakowiak* are similarly vehicles for Romantic reverie and bravura which pay tribute to the music of Chopin's homeland. Eldar Nebolsin's recording of Liszt's piano concertos (8.570517) was ranked 'among the finest' by *Gramophone*.

HIGH DEFINITION 24-bit,
88.2 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 5.1 Surround - DTS-HD Master Audio

 2.0 Stereo - PCM



NBD0012 **Duration: 62:53**


CHOPIN, Fryderyk (1810-1849)
Piano Concerto No. 2 •
Variations on *Là ci darem la mano* •
Andante spianato and Grande
Polonaise brillante

Eldar Nebolsin, Piano / Warsaw PO / Antoni Wit

Using the new Polish National Chopin Edition, acclaimed pianist Eldar Nebolsin and Poland's national orchestra conducted by the renowned Polish conductor Antoni Wit, here present fresh interpretations of Chopin's great works for piano and orchestra. The *Second Piano Concerto* was written before the first and completed in 1830, the year in which the composer set out for Vienna and then Paris. Chopin's *Variations on *Là ci darem la mano**, bear witness to his admiration for Mozart, instilled by his earliest teacher, the Bohemian Wojciech Żywny. The *Grande Polonaise brillante* in E flat, Op. 22, was written in Vienna, and later augmented with the introductory *Andante spianato*.

HIGH DEFINITION 24-bit,
88.2 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 **5.1 Surround - DTS-HD Master Audio**

 **2.0 Stereo - PCM**

LISTING BY COMPOSER




NBD0037 **Duration: 70:11**

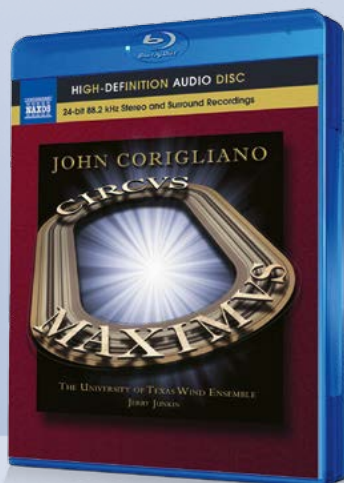
COPLAND, Aaron (1900-1990)
Rodeo (Complete Ballet) • Dance Panels •
El Salón México • Danzón Cubano
Detroit SO / Leonard Slatkin

While Copland's hugely successful celebration of the American West, *Rodeo*, has become an American classic, *Dance Panels* is barely known despite working beautifully as a concert work. Based on popular Mexican melodies, the glittering, even exotic *El Salón México* is one of Copland's most frequently performed works. Of his rhythmically complex *Danzón Cubano*, inspired by a visit to a dance hall in Cuba, in which there were two orchestras playing at both ends, the composer himself wrote: "I did not attempt to reproduce an authentic Cuban sound but felt free to add my own touches of displaced accents and unexpected silent beats." GRAMMY® Award-winning conductor Leonard Slatkin's recording of Copland's *Lincoln Portrait* (Naxos CD 8.559373-74) received "the kind of performance that brought tears to my eyes" (*Audiophile Audition*).

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 **5.1 Surround - DTS-HD Master Audio**

 **2.0 Stereo - PCM**



NBD0008

Duration: 52:54


CORIGLIANO, John (b. 1938)
Symphony No. 3, "Circus Maximus" •
Gazebo Dances

University of Texas Wind Ensemble /
Jerry Junkin

The Circus Maximus of ancient Rome was a real place. The largest arena in the world, it entertained over 300,000 spectators daily for nearly a thousand years. Chariot races, hunts and battles satisfied the Roman public's need for grander and wilder amusement as the Empire declined. The parallels between the high decadence of Rome and our present time are obvious. Entertainment dominates our culture, and ever-more-extreme 'reality' shows dominate our entertainment. Many of us have become as bemused by the violence and humiliation that flood the 500-plus channels of our television screens as those mobs of imperial Rome who considered the devouring of human beings by starving lions just another Sunday show. The shape of *Circus Maximus* was built both to embody and comment on this massive and glamorous barbarity.
 – John Corigliano

HIGH DEFINITION 24-bit,
88.2 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 5.1 Surround - DTS-HD Master Audio

 2.0 Stereo - PCM



NBD0046

Duration: 1:37:48


DVOŘÁK, Antonín (1841-1904)
Requiem

Christiane Libor, Soprano / Ewa Wolak, Alto /
Daniel Kirch, Tenor / Janusz Monarcha, Bass /
Warsaw Philharmonic Choir and Orchestra /
Antoni Wit

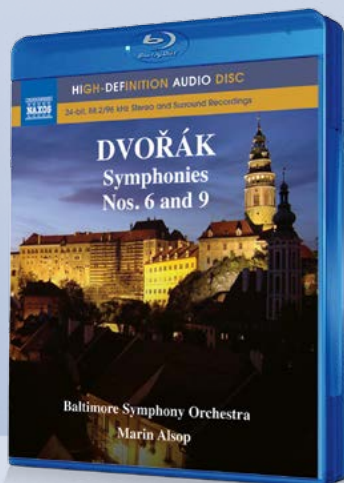
Antonín Dvořák's huge popularity in England was built largely on the success of his *Stabat Mater*, which he had conducted there in 1884 and 1885. It was well suited to the country's choral traditions and led eventually to a commission for a *Requiem*, which was premièred in Birmingham in 1891. Written in ten months during tours to Russia, England and Germany, its success was immediate. Sitting closer to the tradition of Cherubini than Verdi, its tone is compassionate and reflective, devoid of unnecessary drama, and movingly crafted with great sophistication.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 5.1 Surround - DTS-HD Master Audio

