

Schoenberg: Erwartung - Brettli-Lieder (Cabaret Songs) [1993]

Wpisany przez bluesever

Niedziela, 25 Październik 2009 21:02 - Zmieniony Niedziela, 27 Kwiecień 2014 10:25

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1. Erwartung: Hier himein? (1. Szene) 2. Erwartung: Ist das noch der Weg? (2. Szene) 3. Erwartung: Da kommt ien Licht! (3. Szene) 4. Er ist auch nicht da (4. Szene) 5. Erwartung: Das Mondlicht 6. Erwartung: Aber so seltsam ist dein Auge 7. Erwartung: Du siehst wieder dort hin! 8. Erwartung: Fur mich ist kein Platz da 9. Erwartung: Liebster, Liebster, der Morgen Kommt 10. Cabaret Songs: Galathea 11. Cabaret Songs: Gigerlette 12. Cabaret Songs: Der genügsame Liebhaber 13. Cabaret Songs: Einfältiges Lied 14. Mahnung 15. Cabaret Songs: Jedem das Seine 16. Cabaret Songs: Arie aus dem Spiegel von Arcadien 17. Cabaret Songs: Nachtwandler Jessye Norman – soprano Metropolitan Opera Orchestra James Levine – conductor, piano

The luxurious depth of the Metropolitan Opera Orchestra and Jessye Norman's sumptuous voice meet Schoenberg's traumatic masterpiece of expressionism. The composer wrote the work feverishly in just over two weeks, and the music's vacillating, unstable material is a naked transcription of his psychological state of mind. James Levine's generous baton succeeds in drawing forth the score's many transient images of melting beauty, as well as the cunningly judged explosions of violence. --Joshua Cody, amazon.com

These are not art songs but rather Schoenberg's attempt to make some extra money while composing for the Überbrettli, the cabaret where he conducted the house band in 1901. Though they do not feature the hearty blast or seamy sensuality of the genre's traditional manifestations, they do hover between the lively arts and Lieder in a way that makes them a fascinating symptom of compromise. Jessye Norman wonderfully fleshes this odd aesthetic nether region out in this recording; her rich tone is sexy, fleshy, and always tendered with the highest respect for the composer. James Levine's piano accompaniment is naturally up to par, and the final song, Nachtwandler (the only one Schoenberg orchestrated) is performed with equally creditable professionalism. Brettli-Lieder provides insights into musical issues of the day while being entertaining in their own right, and this recording features excellent sound engineering. This 1990 is a delightful American rendition that is certainly worth hearing and will

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be indispensable for those interested in the history of cabaret. ---John Keillor, Rovi

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