Beethoven – Missa Solemnis (Herreweghe) [2010]

1. Missa Solemnis Op.123 In D Major, Kyrie 11:55 2. Missa Solemnis Op.123 In D Major, Gloria 16:59 3. Missa Solemnis Op.123 In D Major, Credo 17:41 4. Missa Solemnis Op.123 In D Major, Sanctus 5:16 5. Missa Solemnis Op.123 In D Major, Benedictus 9:22 6. Missa Solemnis Op.123 In D Major, Agnus Dei 16:09 Rosa Mannion - Soprano Birgit Remmert – Alto Cornelius Hauptmann - Bass James Taylor - Tenor Choeur de la Chapelle Royale et Collegium Vocale Orchestre des Champs Elysees Philippe Herreweghe – conductor

Herreweghe['s] speeds in the Kyrie and Agnus Dei are closer to latter-day convention, and more than Harnoncourt he conveys the work's deeply spiritual intensity. More than with Harnoncourt one registers this as live, tense communication. Even at the start with its odd balance, there is no mistaking the inner quality conveyed, the Innigkeit, the sense of embarking on a visionary journey...

Though the balance of the voices, both of chorus and soloists, blunts their edge to a degree, the sharpness of attack is refreshing, amply justifying a performance on a relatively intimate, period scale, aided by the extra tang of the orchestral texture with its rasping brass. The four young soloists make an excellent team, most satisfyingly topped by the sweet, firm tone of the Canadian soprano, Rosa Mannion, previously heard as Dorabella in the Gardiner Cosi (Archiv, 2/94). The American tenor, James Taylor, clear and fresh, makes his mark strongly too as another relative newcomer to disc, incisive rather than weighty in the great statement of "Et homo factus est"... --- Gramophone [12/1995]

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