 2.0 Stereo - PCM



LISTING BY COMPOSER

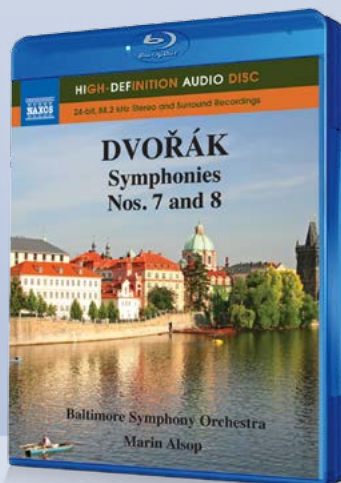


NBD0014 **Duration: 87:28**
DVOŘÁK, Antonín (1841-1904)
Symphonies Nos. 6 and 9
 Baltimore SO / Marin Alsop

Dvořák's *Symphony No. 6* pays tribute both to his mentor Brahms and to the rich folk music of his Bohemian homeland. The most popular of all Dvořák's works, *Symphony No. 9 'From the New World'*, makes an immediate appeal by virtue of a seemingly inexhaustible flow of melody and sparkling orchestration. 'New orchestra, New World, and a terrific reading of a firm favourite' (*Gramophone* on Dvořák's *Symphony No. 9*)

HIGH DEFINITION 24-bit,
88.2/96 kHz PCM Surround Recordings
 Presented in **HIGH DEFINITION 24-bit, 96 kHz**



 5.1 Surround - DTS-HD Master Audio
 2.0 Stereo - PCM

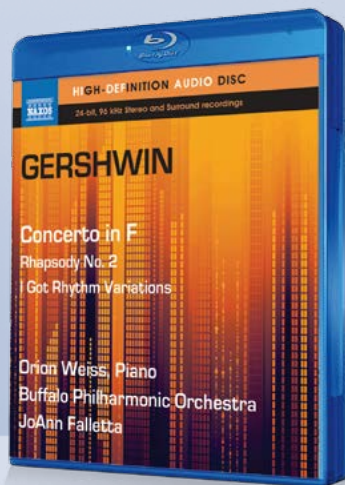


NBD0010 **Duration: 74:15**
DVOŘÁK, Antonín (1841-1904)
Symphonies Nos. 7 and 8
 Baltimore SO / Marin Alsop

In these recordings from Joseph Meyerhoff Symphony Hall in Baltimore, Dvořák's most darkly dramatic and passionate symphony, the *Seventh*, is coupled with his *Eighth*, notable for its dramatic contrasts, Bohemian lyricism, and a seemingly spontaneous flow of thematic ideas. 'Alsop's Baltimore orchestra parades a refined tonal profile that pays its own special dividends ... Alsop should please both the eager newcomer ... and the seasoned collector. There'll be no disappointment on either score.' (*Gramophone*) 'This splendidly recorded performance [*Symphony No. 7*] stands very high among available readings.' (*BBC Music Magazine*)

HIGH DEFINITION 24-bit,
88.2 kHz PCM Surround Recordings
 Presented in **HIGH DEFINITION 24-bit, 96 kHz**

 5.1 Surround - DTS-HD Master Audio
 2.0 Stereo - PCM



NBD0025

Duration: 58:39


GERSHWIN, George (1898-1937)
Concerto in F • Rhapsody No. 2 •
I Got Rhythm Variations

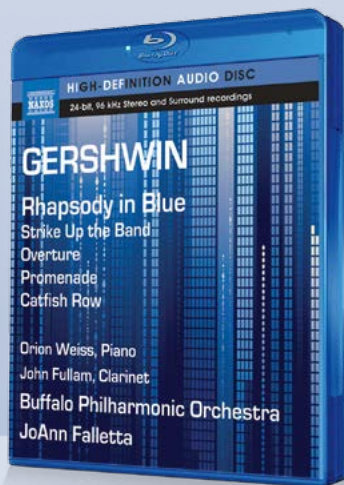
Orion Weiss, Piano / Buffalo PO /
 JoAnn Falletta

George Gershwin's *Concerto in F* was a response to demands for a 'proper concerto' after the success of *Rhapsody in Blue*, avoiding programmatic content while providing a feast of tunes both uplifting and nostalgic. Originally intended as music for a film, his up-beat *Rhapsody No. 2* describes the bustling Manhattan cityscape while under construction. Sourced from his hit musical *Girl Crazy*, *I Got Rhythm Variations* was Gershwin's last full score. Pianist Orion Weiss is one of the most sought after soloists and collaborators of his generation of young American musicians.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 5.1 Surround - DTS-HD Master Audio

 2.0 Stereo - PCM



NBD0033

Duration: 54:16


GERSHWIN, George (1898-1937)
Rhapsody in Blue • Strike Up the Band:
Overture • Promenade • Catfish Row

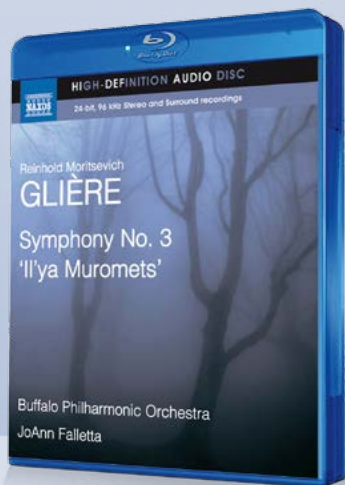
John Fullam, Clarinet / Orion Weiss, Piano /
 Buffalo PO / JoAnn Falletta

