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 Radivo, 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.

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
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.

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.
NBD00012   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

NBD00037   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
CIRCO MAXIMUS

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

DVOŘÁK, Antonín (1841-1904)
Requiem

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
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)

**NBD0014**  
Duration: 87:28

**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)

**NBD0010**  
Duration: 74:15
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.

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 with “impressive brilliance and depth”, JoAnn Falletta’s previous Gershwin volume can be found on NBD0025.
THE SPECTACULAR NAXOS BLU-RAY AUDIO EXPERIENCE

LISTING BY COMPOSER

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

NBD0001-04  Duration: 18 Hours
HAYDN, Franz Joseph (1732-1809)
The Virtual Haydn - Complete Works for 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 Wieslaw 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
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.

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.
The spectacular Naxos Blu-ray Audio Experience

Listing by Composer

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

NBD00032
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

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
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
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.

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.
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.

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.
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.

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.
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’overtura ‘obbligata a contrabasso’*, and *Matilde of 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.

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.*
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, Salieri. 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.’

SCHUMANN, Robert (1810-1856)
Scenes from Goethe’s Faust
Iwona Hossa, Christiane Libor, Soprano / Anna Lubanska, Ewa Marciniec, 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 “tempos which flow with unforced naturalness and real excitement.” (*ClassicsToday.com*)
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 enthralls 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.

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).
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.

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

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 drunkards 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).

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.

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

PERFORMANCE & RECORDING DATES:
18 January 2018 Thursday, 6pm
21 January 2018 Sunday, 3pm
Hong Kong Cultural Centre Concert Hall

Anticipated Release:
November 2018
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.

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.
LISTING BY COMPOSER

B
BERLIOZ, Hector Harold en Italie • Rêverie et Caprice • Le carnaval romain • Benvenuto Cellini
BRAHMS, Johannes Ein deutsches Requiem

C
CHOPIN, Fryderyk Piano Concerto No. 1 • Fantasia on Polish Airs • Krakowiak
CHOPIN, Fryderyk) Piano Concerto No. 2 • Variations on Là ci darem la mano • Andante spianato and Grande Polonaise brillante
COPLAND, Aaron Rodeo (Complete Ballet) • Dance Panels • El Salón México • Danzón Cubano
CORIGLIANO, John Symphony No. 3, "Circus Maximus" • Gazebo Dances

D
DVOŘÁK, Antonín Requiem
DVOŘÁK, Antonín Symphonies Nos. 6 and 9
DVOŘÁK, Antonín Symphonies Nos. 7 and 8

G
GERSHWIN, George Concerto in F • Rhapsody No. 2 • I Got Rhythm Variations
GERSHWIN, George Rhapsody in Blue • Strike Up the Band: Overture • Promenade • Catfish Row
GLIÈRE, Reinhold Symphony No. 3, "Il'ya Muromets"

H
HAYDN, Franz Joseph The Virtual Haydn - Complete Works for Solo Keyboard [3 Blu-ray Audio Discs & 1 Blu-ray Video Disc]

J
JANÁČEK, Leoš Glagolitic Mass • Sinfonietta

L
LANCINO, Thierry Requiem

M
MAHLER, Gustav Symphony No. 8, "Symphony of a Thousand"
MENDELSSOHN, Felix Violin Concertos • Violin Sonata in F minor
MUSSORGSKY, Modest Petrovich (1839-1881) "Pictures at an Exhibition • Songs and Dances of Death • The Nursery (orchestrated by Peter Breiner)"

P
PROKOFIEV, Sergey Symphonies Nos. 1 and 2 • Dreams
PROKOFIEV, Sergey Symphony No. 3 • Scythian Suite • Autumn
PROKOFIEV, Sergey Symphony No. 4 (revised version) • The Prodigal Son
PROKOFIEV, Sergey Symphony No. 5 • The Year 1941

R
RAVEL, Maurice Orchestral Works, Vol. 1 - Rapsodie espagnole • Pavane pour une infante défunte • Boléro
RAVEL, Maurice Orchestral Works, Vol. 2 - Valses nobles et sentimentales • Gaspard de la nuit • Le tombeau de Couperin • La valse
ROSSINI, Gioachino Overtures (Complete), Vol. 1 - The Thieving Magpie • William Tell • The Silken Ladder
ROSSINI, Gioachino Overtures (Complete), Vol. 2 - Il barbiere di Siviglia • Il Turco in Italia • Armida

S
SAINT-SAËNS, Camille Symphony No. 3, 'Organ' • Danse macabre • Cyprès et Lauriers
SCHUBERT, Franz 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
SCHUMANN, Robert Scenes from Goethe's Faust
SZYMANOWSKI, Karol Symphonies Nos. 1 and 2
SZYMANOWSKI, Karol Symphonies Nos. 3, "Song of the Night" and 4, "Symphonie Concertante"

V
VERDI, Giuseppe Ballet Music from the Operas (Complete)
VIVALDI, Antonio The Four Seasons • La tempesta di mare • Il piacere

W
WAGNER, Richard Das Rheingold
WAGNER, Richard Die Walküre
WAGNER, Richard Siegfried

COLLECTIONS

GREAT COMEDY OVERTURES
Shadow of Sirius • Concerto for Wind Ensemble • Kingfishers Catch Fire