

From: "HDtracks Press" [REDACTED]

To: "jeevacation@gmail.com" <jeevacation@gmail.com>

Subject: HDtracks Newsletter for 10.01.09

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HDtracks Newsletter for 10.01.09

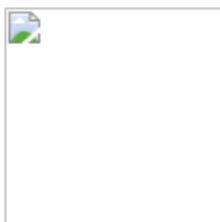
HD music is different than normal music which you listen to daily, HD music is encoded in the highest quality and produced the way the artists wanted it to be heard.

- Natest Sood, *Gadgetell.com*

Featured Label: [Biscoito Fino](#)

The idea of starting the record company Biscoito Fino began with the project, ComPasso Samba & Choro, developed by Olivia Hime, at the invitation of Kati Almeida Braga, in the Paço Imperial in Rio de Janeiro. Enthusiastic about that series of presentations, with musicians the caliber of Guinga, Cristina Buarque, Yamandu Costa, Miúcha, Francis Hime, Zezé Gonzaga and many others, Olivia and Kati decided to record the CDs of the shows. Their enthusiasm grew beyond just the CDs and the team aimed for an independent record company, proudly unconcerned about market tendencies. At first, Biscoito Fino edited songs by old and new composers, and then recorded and distributed CDs. Today, with its own studio and equipment available to musicians, Biscoito doesn't want, to paraphrase Noel Rosa, to smother anyone, but only to show that it also makes the best Brazilian popular music.

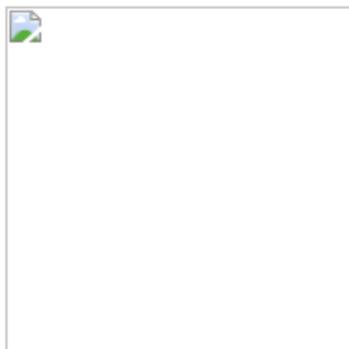
Featured Artist: [Sivuca](#)



The talented Sivuca, born Severino Dias de Oliveira, in 1930, in Paraíba, was precocious. At nine years of age he played at weddings and parties in the countryside. At 15 he tried his luck on a newcomers program in Recife, playing, among other things, "Tico-Tico no Fubá," by Zequinha de Abreu, a song he would record years later. He studied harmony with the master, Guerra-Peixe, and went to São Paulo by way of Carmélia Alves. He worked in tons of programs on the radio and was fixed staff of TV Tupi in 1955 and 1959. In 1958, he represented Brazil in Europe, together with musicians like Abel Ferreira and "Trio Iraquitã." He lived four years in Paris, from 1960 to 64, and in 1965, he was already in The United States as a member, as a guitarist, of the group of Miriam Makeba, famous for the recording of "Pata Pata." With her he traveled through Africa, Europe and Asia. He accompanied for more than ten years musicians of all kinds and directed musicals in America. He came back to Brazil in 1975, and recorded the beautiful, *Sivuca e Rosinha de Valença*. Also a great composer, he did classics like *Feira de Mangaio*, with his wife, Glorinha Gadelha, a success in the voice

of Clara Nunes, and *João e Maria*, with Chico Buarque. At 73, Sivuca is one of the most talented active musicians in the world.

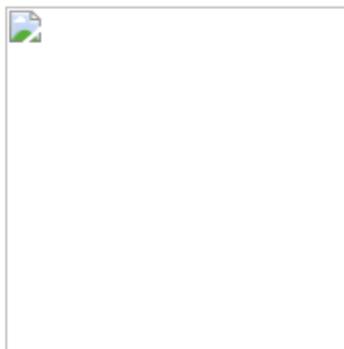
Featured Albums



[Sivuca Sinfonico](#)

Sivuca

What can we say about Sivuca, whose work either as instrumentalist or as composer has helped to bring “nordestina” music into the interior of concert rooms with the same spontaneity as it is taking root in the brush and in the “mangaio” fairs spread throughout the several regions of Brazil? The new album from this maestro, arranger and accordionist, *Sivuca Sinfônico*, heading the Orquestra Sinfônica de Recife, under the conduction of maestro Osman Giuseppe Gioia, contains seven tracks which truly express that link.