George Gershwin fired up the New York music scene with his mélange of alluring tunes and refinement of the jazz vibe. His *Strike up the Band Overture* opened a flashy Broadway hit and, inspired by a train ride, the composer heard his masterpiece *Rhapsody in Blue* as a "musical kaleidoscope of America". *Promenade* was reconstructed from a 1937 film score, and *Catfish Row* was Gershwin's concert suite from the opera *Porgy and Bess*. Acclaimed as a "bold, gutsy performance with plenty of pizzazz" and "impressive brilliance and depth", JoAnn Falletta's previous Gershwin volume can be found on NBD0025.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 5.1 Surround - DTS-HD Master Audio



 2.0 Stereo - PCM



NBD0041 **Duration: 71:37**
GLIÈRE, Reinhold (1875-1956)
Symphony No. 3, "Il'ya Muromets"
 Buffalo PO / JoAnn Falletta

"The Glière *Symphony No. 3* has always been a piece that shimmered on my horizon – a cult piece, in a way, renowned as the composer's towering masterpiece but rarely played in concert. As long as a Mahler symphony and enormous in its instrumental requirements, it was a work that people spoke about reverently but almost never heard live. The recording was an adventure that changed our orchestra, strengthened us, and became an artistic benchmark for our musicians. We revelled in the gorgeous landscape of the *Symphony* – from mysterious bass murmurings to crushing walls of brass *fortissimo* to breathtaking impressionistic renderings of forests and birds. We performed and recorded this massive work uncut to preserve Glière's extraordinary architecture. This work is a cathedral in sound that unfolds in breathtaking swashes of colour, poetry and monumental climaxes." – JoAnn Falletta

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 **5.1 Surround - DTS-HD Master Audio**
 **2.0 Stereo - PCM**



LISTING BY COMPOSER



NBD0001-04 **Duration: 18 Hours**
HAYDN, Franz Joseph (1732-1809)
The Virtual Haydn - Complete Works
dor Solo Keyboard [3 Blu-ray Audio
Discs & 1 Blu-ray Video Disc]
 Tom Beghin, Keyboard

From McGill University's Centre for Interdisciplinary Research in Music Media and Technology (Montreal, Canada) comes a path-breaking project. Performer and musicologist Tom Beghin, Tonmeister and producer Martha de Francisco, and recording engineer Wiesław Woszczyk apply VIRTUAL ACOUSTICS for the first time to a recording of this magnitude. In the "Immersive Presence" Laboratory, surrounded by a semi-sphere of 24 loudspeakers, Tom Beghin plays "as if" in the historical room. His sounds are captured, mixed with reverberation responses identical to those of the actual location, and retransmitted almost instantaneously through the sphere, allowing him to engage "the room" then and there.

Discs 1-3 (Blu-ray Audio)
HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 **5.0 Surround - DTS-HD Master Audio**
 **2.0 Stereo - PCM**
Disc 4 (Blu-ray Video)
1080i60 HIGH DEFINITION Video



NBD0026

Duration: 62:54

JANÁČEK, Leoš (1854-1928)**Glagolitic Mass • Sinfonietta**

Christiane Libor, Soprano / Ewa Marciniak, Alto / Timothy Bentch, Tenor / Wojciech Gierlach, Bass / Jarosław Malanowicz, Organ / Warsaw Philharmonic Choir / Warsaw PO / Antoni Wit

Leoš Janáček's dramatic *Glagolitic Mass* is set to a ninth century Old Church Slavonic text. With its highly individual synthesis of thunderous brass outbursts, rhythmic energy, radiant melodies and interludes of rapt contemplation, the work has established itself as a unique contribution to the choral repertoire. An avowed statement of his belief and patriotic pride in Czechoslovakian national independence, Janáček's *Sinfonietta* uses spectacular large-scale orchestral forces. Both of these works belong to the composer's last and most inspired decade, and represent his mature musical language at its most communicative.

HIGH DEFINITION 24-bit,
88.2 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

5.1 Surround - DTS-HD Master Audio

2.0 Stereo - PCM



NBD0020

Duration: 72:08

LANCINO, Thierry (b. 1954)**Requiem**

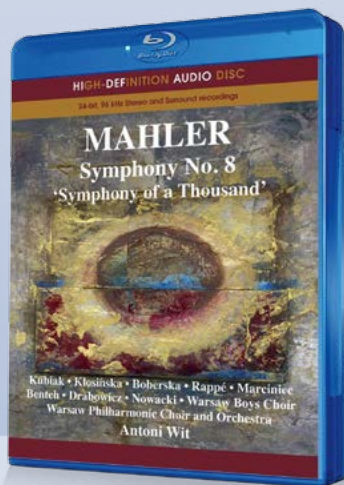
Heidi Grant Murphy, Soprano / Nora Gubisch, Mezzo-Soprano / Stuart Skelton, Tenor / Nicolas Courjal, Bass / Radio France Choir / Radio France PO / Eliahu Inbal

Thierry Lancino's vast *Requiem* is a challenging and eloquent contemplation on human mortality which the composer describes as 'both an epic fresco and sacred ceremony'. In a paradox which brings the Christian into dialogue with the Pagan, Lancino presents an exploration of Death and Time which is both human and relevant, as well as posing eternal and unanswerable questions. This recording captures a unique and moving event, performed by a stellar cast of artists and France's leading choir and orchestra.

