

Stravinsky “The Firebird” Suite 1919
Tchaikovsky “Romeo and Juliet” etc.



Noriaki Kitamura
Warsaw Philharmonic Orchestra

イゴール・ストラヴィンスキー Igor Stravinsky (1882-1971)

バレエ組曲 (1919 年版)「火の鳥」 22'40"

The Firebird / L'oiseau de Feu Suite 1919

(SCHOTT レンタル譜使用)

序奏	Introduction
火の鳥の踊り	L'oiseau de feu et sa danse
火の鳥のヴァリアシオン	Variation de L'oiseau de feu
王女たちのロンド (ホロヴォード)	Ronde des princesses (Khorovode)
魔王カスチェイの凶悪な踊り	Danse infernale de roi Kastcheï
子守歌	Berceuse
終曲	Final

ピョートル・イリイチ・チャイコフスキー Peter Ilych Tchaikovsky (1840-1893)

幻想的序曲「ロメオとジュリエット」 22'54"

"Romeo and Juliet" Fantasy Overture 1880 ver.

ポロネーズ (歌劇「エウゲニ・オネーギン」より) 5'27"

Polonaise from Opera "Eugen Onegin"

バレエ組曲(1919年版)「火の鳥」 (イゴール・ストラヴィンスキー作曲)

イゴール・ストラヴィンスキー(1882-1971)が名興行主ディアギレフの委嘱を受けて、「ロシア・バレエ団」のために作曲したバレエ音楽の第1作。1910年にパリで行われた初演は大成功を収め、まだ無名の新人だったストラヴィンスキーは、一躍西欧の有名作曲家の仲間入りを果たした。原始的な力に満ちたリズムと異国風のメロディが、近代的なハーモニーに支えられ、華麗な管弦楽の響きをまとう躍動するその音楽は、コンサート用の曲目としても人気を獲得。主だった曲を選び、オーケストレーションを変更した「組曲」も3種作られ(1911、'19、'45年)、作曲家自身も何度も指揮をしている。

バレエは、ロシアの民話を題材にして作られた。以下に、今回の録音に用いられた1919年版の組曲に収められた7曲の曲名と、それぞれに対応する情景を示しておく：

〈序奏〉 不死身の魔王カスチェイに支配された森、暗闇、淀んだ空気の流れの中をイワン王子がさまよう。

〈火の鳥の踊り〉、〈火の鳥のヴァリアシオン〉 森の中、カスチェイの城の前にある黄金のりんごの木の下で、火の鳥が遊んでいる。

〈王女たちのロンド(ホロヴォード)〉 カスチェイの城に囚われている王女たちによる、ロシアの古い民族舞踊。

〈魔王カスチェイの凶悪な踊り〉 王子とカスチェイの対決。王子に加勢した火の鳥に魔法をかけ

られて、カスチェイとその一党は凄まじい勢いで踊る。

〈子守歌〉 踊り疲れたカスチェイ達は、火の鳥の子守歌で眠りに落ちる。

〈終曲〉 カスチェイが滅び、森と王女たちは解放された。イワン王子は王女たちの1人とめでたく結ばれる。

幻想的序曲「ロメオとジュリエット」 (ピョートル・イリイチ・チャイコフスキー作曲、改訂第3稿)

近代ロシアで初めて西欧世界で「世界的作曲家」として認められたピョートル・チャイコフスキー(1840-1893)が、29歳の時に、先輩作曲家バラキレフに勧められて作曲した。翌年初演され、さらに2度の改訂を施し、1880年に現在のかたちに着いた。魅力的なメロディ、華やかな管弦楽の音色、強烈な感情表現、そして緻密な構成、いずれをとっても後年の傑作に匹敵す



