

Robert Schumann - Der Rose Pilgerfahrt (2005)

Written by bluesever

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ERSTER TEIL / PREMIÈRE PARTIE / FIRST PART [1] *Die Frühlingslüfte bringen* (S1, S2, A2) 2'30 [2] *Johannis war gekommen* (T) 1'32 [3] *Elfenreigen: Wir tanzen, wir tanzen* (Chor der Elfen) 1'11 [4] *Und wie sie sangen* (T, Rose, Fürstin der Elfen, Chor der Elfen) 4'34 [5] *So sangen sie* (T, Rose) 2'56 [6] *Bin ein armes Waisenkind* (Rose, Marthe) 1'03 [7] *Es war der Rose erster Schmerz!* (T, Rose, Totengräber) 3'29 [8] *Wie Blätter am Baum* (A, Chor, Rose, Totengräber) 3'55 [9] *Die letzte Scholl' hinunterrollt* (T, Totengräber, Rose) 4'40 [10] *Gebet: Dank, Herr, dir dort im Sternenland* (Rose, Chor der Elfen) 3'16

ZWEITER TEIL / SECONDE PARTIE / SECOND PART

[11] *Ins Haus des Totengräbers* (T, Rose, Totengräber) 2'18 [12] *Zwischen grünen Bäumen* (S2, A1) 0'43 [13] *Von dem Greis geleitet* (T, Totengräber, Rose, Müller, Müllerin) 2'10 [14] *Bald hat das neue Töchterlein* (T) 1'54 [15] *Bist du im Wald gewandelt* (Chor) 3'00 [16] *Im Wald, gelehnt am Stamme* (A) 1'38 [17] *Der Abendschlummer* (S1, A1, T, Rose) 3'51 [18] *O sel'ge Zeit* (Chor) 2'46 [19] *Wer kommt am Sonntagsmorgen* (B) 1'15 [20] *Ei Mühle, liebe Mühle* (S2, A1) 1'47 [21] *Was klingen denn die Hörner* (Chor, S1) 2'05 [22] *Im Hause des Müllers* (Chor) 2'35 [23] *Und wie ein Jahr veronnen ist* (T, Rose) 4'45 [24] *Röslein!* (Engelstimmen) 2'21

TOTALE 62'27 Rose Christiane

Oelze, soprano Fürsten der Elfen, Marthe Birgit Remmert, alto Müllerin, alto solo (A) Ténor solo (T) Werner Güra, ténor Totengräber, basse solo (B) Hanno Müller-Brachmann, basse Müller Klaus Thiem, baryton Sopranos Inés Villanueva (S1), Dagmar Wietschorke (S2) Altos Ulrike Andersen (A1), Ulrike Bartsch (A2)

Philip Mayers, pianoforte Streicher c.1850, collection Edwin Beunk RIAS-Kammerchor
Direction Marcus Creed Enregistrement Mai 1998, Christuskirche,
Berlin-Oberschöneweide

Robert Schumann's choral works are rarely performed and recorded, but here Harmonia Mundi offers a second recording in less than a year (the first was Philippe Herreweghe's recording of

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Szenen aus Goethes Faust') to rectify that situation. 'Der Rose Pilgerfahrt' was written in 1851, Schumann's first major work since moving to Düsseldorf the year before and assuming responsibility for some choral-orchestral portions of the Niederrheinisches Musikfest.

As the oratorio stood at the time, 'Der Rose Pilgerfahrt' is somewhat of an anti-oratorio. For the two preceding centuries the oratorio had primarily been a biblical drama, with rollicking choruses and set-pieces for the soloists. Schumann's oratorio here has a tighter dramatic flow, with the soloists integrated more into the fabric of the work. Gone is the stop-start, aria/chorus alternation of the traditional oratorio. Marcus Creed and the RIAS-Kammerchor capture the intimacy of this work, which was premiered in the music room of Schumann's Düsseldorf townhouse with his wife Clara at the piano. The singing is excellent throughout, and Philip Mayers' fortepiano accompaniment enhances the performance nicely. ---arkivmusic.com

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