[Amendoeira](#)

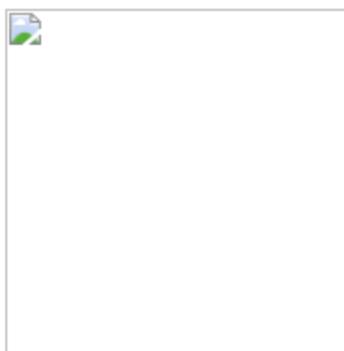
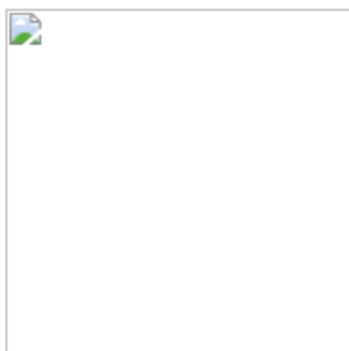
Bebeto Castilho

Bebeto Castilho, one of Brazilian music's best kept secrets, is now revealed. Certainly, the above CD, in which the former bassist and vocal soloist of the mythical “Tamba Trio” performs as solo singer (also as flutist and bassist, that by no means is of lesser importance), will be a surprise for the better part of the listeners. For others - fans like Caetano Veloso, author of the touching lines in the inside cover, or Milton Nascimento, who started to sing and, not by chance, to play bass in the evenings with the purpose of imitating Tamba's Bebeto - it will be a confirmation.

[Specials of the Week](#)

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[96 kHz/24-bit and 88.2 kHz/24-bit releases on HDtracks](#)



[Felix Mendelssohn Bartholdy: Piano Concertos \(88.2kHz/24bit\)](#)

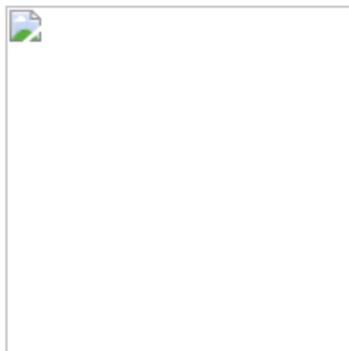
Camerata Salzburg | Elisabeth Leonskaja | Ilan Volkov

The compositional imagination thrives on travel: it was during his honeymoon on the Rhine and in the sunny southern climes of Italy that Felix Mendelssohn Bartholdy wrote his two piano concertos. Elisabeth Leonskaja and the dazzling Salzburg Camerata under Ilan Volkov offer pure listening pleasure on this live recording. The MDG microphones caught up with the interpreters on a European tour stop in the Konzerthaus in Vienna.

[Alexandre Tansman: Symphonies, Vol. 3 - Nos. 2, 3 \(88.2kHz/24bit\)](#)

Oleg Caetani | Melbourne Symphony Orchestra

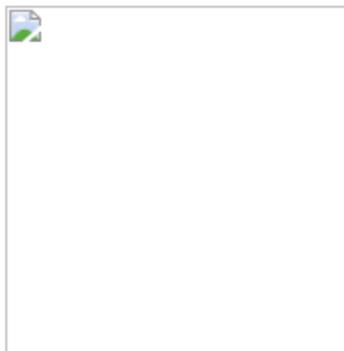
The first two volumes of Tansman's music were both awarded the prestigious Diapason d' or in France. Caetani, who recently extended his contract with the Orchestra, which now takes him through the end of 2010, said, "I am proud to continue in my role as the MSO's Chief Conductor. Working with this orchestra over the last few years has been one of the most important turning points in my musical life."