24-bit, 48 kHz PCM Surround Recordings

5.1 Surround - DTS-HD Master Audio

2.0 Stereo - PCM



NBD0009

Duration: 1:20:51

MAHLER, Gustav (1860-1911)**Symphony No. 8,****“Symphony of a Thousand”**

Barbara Kubiak, Izabella Kłosińska, Marta Boberska, Soprano / Jadwiga Rappé, Ewa Marciniec, Alto / Timothy Bentch, Tenor / Wojtek Drabowicz, Baritone / Piotr Nowacki, Bass / Warsaw Boys Choir / Polish Radio Choir / Cardinal Stefan Wyszyński University Choir / Warsaw Philharmonic Choir and Orchestra / Antoni Wit

With its enormous vocal, choral and orchestral forces, Mahler's *Eighth Symphony*, later to be dubbed 'Symphony of a Thousand', is one of the largest and longest symphonies in the active repertoire. Part One, inspired by the Whitsuntide Vesper hymn *Veni creator spiritus*, is an invocation to the Creator Spirit. Part Two, a setting of the closing scene from Goethe's *Faust*, depicts Faust's redemption through wisdom and love. "Try to imagine the whole universe beginning to ring and resound", was how Mahler himself described the impact of the closing pages of the Symphony.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

5.1 Surround - DTS-HD Master Audio

2.0 Stereo - PCM

LISTING BY COMPOSER



NBD0032

Duration: 66:39

MENDELSSOHN, Felix (1809-1847)**Violin Concertos •****Violin Sonata in F minor**

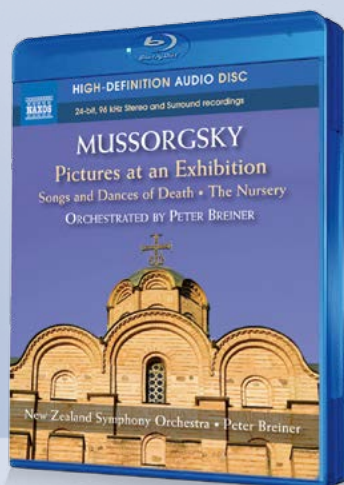
Tianwa Yang, Violin /
 Romain Descharmes, Piano /
 Sinfonia Finlandia Jyväskylä / Patrick Gallois

Filled with Mendelssohn's signature freshness and lightness of touch, the *Violin Concerto in D minor* and the *Sonata, Op 4* are youthful products but written with an assurance which is startling in its maturity. The substantial earlier concerto gives a foretaste of the originality and soaring inspiration which has made the *Violin Concerto, Op 64* one of the most enduring works of its age. Acclaimed as "an unquestioned master of the violin" (*American Record Guide*), Tianwa Yang has quickly established herself as a leading international performer and recording artist, with highly acclaimed discs of works by Sarasate, Piazzolla and Wolfgang Rihm.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
except tracks 7-9 recorded in 16-bit, 44.1 kHz
Presented at 24-bit kHz

5.1 Surround - DTS-HD Master Audio

2.0 Stereo - PCM



NBD0036 **Duration: 78:26**

MUSSORGSKY, Modest Petrovich (1839-1881)


“Pictures at an Exhibition • Songs and Dances of Death • The Nursery (orchestrated by Peter Breiner)”

New Zealand SO / Peter Breiner

Originally written as a set of piano pieces, Mussorgsky's splendid *Pictures at an Exhibition* translate the artistry of the composer's friend Victor Hartmann into unforgettable music. Mussorgsky's remarkable song cycles contrast encounters with death against the often uneasy world of children in *The Nursery*. Peter Breiner's new orchestrations create a *Pictures at an Exhibition* for our times, achieving contemporary sounds through unusual instrumental combinations, right up to a spectacular *Great Gate of Kiev* performed by 104 musicians.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 **5.1 Surround - DTS-HD Master Audio**

 **2.0 Stereo - PCM**



NBD0044 **Duration: 57:00**

PROKOFIEV, Sergey (1891-1953)


Symphonies Nos. 1 and 2 • Dreams

São Paulo SO / Marin Alsop

Prokofiev had written two symphonies as a student but his first numbered work in the genre was the *Classical Symphony*, completed in 1917. This evokes, melodically though not necessarily harmonically, the world of Haydn and Mozart, and it has remained one of his most popular works. The Second Symphony, by contrast, is a work of *'iron and steel'* (in the composer's words), a symphony of conscious modernity and visceral power. Dreams, a 'symphonic tableau', reveals the potent, early influence on Prokofiev of Scriabin. Of Marin Alsop and the São Paulo Symphony Orchestra's recording of the *Fourth Symphony* and *The Prodigal Son* [NBD0038], *International Record Review* wrote: 'Conductor and orchestra both shine with the excitement of a special relationship in the ascendant'.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 **5.1 Surround - DTS-HD Master Audio**

 **2.0 Stereo - PCM**



LISTING BY COMPOSER



NBD0047 **Duration: 61:25**
PROKOFIEV, Sergey (1891-1953)
Symphony No. 3 • Scythian Suite • Autumn
 São Paulo SO / Marin Alsop

This fourth volume in Marin Alsop's acclaimed Prokofiev symphonic cycle features two of his most viscerally exciting works. Using material salvaged from his opera *The Fiery Angel*, the *Third Symphony* was hailed by Serge Koussevitzky at its 1929 première as 'the best symphony since Tchaikovsky's *Sixth*'. Originally commissioned as a ballet by Sergey Dyagilev but rejected as un-danceable, the *Scythian Suite* has become a popular orchestral showpiece, while Prokofiev retained a lifelong fondness for his dark-hued early symphonic sketch *Autumn*.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
 Presented in **HIGH DEFINITION 24-bit, 96 kHz**