る見事な完成度を誇る。

チャイコフスキーは、有名なシェークスピアの悲劇『ロミオとジュリエット』を題材にはしたが、具体的なストーリーをなぞるのではなく、劇のエッセンスを3つの基本的な主題によって表し、それらを西欧伝来のアカデミックなソナタ形式の中で緊密に絡み合わせて、1つの音楽作品に仕上げた。1つめは曲の序奏に現れる荘重なコラールで、これから演じられる劇の悲劇的性格を決定づけるだけでなく、展開の重要なポイントにも繰り返し現れ、それによって楽曲のほぼ全体を支配する。2つめはソナタ形式のいわゆる主要主題であり、剣で切り結ぶかのような鋭いリズムと猛烈なスピードで疾駆するパッセージが、恋人たちを死へと追い詰める憎しみと暴力の応酬を表現する。そして3つめ、ソナタ形式における副次主題が純真な恋人たちを表し、最初はこっそりと囁き合うような調子で現れる。展開部以降、暴力的な主要主題に序奏のコラールが結び合わされ、急速に悲愴感を増していく。恋人たちの副次主題は、必死に抗うように激しく燃え上がるが、追い詰められ、ついに破局が訪れる。止まりつつある心臓の鼓動を表すティンパニと、弱まっていく副次主題の変化形が、恋人たちの死を表す。だが、ティンパニが鳴り止んだその時、天上から温かい響きの、「別の」コラールが現れる。そしてその中には、副次主題の要素が織り込まれているのが聞こえる。恋人たちは、この世では死へと追い詰められたが、まさに死によって救済され、天使の合唱に祝福されながら、共に天上へと昇っていくのである。

歌劇「エウゲニ・オネーギン」第3幕より(ボロネーズ) (ビョートル・イリイチ・チャイコフスキー作曲)

ロシアの大詩人プーシキンの韻文小説を題材にして、チャイコフスキーが1877～78年に作曲したオペラの中で演奏される、ポーランド由来の舞曲。荘重な3拍子のステップを、大編成の管弦楽が輝かしく、分厚い、豪華絢爛たる響きで彩る。贅を尽くした巨大な舞踏会場が目に見えんばかりの、壮麗でかつ優雅さを極めた音楽は、チャイコフスキーのまさに得意技。今回の録音のように、しばしば単独でも演奏される。

(白石奏人)

プロフィール

指揮者 北村憲昭

1949年12月12日神戸に生まれる。父はアマチュアコーラスの指揮者、父方の伯父は1988年に亡くなるまでニューヨークで指揮を、母方の伯父もやはり大阪音楽大学の指揮科の名誉教授という一家の中で育った。12才よりフルートを習いはじめ、京都市立芸術大学に入学、吉田雅夫 伊藤公一 各氏に師事。大学卒業後日本の指揮者の第一人者山田一雄氏に師事し指揮法を学ぶ。その後師のアシスタントを務めながら日本では数少ないオペラの経験を朝比奈隆氏のもとで積み、関西歌劇団指揮者として数多くのオペラのレパートリーを身に付けた。

1981年ストラヴィンスキーの「エディプス王」でデビューを果たし、その指揮と演出で絶賛を博す。

1991年桂三枝氏の演出によるモーツァルトの「魔笛」公演で「斬新な演出にも劣らぬ伝統的かつ格調高い指揮であった。」と高く評された。1994年チェコ国立モラビア・フィルハーモニー・オーケストラ主催のインターナショナル・マスタークラス・フォーコンダクターズに於いて、シューマンの「交響曲第4番ニ短調」の演奏に、最高の解釈であったとの特別表彰を受けた。その荣誉として当オーケストラとシューマン交響曲第1&4番のCD録音を行う。2010年よりスロバキア・フィルハーモニーとベートーヴェン交響曲全曲録音を開始。すでに第6番「田園」7番を発売、第5番「運命」(発売未定)を収録済み。2013年2月ワルシャワ・フィルハーモニーと、この作品を録音。

これまでに、神戸女学院大学音楽科、神戸山手女子学院短期大学音楽科などで教鞭をとり、その後、指揮講座を開いて若い指揮者達の育成に当たっている。

論文「演奏の解析法」「旋律要素の解析」を執筆、共に神戸山手女子短期大学紀要に掲載。

著書に「音楽のマニュアル」「演奏のマニュアル」「合奏のマニュアル」「読譜のマニュアル」などがあり、これらはインターネットのホームページで見ることが出来る。

(<http://homepage1.nifty.com/nma-yc/>)

ワルシャワ・フィルハーモニー・オーケストラ (ポーランド国立交響楽団)