[A Calm in the Fire of Dances \(88.2kHz/24bit\)](#)

Deep Rumba

"One can appreciate this recording on three levels. First, the amazing focused intensity of the percussion -- which offers density and detail without clouding over or wandering off track. (Credit Horacio El Negro Hernandez and Robby Ameen for anchoring the drums on Alto...) Second, the organic melodic flavor -- largely derived from the warm vocals of Xiomara Laugart and Orlando Puntilla Rios, as well as the full-bodied tenor saxophone of Charles Neville. And third, the vocal celebration of rhythm, love, and life ... One does not have to speak the language to understand the deeper statement communicated by these artists." - *All About Jazz*



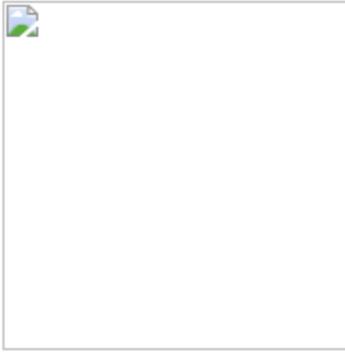
[No Cover \(96kHz/24bit\)](#)

Sara K.

Through her unique voice and heart-wrenching songs, Sara K. has taken us down rocky roads and into smoky bars to create stunning portraits of life and love. Now you can fully experience the raw emotion and pure energy of Sara K. in concert on *No Cover*. Featuring classics like "If I Could Sing Your Blues" (with special guest Chuck Mangione), "Horse I Used To Ride," and "I Couldn't Change Your Mind," as well as new songs like the bluesy "Ball 'n Joint," this electrifying performance was recorded and filmed inside the acoustically-rich St. Peter's Church in New York.

[MORE NEW RELEASES IN 96 kHz/24 bit and 88.2 kHz/24 bit](#)

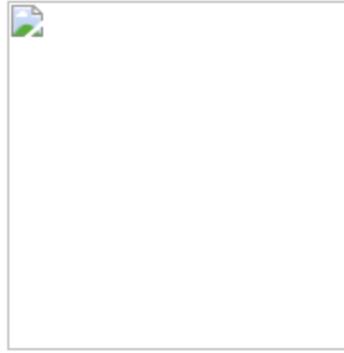
[Classical](#)



[Niccolò Paganini: 24 Capricci](#)

Thomas Zehetmair

Thomas Zehetmair's manually overwhelming and thought-provoking ECM recording of the complete sonatas for unaccompanied violin by Eugène Ysaÿe - released in 2004 to great critical acclaim - offered ample proof that alleged virtuoso pyrotechnics can be surprisingly multifaceted and complex when approached by a musician with a rare awareness of stylistic layers and expressive traditions. His (long deleted) Teldec version of the Capricci dating from the early nineties quickly won the status of a new benchmark recording. In 2007 he went to the Austrian monastery of St. Gerold to record a second - even more ambitious - interpretation.

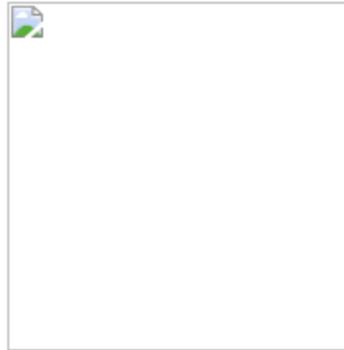


[GRIEG: Peer Gynt Suites Nos. 1 and 2 / Funeral March / Old Norwegian Melody / Bell Ringing](#)

Bergen Philharmonic Orchestra | Ole Kristian Ruud

Since the release of the first volume in February 2003, this series has been gathering the most extravagant praise, both for the committed performances of Ole Kristian Ruud and the Bergen Philharmonic - Grieg's 'own' orchestra - and for the sound quality, which has been held up as a model for all labels making orchestral Surround Sound recordings. With this sixth installment, the turn has come to the Peer Gynt Suites, possibly the best-loved of all Grieg's orchestral music.