 5.1 Surround - DTS-HD Master Audio
 2.0 Stereo - PCM



NBD0038 **Duration: 78:15**
PROKOFIEV, Sergey (1891-1953)
Symphony No. 4 (revised version) • The Prodigal Son
 São Paulo SO / Marin Alsop

Prokofiev's imposing *Fourth Symphony* and his final ballet for Sergey Dyagilev, *The Prodigal Son*, share common roots but are entirely distinctive in character. The vivid depictions in the ballet's moral tale include sensual temptations, drunken debauchery, robbery and remorse. The 1947 revision of the *Fourth Symphony*, lengthened and enriched in orchestration by the addition of a piccolo clarinet, piano and harp, makes extended use of themes from *The Prodigal Son* as well as unused material. Prokofiev's *Fifth Symphony* with Marin Alsop and the São Paulo Symphony Orchestra (CD: 8.573029 / Blu-ray: NBD0031) was described as "an outstanding achievement" by *BBC Music Magazine*.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
 Presented in **HIGH DEFINITION 24-bit, 96 kHz**

 5.1 Surround - DTS-HD Master Audio
 2.0 Stereo - PCM



NBD0031 **Duration: 59:44**
PROKOFIEV, Sergey (1891-1953)
Symphony No. 5 • The Year 1941
 São Paulo SO / Marin Alsop



Written in 1944, Prokofiev's *Fifth Symphony* is one of his greatest and most complete symphonic statements. At its première he himself called it "a symphony of the grandeur of the human spirit". The first movement couples considerable strength with unexpected yet highly characteristic twists of melody. After a violent *scherzo* followed by a slow movement of sustained lyricism, with a fiercely dramatic middle section, the finale blazes with barely suppressed passion. *The Year 1941* is another wartime work, a symphonic suite written in response to the German invasion of the Soviet Union.





NBD0030 **Duration: 67:38**
RAVEL, Maurice (1875-1937)
Orchestral Works, Vol. 1 -
Rapsodie espagnole • Pavane pour
une infante défunte • Boléro
 Jennifer Gilbert, Violin / Orchestre National de Lyon /
 Leonard Slatkin

Ravel orchestrated his piano pieces *Alborada del gracioso* and *Pavane pour une infante défunte* to great effect; the former gains in suggestive colour, and the latter evokes nostalgic pathos. Another orchestrated work is the *Menuet antique*, which is redolent of old French dance forms. *Rapsodie espagnole*, Ravel's first major orchestral work, shimmers with expectancy and bursts into Spanish dance rhythms, themes he pursued in *Pièce en forme de habanera*. His earliest orchestral work, the 'fairy overture' *Shéhérazade*, is all that remains of a planned opera based on *The Thousand and One Nights*. The famous *Boléro*, an 'orchestrated crescendo' of undimmed power, has proved one of the most popular works in all classical music.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
 Presented in **HIGH DEFINITION 24-bit, 96 kHz**

 **5.1 Surround - DTS-HD Master Audio**
 **2.0 Stereo - PCM**

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
 Presented in **HIGH DEFINITION 24-bit, 96 kHz**

 **5.1 Surround - DTS-HD Master Audio**
 **2.0 Stereo - PCM**

LISTING BY COMPOSER



NBD0034 Duration: 66:35


RAVEL, Maurice (1875-1937)
Orchestral Works, Vol. 2 -
Valses nobles et sentimentales •
Gaspard de la nuit • Le tombeau de
Couperin • La valse

Orchestre National de Lyon / Leonard Slatkin

Maurice Ravel's *Valses nobles et sentimentales* present a vivid mixture of atmospheric impressionism, intense expression and modernist wit, his fascination with the waltz further explored in *La valse*, a mysterious evocation of a vanished imperial epoch. Heard here in an orchestration by Marius Constant, *Gaspard de la nuit* is Ravel's response to the other-worldly poems of Aloysius Bertrand, and the dance suite *Le tombeau de Couperin* is a tribute to friends who fell in the war of 1914-18 as well as a great 18th century musical forbear.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 5.1 Surround - DTS-HD Master Audio

 2.0 Stereo - PCM


NBD0028 Duration: 1:57:46


ROSSINI, Gioachino (1792-1868)
Overtures (Complete), Vol. 1 -
The Thieving Magpie • William Tell •
The Silken Ladder

Prague Philharmonic Chorus /
 Prague Sinfonia Orchestra / Christian Benda

Rossini wrote some of music's most masterful and lovable operas. His gift for comic and tragic forms was matched by a relish for characterisation, qualities that are always evident in his overtures. *La gazza ladra* (The Thieving Magpie) is perhaps the most famous, one of the world's most popular concert openers. *Guillaume Tell*, with its overture in four movements, includes a scene for five solo cellos. *La scala di seta* (The Silken Ladder) opens with an overture of charm and élan, and *Le siège de Corinthe* is dramatic and colourful. All of Rossini's overtures display sparkling themes, rich lyricism and theatrical excitement.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 5.1 Surround - DTS-HD Master Audio

 2.0 Stereo - PCM



NBD0035 **Duration: 1:50:37**

ROSSINI, Gioachino (1792-1868)