ワルシャワ・フィルハーモニー・オーケストラの最初の演奏会は、1901年11月5日に新しく建設され

たフィルハーモニック・ホールで行われた。このコンサートは、指揮は創設者の一人で初代音楽監督・常任指揮者のエミール・ムリナルスキ、ソリストはパデレフスキ(世界的ピアニストで作曲家、後の首相)で、自作のピアノ協奏曲イ短調、ショパンなどのポーランドの作曲家のプログラムで行われた。早くから高い水準に達し、世界中の著名なソリストや指揮者、グリーグ、オネゲル、クレンペラー、ラヴェル、ストラヴィンスキー、アラウ、ホロヴィッツ、ケンプ、ルービンシュタイン、サラサーテ等と共演した。第一次大戦前後には、ポーランドでは中心的存在で、ヨーロッパの主要団体の一つだった。国際ショパン・ピアノ・コンクールでは最初の3回(1927、1932、1937)参加し、ヴェニアフスキ・バイオリン・コンクール(1935)、パブリック・フェスティバル・オブ・ポリッシュ・アーツ(1937)にも参加した。それらはヨーロッパ音楽界からの積極的な参加を促した。

38年の繁栄の後、第2次大戦の1939年9月爆撃でホールは壊滅し、メンバー71人中39人を失い、活動停止に至った。戦後数年は、スタスニツキ、パヌフニク、1950年1月からロヴィツキが音楽監督・首席指揮者を務め、ホール問題や難しい労働環境にも耐え、ポーランドの主要な団体に育て上げた。1955年2月21日フィルハーモニー・ホール(千席のホールと433席の室内楽ホール)が再建された。そしてワルシャワ・フィルハーモニーは国立の称号を得た。国外コンサートは1951年インターナショナル・ユース・フェスティバルに始まり、1952年ルーマニア旅行を行う。同年室内楽シリーズをスタートし、

今日まで続いている。1955－1968年ウォディチコが、レズレル、スクロバチェフスキと共に現代音楽を推進し、オーケストラの規模拡大やオルガンの導入を促進した。1956年10月第1回国際現代音楽祭を創設、これが現在「ワルシャワの秋」と知られている国際現代音楽フェスティバルになった。1958－1977年まで、ロヴィツキが芸術監督・首席指揮者に再任され、彼の下、世界各国の主要ホールへの演奏旅行を行った。1977年7月1日から2001年の百周年祭まで、コルトが国立フィルハーモニーの芸術監督及びオーケストラの監督に就任し、レパートリーの拡大に取り組み、大曲やオラトリオ、オペラをプログラムに取り入れ録音も手掛けた。現在も名誉監督の地位にある。

2002年1月から、アントニ・ヴィットがワルシャワ交響楽団と合唱団の総監督兼芸術監督に就任。現在ワルシャワ・フィルハーモニー・オーケストラと合唱団は世界的名声を得、5大陸で100以上のツアーをし、観客と批評家から賞賛されている。多くの音楽祭にも参加し、国際ショパン・ピアノ・コンクール、ワルシャワの秋フェスティバルに毎回参加している。

ポーランドのラジオやTV、国際的なレコード会社と映画音楽等の録音をし、高い評価で数々の賞を得ている。「フレデリック2002」レコード・アカデミー賞で、ルトスワフスキ、マイヤー、ペンデレツキの「最顕著なポーランド音楽録音」で受賞。2002年NAXOSペンデレツキ「セント・ルーク・パッション」ヴィット指揮ポーランド国立ワルシャワ・オーケス

ラとコーラスで、クラシック・インターネット賞受賞。2004年にアメリカのグラミー賞の候補者にノミネート。2005年ペンデレツキ「ポーランドのレクイエム」で、グラミー賞受賞。日本のレコード・アカデミー賞で、同年6月マーラー交響曲第8番を同じレーベルで、最優秀批評家賞受賞。3つのフレデリック賞受賞。2007年ペンデレツキ「エルサレムの7つの門」グラミー賞ノミネート。シマノフスキのオーケストラとヴォーカルオーケストラの録音が、ヴィットの指揮で始まった。最初の2枚のCDバイオリン協奏曲(Vn.イリア・ケーラー)、ノクターン、タランテラと、2つの交響曲第2番、第3番は2007年7月と2008年5月に、3つ目にスタバート・マーテル、ヴェニ・クレートル、聖母マリアのリタニアは2008年10月にイギリスグラムフォン誌の編集者選に選ばれた。そしてカルロヴィッチの交響詩と共にグラミー賞にノミネートされた。2012年ペンデレツキ「フォノグラミ」、ホルン協奏曲等で、グラミー賞受賞。

