Hindemith - Cardillac; Mathis der Maler (Excerpts) [2007]

1.Vorspiel 2.Morder! Morder! Verborgen! Wo? 3. Uber Euch Allen,Die Ordnung.." /"zur Tagesarbeit!" 4. "wer Ging Vorbei?" / "nicht Ganz HephÃ¤stus War's" 5. Waagschalen Dieser Welt! 6. Die Zeit Vergeht,Rose Zerfiel 7. Pantomime (duet For 2 Flutes) 8. Mag Sonne Leuchten 9. "saure Ist Mein Genosse" - "unter Allen Seid Ihr..." 10. Mein Geliebter Kommt 11. "der Wagen Wartet."- "gib Fur Andre Kusse Das Ver- Sprechen Mir Zuruck" 12. "dies Ist Das Rechte!" - "warum Streichelt Ihr Gold," 13. Was Ich Erschuf,Ist Wurdig Eines Konigs 14. "ich Begehre Das Schonste" - "schon Hallt Der Abend.." 15. Mag Mondlicht Leuchten 16. Stimme Des Alten Drang Mir Ins Blut 17. "verjagt Sei Aller Schrecken" - "hangend Am Abgrund!" 18. Trinker,Kommt Zum Rausch Des Bluts! 19. "des Himmels Huld Will,.." - "hare Ich,Was Ich Hare?" - "die Kraft War obermenschlich" "mein Her 20. "meine Lippen Auf Die Wunde" - "fluche Ihm Nicht!" 21. "vermochte Jener Winz'ge Das Gewaltige Zu Fassen?" - Nichts Gewaltiges War,Nur Feiger Mord 22. "gegen Mich Hatte Er Diesen Abend.." - "wach Auf! Wir Wissen Alles Und Lieben Dich Wie Nie" - 23. Vorspiel. Engelkonzert 24. Sonniges Land. Mildes Drangen Schon Nahen Sommers 25. "woher Kommt Ihr Denn?" - "die Warme,Der Lange Weg" 26. Wagen Wollen,Was Ein Wille Nicht Zu Zwingen Vermag. 27. "du Wirst Mich Verlieren"- "las Uns Doch Weiterlaufen" 28. "alte Marchen Woben Uns Fromme Bilder" - "es Sungen Drei Engel Ein Susen Gesang" 29. "mein Bruder,Entreibe Dich Der Hollentiefen Qual" - Las Mich Im Pfuhle Untergehen 30. "du Bringst Es uber Mich,Mein Freund" - "wer Kann So Erfassen Wie Ihr Mein Handeln" Cardillac, Op. 39: Karl Kohn (Bass) Dietrich Fischer-Dieskau (Baritone) Willi Nett (Baritone) Elisabeth Söderström (Soprano) Eberhard Katz (Tenor) Leonore Kirschstein (Soprano) Donald Grobe (Tenor) Cologne West German Radio Chorus, Cologne West German Radio Orchestra Joseph Keilberth – conductor Mathis der Maler, Excerpt(s): Donald Grobe (Tenor) Pilar Lorengar (Soprano) Dietrich Fischer-Dieskau (Baritone) Berlin Radio Symphony Orchestra Leopold Ludwig - conductor

In its original (1926) version, Cardillac plays for a fast and furious hour and a half. The Wergo recording of this under Gerd Albrecht spreads the opera over two CDs, and despite its various virtues, this performance is not so decisively superior to the newly remastered DG set to win the contest on artistic grounds. DG's two discs each play for over 70 minutes. Neither recording offers the libretto in English, although Wergo do at least supply the full German text. All you get

from DG is an adequate synopsis.

Cardillac, the goldsmith who is so attached to his creations that he kills their purchasers in order to repossess them, is a demonic figure, and this quality is conveyed with exceptional vividness by DG's Dietrich Fischer-Dieskau. For Wergo, Siegmund Nimsgern has the advantage of a recording that gives the voice a more natural relationship to the orchestra, but he tends to sound petulant beside Fischer-Dieskau's commanding rhetoric. There is more refined singing in some of the supporting roles on the Wergo set—especially from Verena Schweizer as the daughter: but in general the opera—a problem piece, for all its dramatic grip—comes across as more brightly coloured and robustly characterized under Joseph Keilberth's strongly rhythmic direction.

DG also provide a tempting bonus with a substantial selection of extracts from Hindemith's later, very different operatic study of artistic obsession, Mathis der Maler, made 30 years ago. Fischer-Dieskau later took the title-role in a memorable recording of the complete opera for HMV, conducted by Rafael Kubelik (12/79—nla), but in this much earlier approach to the part he triumphantly conquers initial tendencies to vocal over-acting and presents a finely rounded portrait of Mathis's anguish and ultimate serenity. He is well supported by Pilar Lorengar and Donald Grobe, and although the sound shows its age this set as a whole earns enthusiastic recommendation. -- Arnold Whittall, Gramophone [12/1991]

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