Overtures (Complete), Vol. 2 -

Il barbiere di Siviglia •


Il Turco in Italia • Armida

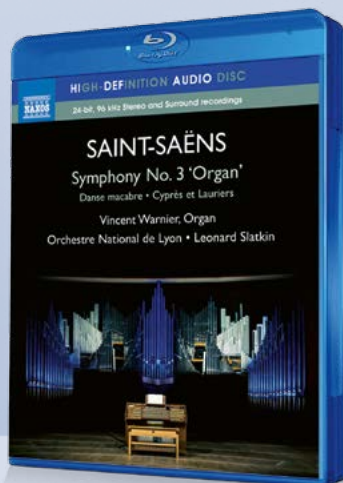
Prague Sinfonia / Christian Benda

The enduring popularity of Rossini's operas is a testament to their wit and inventiveness, every overture a superb portrait of each ensuing drama. Volume 2 includes rarities such as the lively student work, *Grand'ouverture 'obbligata a contrabasso'*, and *Matilde di Shabran*, set in medieval Spain, alongside perennial hits such as *The Italian Girl in Algiers*, *La Cenerentola* (Cinderella), and the farcical comedy of *Il barbiere di Siviglia*. Volume 1 of this two-disc edition of the complete overtures is available on NBD0028.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 **5.1 Surround - DTS-HD Master Audio**

 **2.0 Stereo - PCM**



NBD0045 **Duration: 57:48**

SAINT-SAËNS, Camille (1835-1921)

Symphony No. 3, 'Organ' •


Danse macabre • Cyprès et Lauriers

Vincent Warnier, Organ / Orchestre National de Lyon / Leonard Slatkin

To celebrate the inauguration of the newly restored former organ of the Palais du Trocadéro and Palais de Chaillot in Paris, the Orchestre National de Lyon and their organist-in-residence, Vincent Warnier, present two major works for organ and orchestra by Camille Saint-Saëns. Both are historically linked with the great Cavaillé-Coll organs, and are performed here together with an arrangement for solo organ of his famous *Danse macabre*.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 **5.0 Surround - DTS-HD Master Audio**

 **2.0 Stereo - PCM**

LISTING BY COMPOSER



NBD0019 Duration: 2:07:36


SCHUBERT, Franz (1797-1828)
Overtures (Complete): The Looking-Glass Knight • The Devil's Pleasure Castle • Claudine from Villa Bella • The Four-Year Sentry Duty • Rosamunde • The Twin Brothers • Fierabras • The Conspirators

Prague Sinfonia / Christian Benda

Schubert wrote his first theatrical work when he was fourteen and his hopes of success in the genre, never truly realised, were long lasting. He wrote concert overtures and music for *Singspiele* (Song-plays), in some of which he was guided by his teacher, Sallieri. The music for the melodrama *Die Zauberharfe* (The Magic Harp) is better known as the *Overture to Rosamunde*, but evidence of his captivating vitality, tunefulness and theatricality is everywhere to be heard. Of volume 1 of the CD release (8.570328) the *American Record Guide* wrote: 'The Prague players relish these sun-lit and tuneful pieces and respond with great enthusiasm and affection.'

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 5.1 Surround - DTS-HD Master Audio

 2.0 Stereo - PCM



NBD0015 Duration: 1:56:42


SCHUMANN, Robert (1810-1856)
Scenes from Goethe's Faust

Iwona Hossa, Christiane Libor, Soprano / Anna Lubanska, Ewa Marciniak, Alto / Daniel Kirch, Tenor / Jaakko Kortekangas, Baritone / Andrew Gangestad, Bass / Warsaw Boys Choir / Warsaw Philharmonic Choir and Orchestra / Antoni Wit

Goethe's *Faust* is one of the highest peaks of German Romantic poetry, and fascinated composers across Europe: Berlioz, Liszt and Gounod were just some of the many entranced by its visionary power. Schumann too set what he called "Scenes from Goethe's *Faust*", but he made a point of selecting excerpts rather than using a libretto, focusing more on Part 2 of the play. The result is a work of astonishing passion, which includes some of the most dramatic music Schumann ever wrote, and some of the most beautiful as well, embracing elements of oratorio, opera, song and orchestral poem. Antoni Wit's recording has been acclaimed for "tempo which flow with unforced naturalness and real excitement." (*ClassicsToday.com*)

HIGH DEFINITION 24-bit,
88.2 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 5.1 Surround - DTS-HD Master Audio

 2.0 Stereo - PCM



NBD0021

Duration: 53:11

SZYMANOWSKI, Karol (1882-1937)**Symphonies Nos. 1 and 2***Warsaw PO / Antoni Wit*

Although Szymanowski later dubbed his *Symphony No. 1* a "contrapuntal-harmonic-orchestral monster" and disavowed the influence of Wagner, Reger and Richard Strauss, it is an astonishingly powerful work by a composer only in his mid-20s and still enthalls listeners a century after its première. The unusually structured *Symphony No. 2* is a work of great impact and invention, with many passionate and varied contrasts in its use of solo instruments, in particular the violin. On their CD release, these thrilling interpretations of Szymanowski's *Symphony No. 1* (8.570722) earned 5 STARS from *BBC Music Magazine*, while the *Symphony No. 2* (8.570721) gained *Gramophone* Editor's Choice and 5 STARS for these "deliriously sensual scores" from *ClassicFM*.