ポーランド国外から多くの著名なアーティスト、ストラヴィンスキー、メニューイン、デュエア、マズア、ブルゴス、ミケランジェリ、リヒテル、アルゲリッチ、ムター、五嶋みどり、などを招聘。

The Firebird Suite (ballet suite composed by Igor Stravinsky; 1919 version)

Commissioned by the impresario Sergei Diaghilev, *The Firebird* was Igor Stravinsky's (1882-1971) first piece for the Ballets Russes company. Hailed as a success when it was premiered in Paris in 1910, the work instantly thrust Stravinsky, still unknown at the time, into the ranks of the most famous Western composers. With a powerful primitive rhythm and exotic melody supported by modern harmony, the vibrant music, resplendent in a magnificent orchestral sound, attained great popularity as a concert selection. Choosing the principal movements from the work to create three "suites" (1911, 1919, and 1945), each with different orchestration, Stravinsky himself conducted the piece on numerous occasions.

The ballet was based on a Russian folk tale. Here is a list of the seven movements in the 1919 version, which was used for this recording, and the scenes that correspond to each of them:

"Introduction": Prince Ivan makes his way through the darkness and stagnant air of a forest ruled by Kastchei the Immortal.

"The Firebird and Its Dance," "The Firebird's Variation": The Firebird frolics in the forest beside a golden apple tree that stands in front of King Kastchei's castle.

"The Princesses' Rondo (Khorovod)": The princesses imprisoned in the castle perform an old Russian folk dance.

"Infernal Dance of King Kastchei": Prince Ivan confronts the king. Bewitched by the Firebird, which is assisting Ivan, the king and his party dance with furious power.

"Lullaby": Exhausted from dancing, Kastchei and the others fall asleep to the strains of the Firebird's lullaby.

"Finale": The king dies, freeing the forest and the princesses, and Ivan is happily wedded to one of the princesses.



***Romeo and Juliet* (fantasy overture composed by Peter Ilyich Tchaikovsky; 3rd version)**

Peter Ilyich Tchaikovsky (1840-1893), the first modern Russian composer to receive worldwide recognition, began this work at the age of 29 at the urging of his senior Mily Balakirev. It was premiered the following year, and after two subsequent revisions, assumed its current form in 1880. The charming melody, tone-color of the brilliant orchestration, intensely emotional expression, and delicate structure combine to realize a level of remarkable perfection comparable to that of Tchaikovsky's later masterpieces.

Though he based the composition on Shakespeare's renowned play *Romeo and Juliet*, Tchaikovsky's version is not completely faithful to the original plot. Instead, it focuses on three fundamental themes that are essential to the drama. By tightly weaving these into a conventional Western, academic sonata form, the composer realized a single musical work. The first theme, a solemn choral in the introduction, not only determines the tragic character of the drama that is about to unfold but also reappears at important points in the work to support the entire piece. The second, equivalent to the primary theme in the sonata form, is a driving passage marked by its pointed rhythm, akin to a sword fight, and furious speed. It functions as a retort to the hatred and violence that ultimately cause the protagonists to meet an untimely end. And the third, corresponding to the secondary theme in a sonata form, suggests the innocent lovers as it emerges in subdued tones. After the development, the violent primary theme and introductory choral are linked together as the pathetic atmosphere rapidly increases. The secondary theme of the lovers flares up furiously in desperate opposition, but forced into a corner Romeo and Juliet ultimately fall victim to catastrophe. The tympani, expressing an occasionally halting heartbeat, and the variations of the waning secondary theme signify the lovers' death. But when the tympani cease, the warm reverberations of "another" choral descend from above. And we also can hear elements of the secondary theme woven into this section. Though the lovers met their demise in this world, they have attained salvation through death. As they receive the benediction of a chorus of angels, the two ascend to Heaven.

"Polonaise" from Act 3 of *Eugene Onegin* (opera composed by Peter Ilyich Tchaikovsky)

This piece of dance music, originating in Poland, is part of Tchaikovsky's opera *Eugene Onegin* (composed in 1877 and 1878), which was based on a novel in verse by Russia's greatest poet

Alexander Pushkin. The solemn, three-beat step is adorned with the brilliant, dense, and gorgeous reverberations of a large orchestra. The music, so splendid and elegant that the lavish enormity of the ball seems to assume a visible form, is characteristic of Tchaikovsky's approach. As with this recording, this section is often performed separately from the opera.

