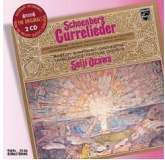


Arnold Schoenberg – Gurrelieder (Ozawa) [2006]

Wpisany przez bluesever

Niedziela, 25 Październik 2009 21:04 - Zmieniony Sobota, 26 Kwiecień 2014 15:42

Arnold Schoenberg – Gurrelieder (Ozawa) [2006]



Disc: 1 01. Vorspiel 02. Nun Dampft Die Damm' rung 03. O, Wenn Des Mondes Strahlen 04. Ross! Mein Ross! 05. Sterne Jubeln 06. So Tanzen Die Engel Vor Gottes Thron Nicht 07. Nun Sag Ich Dir Zum Ersten Mal 08. Es Ist Mitternachtszeit 09. Du Sendest Mir Einen Liebesblick 10. Du Wunderliche Tove! 11. Tauben Von Gurre! Disc: 2 01. Hergott, Weisst Du, Was Du Tatest 02. Erwacht, Konig Waldemars Mannen Wert! 03. Deckel Des Sarges Klappert Und Klappt 04. Gegrusst, O Konig 05. Mit Toves Stimme Flustert Der Wald 06. 'Ein Seltsamer Vogel Ist So'n Aal' 07. Du Strenger Richter Droben 08. Der Hahn Erhebt Den Kopf Zur Kraht 09. Vorspiel 10. Herr Gansfuß, Frau Ganskraut 11. Seht Die Sonne David Arnold (Baritone - Bauer) Jessye Norman (Soprano - Tove) Tatiana Troyanos (Mezzo Soprano - Waldtaube) James McCracken (Tenor - Waldemar) Kim Scown (Tenor - Klaus) Werner Klemperer (Spoken Vocals - Narrator) Boston Symphony Orchestra Tanglewood Festival Chorus Seiji Ozawa

Without losing any of the plum-cake richness of the score, Ozawa and company have found a remarkable range of texture, delicate as well as massive, translucent as well as opaque, in this bewilderingly diverse yet fascinating work.

Seiji Ozawa's warmly eloquent account, with the Tanglewood Festival Chorus and the Boston Symphony Orchestra, of Schoenberg's Gurrelieder wins the award in the choral category. It is a work that until quite recently was something of a by-word for post-Romantic megalomania, decadent over-expressiveness and a clogged density of sound that seemed virtually unrecordable. Without losing any of the plum-cake richness of the score's more grandiose pages, Ozawa, his orchestra (playing quite magnificently) and the Philips engineers have found a remarkable range of texture, delicate as well as massive, translucent as well as opaque, in this bewilderingly diverse yet fascinating work. It is a fine achievement, and Jessye Norman's glorious singing in the role of Tove makes it a memorable one. May it lead—as it surely must, if it is as widely heard as it deserves—to a more general recognition of the stature of this monstrous but moving and compelling masterpiece. I have to confess (there is no point in

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denying it: it was only a couple of months ago and memories aren't that short) that in my original review I did not choose this recording as the best available Gurrelieder; I found it, in a word, insufficiently Schoenbergian. It is good for a reviewer to have the rug pulled from under his feet once in a while, and I am delighted that the great virtues of Ozawa's performance have been so enthusiastically recognized and signalled by a well-merited award. ---Gramophone, arkivmusic.com

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