

## Penderecki - Symphony No.8, Dies irae, Psalmen Davids (2005)

Wpisany przez bluesever

Piątek, 31 Grudzień 2010 20:25 - Zmieniony Wtorek, 11 Marzec 2014 15:16

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 **PENDECKI**  
Symphony No. 8  
Dies irae - Aus den Psalmen Davids  
Kaune • Rehlis • Drabowicz • Lubanska • Minkiewicz • Bręk  
Warsaw National Philharmonic Choir and Orchestra  
Antoni Wit



Symphony No. 8, "Lieder der Verganglichkeit" (Songs of Transience) 1. *Nachts* - 00:03:45  
2. *Ende des Herbstes (1. Strophe)* - 00:00:55 3. *Bei einer Linde* - 00:02:47 4. *Flieder* -  
00:02:41 5. *Fruhlingsnacht* - 00:03:46 6. *Ende des Herbstes (2. Strophe)* - 00:00:50 7.  
*Sag' ich's euch, geliebte Baume* - 00:04:01 8. *Im Nebel* - 00:02:56

[play](#)

9. *Verganglichkeit* - 00:02:03 10. *Ende des Herbstes (3. Strophe)* - 00:01:55 11.  
*Herbsttag* - 00:02:41 12. *O gruner Baum des Lebens* 00:08:07

Dies Irae

13. *I. Lamentatio* 00:10:39 14. *II. Apocalypsis* 00:10:33 15. *III. Apotheosis* 00:04:10

Aus den Psalmen Davids

16. *I. Psalm 27* 00:03:03 17. *II. Psalm 30* 00:01:54 18. *III. Psalm 43* 00:02:11

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19. *IV. Psalm 143* 00:03:48

Michaela Kaune, soprano Agnieszka Rehlis, mezzo-soprano Wojtek Drabowicz, baritone  
Anna Lubańska, mezzo-soprano Ryszard Minkiewicz, tenor Jarosław Bręk, bass-baritone  
Warsaw National Philharmonic Choir Henryk Wojnarowski, choirmaster Warsaw National  
Philharmonic Orchestra Antoni Wit, conductor

Any new release by Polish composer Krzysztof Penderecki is cause for celebration, and this world premiere recording of his "Eighth Symphony," written in 2005, is no exception. It's a large-scale vocal work based on 19th and 20th Century poems by Goethe, Rilke and others that collectively address the cycle of birth, decay, death and rebirth from the perspective of man and his impact on the environment. As one might expect from such a big thematic canvas, the music embodies a dazzling range of textures and emotions. Those familiar with Penderecki's avant-garde works may, however, be surprised at how tonal and accessible this symphony is. At this stage of his life, Penderecki no longer seems as preoccupied with being in the vanguard of musical experimentation. While his music is still complex and challenging, it's assumed a sleeker, more romantic veneer that's seen to brilliant effect in this latest work. His new symphony is scored for soprano, mezzo-soprano and baritone voices, choir and orchestra, with the instrumentation playing a vital, but clearly supporting role to the vocals. It's like listening to a

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set of Lieder, only with larger and more complex musical accompaniment. The singers on this disc (members of the Warsaw National Philharmonic Choir) are profoundly engaged with the material and keenly in sync with the symphony's many moods. The 12 movements, most of them fairly short, are by turns contemplative, elegiac and mournful, yet never angry or despairing. Indeed, this is among Penderecki's most inspirational and uplifting works. Penderecki's brilliant synthesis makes for an unforgettable, deeply moving experience that both embraces and transcends his personal engagement with the subject matter. "Psalms of David" is an early vocal work (1958) for mixed choir, strings and percussion.

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