—Kanato Shiraishi

(Translated into English by Christopher Stephens)

NORIAKI KITAMURA conductor

He was born in Kobe on December 12, 1949. His dead father was a conductor of amateur chorus. His uncle was also a conductor in New York. Another uncle is an emeritus professor of the conductor course of Osaka College Of Music. He was born and brought up in such surroundings. When he was 12 years old, he started to learn to play on a flute. He was admitted to Kyoto City University of Arts, and studied the flute under Professor M. Yoshida and Professor K. Itoh. After he graduated from the University, he learned to conduct under Mr. K. Yamada who was a prince of the Japanese classic conductor's world. Since then, as he served as assistant for free to Mr. Yamada at Kyoto Symphony Orchestra, he gained experience of opera under Mr. T. Asahina. He acquired a large repertoire of opera as a conductor of Kansai Opera. In 1981, he made his debut as a conductor. The repertoire was "Oedipus Rex" of Igor Stravinsky. His conducting and direction are so acclaimed. In 1991, he conducted "The Magic Flute" of W.A.Mozart. It was produced by Mr. S. Katsura, one of the famous Japanese professional comic storytellers. His conducting received a favorable review that it was traditional and elegant even though the stage direction was fresh. In 1994, he was given Diploma for the best interpretation of Robert Schumann's Symphony No.4 in d-minor. It was when "The third International Master class For Conductors" was opened by the Moravian Philharmonic Orchestra at Olomouc, Czech Republic. In 1997, he recorded Symphony No.4 and No.1 of Schumann with Moravian Philharmonic Orchestra. It was the especial glory for the Diploma. The CD was well received and more than 1000 discs were sold out. In 2010, he started to record all symphonies of Beethoven with the Slovak Philharmonic Orchestra. No.6 "Pastoral" and No. 7 were put on sale yet. No. 5 "Fate" will be out soon. In 2013, he recorded this music with the Warsaw Philharmonic Orchestra. So far as a lecturer, he has been appointed to several Universities, Kobe Yamate Women's Junior College, Kobe College Department of Music, etc. Then he has a conductor's master class and

educates younger. As a scholar, he wrote reports, “Performance analysis by sound spectrogram” and “Elementary Phrasets - Minimum Division of a Phrase and its Importance in a Performance -”. Also he wrote books, “Manual of Music” “Manual of Ensemble” “Manual of musical Reading” “Manual of Performance” and “Manual of Direction”. These can be read in Japanese at URL

Noriaki Kitamura's home page <http://homepage1.nifty.com/nma-yc>

WARSAW PHILHARMONIC ORCHESTRA

The National Orchestra of Poland

The first concert of Warsaw Philharmonic Orchestra took place on November 5, 1901 in the newly built Philharmonic Hall. This inaugural concert was conducted by Emil Młynarski, co-founder, first music director and principal conductor of the Philharmonic. The soloist was the world-famous pianist, composer and future statesman Ignacy Jan Paderewski. The program of this historic concert included Paderewski's Piano Concerto in A minor and works by other Polish composers: Chopin, Moniuszko, Noskowski, Stojowski and Żeleński.

In its early years, the Orchestra relatively quickly achieved a high level of professionalism, attracting outstanding soloists and conductors from all over the world. Before World War I and in the inter-war period, Warsaw Philharmonic was the main centre of musical activity in Poland and also one of the major musical institutions in Europe. Almost all the outstanding conductors and soloists of the day performed in Warsaw with the city's Philharmonic Orchestra, including Edward Grieg, Arthur Honegger, Otto Klemperer, Sergey Prokofiev, Sergey Rakhmaninov, Maurice Ravel, Artur Rodzinski, Richard Strauss, Igor Stravinsky, Claudio Arrau, Vladimir Horowitz, Wilhelm Kempff, Arthur Rubinstein, Bronisław Huberman and Pablo Sarasate.

The first three International Chopin Piano Competitions (1927, 1932, 1937), in which the Orchestra participated, were held in Warsaw Philharmonic Hall, as well as the first International Wieniawski Violin Competition (1935) and the first Public Festival of Polish Arts (1937). Those events demonstrated Warsaw's active participation in European musical life.

After 38 years of prosperity, the outbreak of World War II brought the activities of the Philharmonic to a temporary halt. The Hall was bombed and partially burnt in the first days of September 1939 and

completely destroyed by the end of the war. The orchestra lost 39 of its 71 players.