HIGH DEFINITION 24-bit,
88.2 kHz PCM Surround Recordings
 Presented in **HIGH DEFINITION 24-bit, 96 kHz**

5.1 Surround - DTS-HD Master Audio

2.0 Stereo - PCM



NBD0022

Duration: 54:13

SZYMANOWSKI, Karol (1882-1937)
Symphonies Nos. 3,
"Song of the Night" and 4,
"Symphonie Concertante"
Ryszard Minkiewicz, Tenor /
Jan Krzysztof Broja, Piano / Warsaw Philharmonic
Choir and Orchestra / Antoni Wit

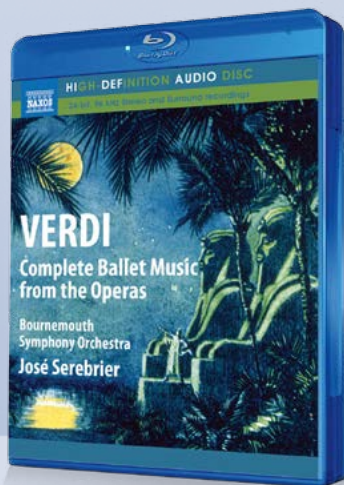
Szymanowski's *Symphony No. 3 'Song of the Night'* creates a potent atmosphere of Persian mysticism in its rich blend of voices and exotic orchestration. His *Symphony No. 4* is largely extrovert in character and has a prominent rôle for piano. *Symphonies Nos. 1 and 2* can be found on NBD0021. The CD release of *Symphony No. 3* was *Gramophone* Editor's Choice and given 5 STARS by *ClassicFM* (8.570721), and *Symphony No. 4* an 'unbeatable' 10/10 from *ClassicsToday.com* (8.570722); the complete cycle acclaimed as 'revelatory' (*ClassicalCDReview.com*).

HIGH DEFINITION 24-bit,
88.2 kHz PCM Surround Recordings
 Presented in **HIGH DEFINITION 24-bit, 96 kHz**

5.1 Surround - DTS-HD Master Audio

2.0 Stereo - PCM

LISTING BY COMPOSER



NBD0027 Duration: 1:55:10


VERDI, Giuseppe (1813-1901)
Ballet Music from the Operas
(Complete)

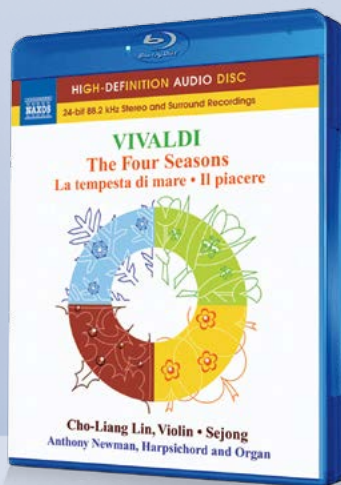
Bournemouth SO / José Serebrier

This unique programme is the first time that all the ballet music from Verdi's operas has been brought together in a single recording. Although *The Four Seasons* from *I vespri siciliani* (The Sicilian Vespers) and the ballet scenes from *Aida* and *Otello* have survived, substantial pieces from *Il trovatore* and *Don Carlo* are more often cut, while the ballet from *Jérusalem* is all but unknown. José Serebrier's recordings with the Bournemouth Symphony have resulted in some great successes with unusual repertoire. This release will be of interest both to opera enthusiasts and to those eager to explore Verdi's neglected and relatively small body of concert music.

HIGH DEFINITION 24-bit
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 5.1 Surround - DTS-HD Master Audio

 2.0 Stereo - PCM



NBD0016 Duration: 55:11


VIVALDI, Antonio (1678-1741)
The Four Seasons •
La tempesta di mare • Il piacere

*Cho-Liang Lin, Violin / Anthony Newman,
 Harpsichord & Organ / Sejong*

Praised by *Gramophone* magazine as 'an invigorating account of the Seasons' when first released on Naxos CD 8.557920, Vivaldi's universally popular Four Seasons, with their virtuoso part for solo violinist, depict the changing seasons in a pastoral landscape with dazzling variety. Vivaldi evokes not only the changing atmospheric conditions, but bird calls and animal cries, swaying grass, bubbling brooks, and even comical drunks and a man walking on ice. Violinist Cho-Liang Lin, who has been compared with Gidon Kremer, Nigel Kennedy and Kyung-Wha Chung, and the virtuoso ensemble Sejong give 'a durable and unmannered, yet bracing and continuously interesting version' (Fanfare) of these immortal classics.

HIGH DEFINITION 24-bit,
88.2 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 5.1 Surround - DTS-HD Master Audio

 2.0 Stereo - PCM



NBD0049 **Duration: 2:33:22**

WAGNER, Richard (1813-1883)


Das Rheingold

Matthias Goerne, Baritone / Michelle DeYoung, Mezzo-Soprano / Hong Kong PO / Jaap van Zweden

First performed as a cycle of four operas in 1876, Wagner's visionary *Der Ring des Nibelungen* (The Ring of the Nibelung) is one of the greatest works of art. Centred around a ring which offers its bearer ultimate power and the attempts of various people to acquire it, the Ring cycle explores the relationship between love and earthly power and the themes of yearning and loss, all within a setting of medieval legend. The Prologue *Das Rheingold* depicts the theft and subsequent surrender of the ring forged from the Rhinemaidens' gold by the Nibelung dwarf Alberich.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 **5.1 Surround - DTS-HD Master Audio**

 **2.0 Stereo - PCM**



NBD0051 **Duration: 3:56:18**

WAGNER, Richard (1813-1883)


Die Walküre

Matthias Goerne, Baritone / Michelle DeYoung, Mezzo-Soprano / Stuart Skelton, Tenor / Heidi Melton, Petra Lang, Soprano / Hong Kong PO / Jaap van Zweden

Comprising four separate operas, *Der Ring des Nibelungen* (The Ring of the Nibelung) is one of the supreme works in the history of music. Part II of the tetralogy, *Die Walküre*, centres on the young lovers Siegmund and Sieglinde, whose relationship angers Fricka, goddess of marriage, and on the disobedience of the Valkyrie Brünnhilde who is sent to carry out Fricka's wishes. Performed by an all-star international cast, the work features thrilling set-pieces such as *Wotan's Farewell* and the *Ride of the Valkyries*. The Prologue, *Das Rheingold*, can be heard on Naxos NBD0049, selected as 'Album of the Week' by The *Sunday Times* of London, which praised its 'thrilling sense of drama'.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in HIGH DEFINITION 24-bit, 96 kHz