[Jazz](#)



[Remembering Weather Report](#)

Michel Portal | Miroslav Vitous

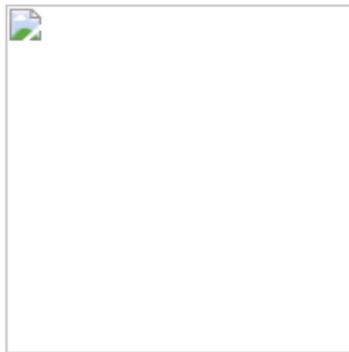
Vitous was one of the founders of Weather Report and helped to shape its early (and revolutionary) mix of enigmatic, free-flowing compositions and high-level improvisational dialogues, in which all the instruments enjoyed parity. It is this formative period that Miroslav salutes with his all-acoustic band and some phenomenal playing. The obvious musical empathy between Vitous and drummer Gerald Cleaver is a joy, Ambrosetti and Campbell contribute inspired solos - as does guest Michel Portal, another iconic figure in the history of the music.

[Live at Jazz Standard](#)

Bill Mays

In his long career, pianist and composer Bill Mays has always strived for a sense of freedom in his playing and has kept his ears open to many musical influences. On his 3rd release for Palmetto Records, *Live At Jazz Standard*, Mays taps into these influences and swings hard and free with his trio of six years - Martin Wind on bass and Matt Wilson on drums - producing perhaps the most adventurous album he's ever recorded.

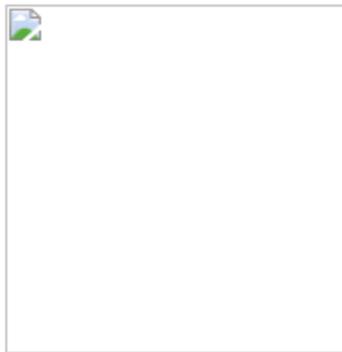
[Latin](#)



[Dois Panos Para Manga](#)

Joao Donato | Paulo Moura

During a party at TV director Carlos Manga's home, João Donato and Paulo Moura decided to work together and to issue a record in which they, for the first time, performed as a duo. The interaction between performers and repertory was so intense that this album was recorded in less than a week at the AR studio, with only the presence of Paulo's clarinet and Donato's piano. The repertory includes seven classics and two new songs composed by them expressly for this album: "Pixinguinha no Arpoador", and "Sopapo".

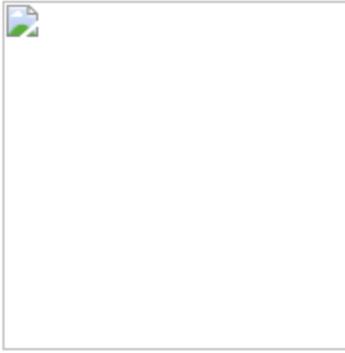


[Renovando as Consideracoes](#)

Vittor Santos

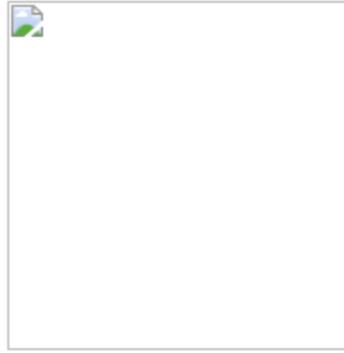
Starting in the 1990's - after launching his first records, *Trombone* and *Sem compromisso* -, maestro Vittor Santos has become a member of the selected group of great names of trombone players in Brazil, that include also Raul de Barros, Raul de Souza and Zé da Velha. The smooth phraseology, which incorporates samba, jazz and gafieira elements, have secured him an outstanding place among the wind instrument interpreters of all times, whether playing with his quintet or leading the orchestra which bears his name.

[Soundtrack](#)



[Phantom Of The Opera](#)
Ennio Morricone

Filmmaker Dario Argento once again teams up with the great maestro Ennio Morricone to tell his version of this classic story with a haunting score that only a master of the genre could create. Original score composed and conducted by Ennio Morricone.