In the first years after the war, Olgierd Straszyński and Andrzej Panufnik were among the conductors of Warsaw Philharmonic Orchestra. In January 1950, Witold Rowicki was appointed director and principal conductor. He took it upon himself to organise a new ensemble. Despite the lack of its own hall (performances were organised in e.g. sports halls and theatres) and difficult working conditions, the Orchestra, due to Rowicki's effort, became a leading Polish ensemble.

On 21st February 1955, the new (rebuilt) Philharmonic Hall in Jasna St. was re-opened. It contained a concert hall holding an audience of more than one thousand, and a chamber music hall with 433 seats. On that day, Warsaw Philharmonic was granted the status of the National Philharmonic of Poland. This represented the status which the Philharmonic had achieved in Poland as the leading institution of its kind in the country.

Their first concert abroad took place at the 1951 International Youth Festival in Berlin and was followed by a tour of Romania in 1952. In October 1952, a "Choir Studio" under the auspices of the Philharmonic was established. This studio was the origin of the mixed choir, which appeared for the first time in a symphony concert with the Orchestra in May 1953. Since then, the Choir has received the name of the Warsaw Philharmonic Choir with a status of a fully professional ensemble. Also at that time the Warsaw Philharmonic started to promote its own chamber music series, which it still does today.

From 1955 until 1958 Bohdan Wodiczko, an outstanding musician and enthusiast of modern music conducted the Orchestra. Arnold Rezler and Stanisław Skrowaczewski also worked with the Orchestra, and Roman Kuklewicz directed the Choir. It was a good period for the Philharmonic: the orchestra was enlarged, the hall gained an organ, and performances of modern music achieved great success leading to the establishment of the First International Festival of Contemporary Music, in October 1956, known as the Warsaw Autumn. With time, it became one of the world's most important festivals of its kind.

In 1958 Witold Rowicki was again appointed artistic director and principal conductor of the Philharmonic, a post he held until 1977. Stanisław Wisłocki and Andrzej Markowski also worked with

the Orchestra at that time as permanent guest conductors. It was under Rowicki's direction that foreign tours and appearances in prestigious halls worldwide became a staple of the orchestra's activity.

On 1st July 1977, Kazimierz Kord was appointed artistic director and principal conductor of the National Philharmonic and he directed the Orchestra till the end of the centenary celebrations in 2001. From the beginning of his work with the Orchestra, he emphasised broadening the range of repertoire. As a result, alongside symphonies, also oratorios and operas were included in the programmes for the following artistic seasons. A new venture was the series The National Philharmonic Presents recorded live and released on the Polskie Nagrania label. Presently Maestro Kazimierz Kord holds the position of Honorary Director of the National Philharmonic and maintains close contact with the Orchestra. At the beginning of the 1978/79 season, Henryk Wojnarowski took over the leadership of the choir while Tadeusz Strugała worked with the Orchestra as permanent guest conductor (1979 to 1990). Since January 2002, Antoni Wit has been General and Artistic Director of Warsaw Philharmonic - The National Orchestra and Choir of Poland.

Today both the Warsaw Philharmonic Symphony Orchestra and the Choir enjoy world-wide popularity and recognition. The orchestra has made over 100 tours on five continents. It has performed in all the major concert halls, winning applause from the audiences and critics for their charismatic music making. It has taken part in many international festivals - in Vienna, Berlin, Prague, Bergen, Lucerne, Montreux, Moscow, Brussels, Florence, Bordeaux and Athens. The Orchestra regularly participates in the International F. Chopin Piano Competitions and the Warsaw Autumn Festival. It also makes recordings for the Polish Radio and Television, Polish and international record companies, and records film music. The artistic achievements of the Warsaw Philharmonic Symphony Orchestra have frequently been rewarded with prestigious record awards. Recently, the Orchestra won the "Fryderyk 2002" Record Academy Award in the special category of "The Most Outstanding Polish Music Recording" for its record with pieces by Lutosławski, Meyer and Penderecki.

The recording of Krzysztof Penderecki's St Luke Passion, made in 2002 for NAXOS and performed by the Warsaw Philharmonic - The National Orchestra and Choir of Poland conducted by Antoni Wit, received the Classical Internet Award and was nominated for the American Grammy Award in 2004.

