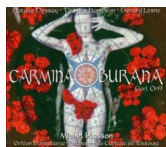


Carl Orff – Carmina Burana (Plasson) [1995]

Written by bluesever

Sunday, 25 October 2009 10:31 - Last Updated Wednesday, 05 March 2014 16:09

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01. Fortuna Imperatrix Mundi - 1. O Fortuna 02. Fortuna Imperatrix Mundi - 2. Fortune Plango Vulnera 03. I. Primo Vere - 3. Veris Leta Facies 04. I. Primo Vere - 4. Omnia Sol Temperat 05. I. Primo Vere - 5. Ecce Gratum 06. Uf Em Anger - 6. Tanz 07. Uf Em Anger - 7. Floret Silva 08. Uf Em Anger - 8. Chramer, Gip Die Varwe Mir 09. Uf Em Anger - 9. Reie 10. Uf Em Anger - Swaz Hie Gat Umbe 11. Uf Em Anger - Chume, Chum Geselle Min 12. Uf Em Anger - Swaz Hie Gat Umbe 13. Uf Em Anger - 10. Were Diu Werit Alle Min 14. II. In Taberna - 11. Estuans Interius 15. II. In Taberna - 12. Olim Lacus Colueram 16. II. In Taberna - 12. Ego Sum Abbas 17. II. In Taberna - 14. In Taberna Quando Sumus 18. III. Cours D'amour - 15. Amor Volat Undique 19. III. Cours D'amour - 16. Dies, Nox Et Omnia 20. III. Cours D'amour - 17. Stetit Puella 21. III. Cours D'amour - 18. Circa Mea Pectora 22. III. Cours D'amour - 19. Si Puer Cum Puellula 23. III. Cours D'amour - 20. Veni, Veni, Venias 24. III. Cours D'amour - 21. In Trutina 25. III. Cours D'amour - 22. Tempus Est Iocundum 26. III. Cours D'amour - 23. Dulcissime 27. Blanziflor Et Helena - 24. Ave Formosissima 28. Fortuna Imperatrix Mundi - 25. O Fortuna
Natalie Dessay - soprano Thomas Hampson - baritone Gérard Lesne - alto Malcolm Stewart - violin Choeur d'enfants de Midi-Pyrénées Orféon Donostiarra Orchestre du Capitole de Toulouse Michel Plasson - conductor

Recorded in 1994, Michel Plasson's performance of Carl Orff's Carmina Burana is a respectable effort, featuring exceptional soloists, a skilled choir, and a capable orchestra, yet it falls into the category of flawed renditions. Carmina Burana is a hard piece to get wrong, since its robust choruses and theatrical vocal numbers can still be riveting even when performed by second-tier orchestras or less than brilliant singers. But when the conductor is as esteemed as Plasson; the singers as reputable as soprano Natalie Dessay, baritone Thomas Hampson, and alto Gérard Lesne; and the ensembles as good as the Choeur d'Enfants de Midi-Pyrénées and the Orchestre du Capitole de Toulouse, the results should be extraordinary. Yet several opportunities for dynamic explosiveness, rousing excitement, and vivid sonorities slip by untaken, because Plasson seems too tightly focused on directing the choir, perhaps to the detriment of the other musicians and the music as a whole, and rushes unconscionably through too many numbers. Furthermore, it sounds as if the conductor is singing under his breath in spots, slightly out of tune, in an attempt to feed the words to the choir. Perhaps most frustrating

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of all is the ensemble's precious staccato delivery in the opening "O Fortuna," and listeners will feel disappointed that the most famous section of this work didn't blow them away. Many of the choir's other numbers have the same kind of refined delivery, so if a declamatory, rambunctious, and somewhat vulgar Carmina Burana is needed, then one must look elsewhere. Even so, there are some beautiful sections in this performance, notably in the solos by Hampson and Dessay, and EMI's recording offers a few exciting orchestral sonorities. However, this recording is a disappointment for its cautiousness in too many places and for its overall inconsistency of vision. ---Blair Sanderson, Rovi

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