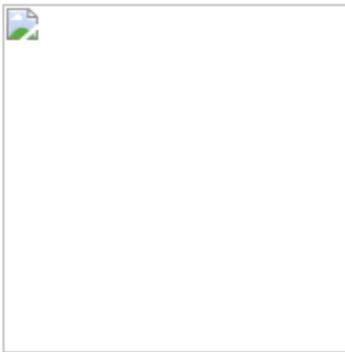


[The Act](#)
Liza Minnelli

Liza won The Tony Award in 1978 starring in this musical from John Kander and Fred Ebb. This soundtrack includes performances of "Shine It On," "It's The Strangest Thing," "Bobo's," "Little Do They Know," "The Money Tree," "City Lights," and others.

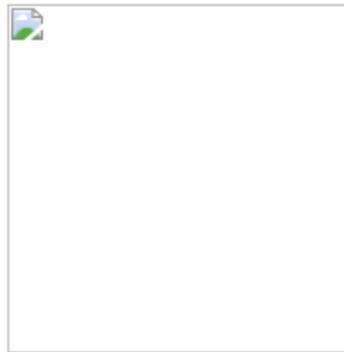
[More New Additions](#)

[Best Sellers](#)



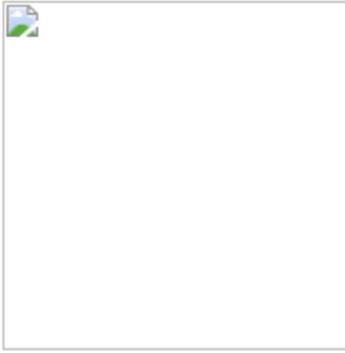
[Yo! \(88.2kHz/24bit\)](#)
Silvana Deluigi

Recorded in Paris and New York in 2000-01, Silvana Deluigi's album *Yo!* on Kip Hanrahan's American Clavé label is what John Seroff of *JazzTimes* called, "a lethal blend of French musette, baroque classical, Spanish pop, tango and jazz orchestration along with Argentinean vocalist Deluigi's silky and seductive crooning...a beguiling treat, by turns soothing, ominous and erotic."



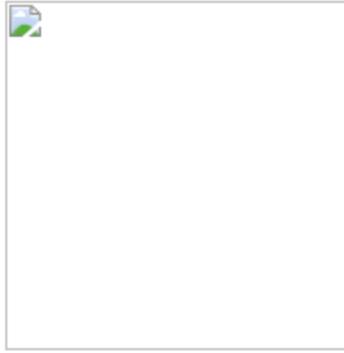
[Alone And Acoustic](#)
Junior Wells | Buddy Guy

Buddy Guy and Junior Wells are doubtlessly the best known duo in contemporary blues. In 1981, Buddy and Junior spent a day in a studio in Paris, in the midst of a European tour, getting back to their roots. Instead of their usual electric guitar and amplified harmonica, both played acoustic instruments. Instead of accompaniment by a full band, they were accompanied only by each other. Together they paid homage to the Deep South acoustic blues tradition from which their contemporary music sprang, and to some of the bluesmen who inspired them. Includes five previously un-issued performances.



[Carl Orff: Carmina Burana \(88.2kHz/24bit\)](#)
 London Sinfonietta | London Symphony
 Orchestra | Tiffin Boys' Choir | Richard Hickox

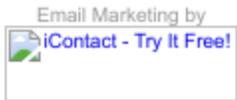
Recorded live at the Barbican Centre in November 2007, Richard Hickox conducts Carl Orff's immensely popular dramatic cantata Carmina Burana with the London Symphony Orchestra and Chorus and soloists Barry Banks, Laura Claycomb and Christopher Maltman. The score's combination of gloriously infectious vulgarity interspersed with moments of genuine beauty has assured it an unquestionable position as one of the most popular of all twentieth-century choral works.



[Raising Sand \(96kHz/24bit\)](#)
 Alison Krauss | Robert Plant

The HDtracks exclusive uncompressed 96kHz/24 bit FLAC download unleashes the full breadth of the 5 Grammy® Award-winning *Raising Sand's* abundant low frequencies, with far greater control and detail than the CD. The soundstage is now more expansive, with superior focus and depth. The music's energy and drive are kicked up another notch!

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