The CD recording of Penderecki's Polish Requiem by the same orchestral and choral forces (on Naxos) won another Grammy nomination in 2005, as well as the Japanese Record Academy Award 2005 (Record Geijutsu). In June 2005, Warsaw Philharmonic recorded Mahler's Symphony No. 8 under the same label, winning the highest critical acclaim. Two other recordings by Warsaw Philharmonic - The National Orchestra of Poland received three Fryderyk Awards in 2005 (Chopin - Piano Concerto in E Minor op. 11, soloist: Rafał Blechacz - Chronicle of the 15th Chopin Competition - in the category "Orchestral Music" and Lutosławski - Concerto for Orchestra and Cello Concerto, soloist: Rafał Kwiatkowski - in two categories: "Contemporary Music" and "The Most Outstanding Recording of Polish Music"). 2007 brought another Grammy nomination, again for a composition by Penderecki - The Seven Gates of Jerusalem.

Most recently, Warsaw Philharmonic - The National Orchestra of Poland conducted by Antoni Wit has begun recording the complete orchestral and vocal-orchestral works by Szymanowski for Naxos. The first two CDs in this series: I. Violin Concertos (soloist: Ilya Kaler), Nocturne, Tarantella and II. Symphonies Nos. 2 and 3 - were selected in the Editor's Choice of the British Gramophone magazine (in July 2007 and May 2008), while the third - containing Stabat Mater, Veni Creator, Litany to the Virgin Mary, Demeter and Penthesilea - was BBC Music Magazine's Editor's Choice in October 2008, and was nominated for Grammy. The Orchestra also recorded symphonic poems by Karłowicz for Naxos. Orchestra won Grammy nomination also in 2012 - for Fonogrammi, Horn Concerto, Partita, The Awakening of Jacob, Anaklasis, De natura sonoris.

Apart from outstanding Polish artists, the Warsaw Philharmonic has hosted many eminent artists from all over the world, among them: Hermann Abendroth, Martha Argerich, Vladimir Ashkenazy, Kathleen Battle, Joshua Bell, Teresa Berganza, Gary Bertini, Herbert Blomstedt, Alfred Brendel, Charles Dutoit, Philippe Entremont, Vladimir Fedoseyev, Rafael Frühbeck de Burgos, Robert Holl, Marek Janowski, Nigel Kennedy, Aram Khachaturian, Evgeny Kissin, Gidon Kremer, Lang Lang, Felicity Lott, Lorin Maazel, Mischa Maisky, Igor Markevitch, Kurt Masur, Yehudi Menuhin, Arturo Benedetti Michelangeli, Midori, Shlomo Mintz, Anne-Sophie Mutter, Kent Nagano, David and Igor Oistrakh, Murray Perahia, Maurizio Pollini, Svyatoslav Richter, Helmuth Rilling, Mstislav Rostropovich, Gennady Rozhdestvensky, Arthur Rubinstein, Jordi Savall, András Schiff, Isaac Stern, Leopold Stokowski, Igor Stravinsky, Henryk Szeryng, Pinchas Zukerman and many others.

from Warsaw Philharmonic's site <<http://www.filharmonia.pl/main.en.html>>



Recorded: Feb. 6-7 2013: Warsaw Philharmonic Hall, Warsaw, Poland

Recording / Editing : mu-murakami

Recording Director : Andrzej Sasin, CD Accord <<http://www.cdaccord.com.pl/>>

Recording support : Aleksandra Nagórko, CD Accord <<http://www.cdaccord.com.pl/>>

Mastering : Tomomi Aibara, ann's sound <<http://www.anns-sound.com>>

SACD Authoring : Hiromichi Aikawa, aiQualia Co Ltd <<http://www.aiqualia.jp/>>

Object : Hideko Houjyo, Studio DECO <<http://studio-deco.jp/>>

Jacket design : Tatsuo Yamamoto

HR Produce : mu-murakami, <<http://www.mu-s.com>>

Producer : Hiromi Kitagawa, NKB <<http://www.nkb-ga.com>>



オブジェ 題名「火の鳥」

この演奏からのインスピレーションで創られた作品です。

詳細はこちらのホームページで。 <http://studio-deco.jp>

This art object "Firebird" was created from the inspiration for this performance. <http://studio-deco.jp>

HR
Hyper-Resolution

NKB
Record

aiQualia