 **5.1 Surround - DTS-HD Master Audio**

 **2.0 Stereo - PCM**



NBD0069A

Duration: 4:01:58


WAGNER, Richard (1813-1883) Siegfried

Simon O'Neill, Tenor / Matthias Goerne, Bass-baritone / David Cangelosi, Tenor / Werner van Mechelen, Bass-baritone / Heidi Melton, Soprano / Hong Kong PO / Jaap van Zweden

Der Ring des Nibelungen (The Ring of the Nibelung) is one of the most remarkable achievements in all music, and *Siegfried*, the third in the cycle, contains some of the greatest moments in Wagner's entire output. Wagner conceived *Siegfried* as a heroic "man of the future", and his fantastical tale is one in which the human dramas of treachery and violent struggles for power become magnified in a world of gods, dragons and magic; Siegfried's ultimate discovery of love radiating in music of ecstatic beauty. The previous opera in this cycle, *Die Walküre* (Naxos 8.660394-97), was acclaimed in *The Guardian* as "thrillingly vivid... easily maintains the high standard and promise of *Das Rheingold*" (Naxos 8.660374-75).

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LISTING BY COMPOSER

Anticipated Release:
November 2018



COVER ARTWORKS AVAILABLE SOON



WAGNER, Richard (1813-1883) Götterdämmerung

Gun-Brit Barkmin, Soprano / Daniel Brenna, Tenor / Shenyang, Bass-baritone / Mikhail Petrenko, Bass / Amanda Majeski, Soprano / Michelle DeYoung, Mezzo-soprano / Peter Kálmán, Bass-baritone / Hong Kong PO / Jaap van Zweden

In the final chapter of our acclaimed cycle of Wagner's *Der Ring des Nibelungen* with the Hong Kong Philharmonic conducted by Jaap van Zweden, *Götterdämmerung* brings the betrayal and death of the young hero Siegfried and of his beloved Brünnhilde. The ring itself is restored to the Rhinemaidens, and the age of gods and heroes ends, as Valhalla burns. Each member of this carefully selected cast has an established reputation in opera performance, and most are known for significant and highly demanding Wagnerian roles. These include soprano Gun-Brit Barkmin as Brünnhilde, and tenor Daniel Brenna as Siegfried, who has been called as "one of the youngest and most convincing Siegfrieds around" by *The Times*.

PERFORMANCE & RECORDING DATES:

18 January 2018 Thursday, 6pm

21 January 2018 Sunday, 3pm

Hong Kong Cultural Centre Concert Hall



NBD0043

Duration: 79:41

GREAT COMEDY OVERTURES*Royal Scottish NO / Lance Friedel*

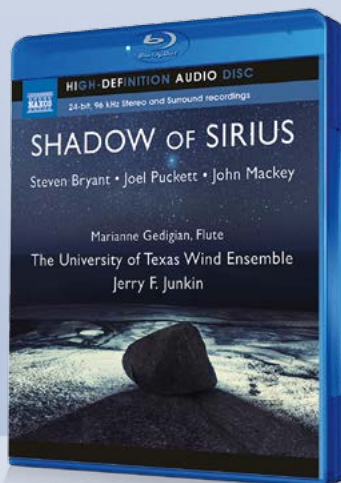
The flourishing genre of the comic opera had its roots in eighteenth-century Italian *opera buffa*, whose irrepressible brio was soon taken up outside the country's borders. In France it produced *opéra comique* and operetta, and in German-speaking countries *Spieloper* and Viennese operetta. Some of the world's most popular comic opera overtures, filled with gorgeous tunes, brilliant orchestration and race-to-the-finish endings, are presented here. They include staples of the concert repertoire such as Hérold's dramatic *Zampa*, the textual delicacy of Wolf-Ferrari's *Il segreto di Susanna* and the vivid colour of Lortzing's *Zar und Zimmermann*.

HIGH DEFINITION 24-bit,
96 kHz PCM Surround Recordings
Presented in **HIGH DEFINITION** 24-bit, 96 kHz

5.1 Surround - DTS-HD Master Audio

2.0 Stereo - PCM

COLLECTIONS



NBD0048

Duration: 67:42

SHADOW OF SIRIUS*Concerto for Wind Ensemble •***Kingfishers Catch Fire***Marianne Gedigian, Flute /**University of Texas Wind Ensemble / Jerry Junkin*

Since its international début in 1991, The University of Texas Wind Ensemble has built a reputation for innovative programming. They perform three highly virtuosic and expressive works conceived to give the listener a surround sound experience in the concert hall, recreated on this recording in stunning 5.1. Steven Bryant's *Concerto for Wind Ensemble* places three groups of players around the audience while Joel Puckett's *Shadow of Sirius* envelops the audience with a spatial arrangement of flutists. In the second movement of John Mackey's *Kingfishers Catch Fire* antiphonal trumpets are staged behind the audience to conjure up this magnificent bird flying triumphantly into the sunlight.

HIGH DEFINITION 24-bit,
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5.1 Surround - DTS-HD Master Audio

2.0 Stereo - PCM

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COLLECTIONS

GREAT COMEDY OVERTURES

Shadow of Sirius • Concerto for Wind Ensemble • Kingfishers Catch Fire

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