

Franz Schubert – Die Schone Mullerin (Fischer-Dieskau) [1999]

Wpisany przez bluesever

Niedziela, 25 Październik 2009 21:48 - Zmieniony Poniedziałek, 28 Kwiecień 2014 21:16

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1. *Der Dichter, Als Prolog* 2. *Das Wandern* 3. *Wohin?* 4. *Halt!* 5. *Danksagung An Den Bach*
6. *Am Feierabend* 7. *Der Neugierige* 8. *Ungeduld* 9. *Morgengruss* 10. *Des Mullers Blumen*
11. *Tranenregen* 12. *Mein!* 13. *Pause* 14. *Mit Dem Grunen Lautenbande* 15. *Der Jager* 16.
Eifersucht Und Stolz 17. *Die Liebe Farbe* 18. *Die Bose Farbe* 19. *Trockne Blumen* 20. *Der*
Muller Und Der Bach 21. *Des Baches Wiegenlied* 22. *Epilog* Dietrich Fischer-Dieskau -
baritone Gerald Moore - piano

For years regarded as the preeminent interpreter of Franz Schubert's lieder, baritone Dietrich Fischer-Dieskau performed the song cycles several times in his career with an equally esteemed partner, pianist Gerald Moore, and their collaboration resulted in classic recordings for EMI and Deutsche Grammophon. This 1961 rendition of *Die schöne Müllerin* for EMI has long been praised for its special artistry and expressive depth, and some listeners prefer it to Fischer-Dieskau's later recordings because it captures him in his prime, both in terms of his vocal powers, which were at their strongest, and of his ability to communicate both text and meaning with natural ease. Moore's masterful accompaniment is always appropriate to any of Schubert's mercurial moods, and his fluency with art songs allows him to play with a spontaneity and comfort level with Fischer-Dieskau that other accompanists could only envy. Highly recommended for any collection. --- Blair Sanderson, Rovi

In Wilhelm Muller's cycle of poems "*Die schöne Müllerin*" (The Miller's Beautiful Daughter), there are only three real characters: the young wandering miller, the miller's beautiful daughter with whom he falls hopelessly in love, and the brook which turns the mill's wheel and ultimately proves to be the resolution to the young miller's problems. Although the character of the beautiful daughter is not present in the first song, both the other characters are. The wandering

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Miller literally introduces himself with a description of the joys of his peripatetic life from the first line -- "Wandering is the miller's happiness" -- to the last -- "So let me go wandering." The brook joins in the miller's joy not only in the second verse of the song -- "From the waters we've learned wandering" -- but also through the piano accompaniment which rolls beneath the singer's miller in never-ceasing sixteenth notes in a moderately moving tempo.

The song itself is a very simple strophic song, that is, a song in which each of the five verses is performed to exactly the same music. And the music itself is very simple. After a four-bar introduction, the music proceeds in pairs of three four-bar phrases. The three paired phrases are themselves very simple, seeming to be more folk song than art song in essence. And the harmonies are equally simple: the harmonies simply alternate tonic and dominant chords except for the central pair of phrases which moves no further away from the tonic than to its relative minor and even then the music comes quickly back to the dominant to prepare for the return of the tonic in the final pair of phrases.

Yet within this folk-like simplicity, Schubert is able to create a melody which embodies the miller's joyful bonhomie and which expresses each turn of the song's verses. Indeed, the folk-like simplicity of the song is its greatest strength: anything more clever, more self-consciously artful, would certainly have betrayed the song, the miller and the brook. This artless simplicity is, in its way, the true genius of the song. ---James Leonard, Rovi

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