

## Weber – Freischütz (Kleiber) [1998]



Disc: 1 1. *Der Freischütz*, opera, J. 277 (Op. 77): Ouvertüre 2. *Der Freischütz*, opera, J. 277 (Op. 77): Act 1. Scene 1. *Introduktion. Viktoria! Viktoria! der Meister soll leben. Peasant March. Scha* 3. *Der Freischütz*, opera, J. 277 (Op. 77): Act 1. Scene 2. *Was git's hier?* 4. *Der Freischütz*, opera, J. 277 (Op. 77): Act 1. Scene 2. No. 2. *Terzett mit Chor. Oh, diese Sonne, furchtbar steigt sie mir empor!* 5. *Der Freischütz*, opera, J. 277 (Op. 77): Act 1. Scene 3. *Ein braver Mann* 6. *Der Freischütz*, opera, J. 277 (Op. 77): Act 1. Scene 3. No. 3. *Walzer* 7. *Der Freischütz*, opera, J. 277 (Op. 77): Act 1. Scene 4. *Rezitativ und Arie. Nein, Iñnger trag' ich nicht die Qualen ... Durch die Wäñl* 8. *Der Freischütz*, opera, J. 277 (Op. 77): Act 1. Scene 5. *Kamerad!* 9. *Der Freischütz*, opera, J. 277 (Op. 77): Act 1. Scene 5. No. 4. *Lied. Hier im ird'schen Jammertal!* 10. *Der Freischütz*, opera, J. 277 (Op. 77): Act 1. Scene 5. *Bruderherz!* 11. *Der Freischütz*, opera, J. 277 (Op. 77): Act 1. Scene 6. No. 5. *Arie. Schwieg, schweig, damit dich niemand warnt!* 12. *Der Freischütz*, opera, J. 277 (Op. 77): Act 2. Scene 1. No. 6. *Duett. Schelm, halt fest! Ich will dich's lehren!* 13. *Der Freischütz*, opera, J. 277 (Op. 77): Act 2. Scene 1. *So! Da oben mag ich den Herrn Urältervater* 14. *Der Freischütz*, opera, J. 277 (Op. 77): Act 2. Scene 1. No. 7. *Aritte. Kommt ein schlanker Bursch gegangen* 15. *Der Freischütz*, opera, J. 277 (Op. 77): Act 2. Scene 1. *Und der Bursch nicht minder schön!* 16. *Der Freischütz*, opera, J. 277 (Op. 77): Act 2. Scene 2. No. 8. *Szene und Arie. Wie nahte mir der Schlummer...Leise, leise, fromme Wei* 17. *Der Freischütz*, opera, J. 277 (Op. 77): Act 2. Scene 3. *Meine Agathe!* 18. *Der Freischütz*, opera, J. 277 (Op. 77): Act 2. Scene 3. No. 9. *Terzett. Wie? Was? Entsetzen! Dort in der Schreckensschlucht?* Disc: 2 1. *Der Freischütz*, opera, J. 277 (Op. 77): Act 2. Scene 4. *Wolf's Glen Scene. No. 10. Finale. Milch des Mondes fiel aufs Kraut!* Scene 5. 2. *Der Freischütz*, opera, J. 277 (Op. 77): Act 3. No. 11. *Entr'acte* 3. *Der Freischütz*, opera, J. 277 (Op. 77): Act 3. Scene 1. *Herrliches Jagdwetter!* 4. *Der Freischütz*, opera, J. 277 (Op. 77): Act 3. Scene 2. No. 12. *Kavatine. Und ob die Wolke sie verhülle* 5. *Der Freischütz*, opera, J. 277 (Op. 77): Act 3. Scene 3. *Du hast dich dazugehalten!* 6. *Der Freischütz*, opera, J. 277 (Op. 77): Act 3. Scene 3. No. 13. *Romanze, Rezitativ und Arie. Einst träumte meiner sel'gen Base...Du z* 7. *Der Freischütz*, opera, J. 277 (Op. 77): Act 3. Scene 3. *Nun muß ich aber den Kranz holen!* 8. *Der Freischütz*, opera, J. 277 (Op. 77): Act 3. Scene 4. No. 14. *Volkslied. Wir winden dir den Jungfernkranz. Scene 5. Da bin ich wied* 9. *Der Freischütz*, opera, J. 277 (Op. 77): Act 3. Scene 6. No. 15. *Jägerchor: Was gleicht wohl auf Erden* 10. *Der Freischütz*, opera, J. 277 (Op. 77): Act 3. Scene 6. *Genug der Freuden des Mahles* 11. *Der Freischütz*, opera, J. 277 (Op. 77): Act 3. Scene 6. *Wer legt auf ihn so strengen Bann?* Franz Crass (Bass), Siegfried Vogel (Bass), Bernd Weikl (Baritone), Theo Adam (Bass Baritone), Peter

Schreier (Tenor), Edith Mathis (Soprano), Günther Leib (Baritone), Gundula Janowitz (Soprano) Leipzig Radio Chorus, Dresden Staatskapelle Carlos Kleiber - conductor

Der Freischütz is one of the great milestones in the history of opera. The resounding success of its premiere in 1821 practically made it a manifesto for German Romantic opera, one that would become a significant formative influence on Wagner. Although it has its roots in the Singspiel tradition exemplified by Mozart's *Die Zauberflöte*, *Der Freischütz* cut new ground with its potent mixture of supernatural elements, dreams, folk melodies, evocations of nature, and symphonic tone painting. Here, von Weber exploited his brilliant orchestral imagination--using, for example, carefully divided string tremolos and a gleaming choir of four horns--to maximum effect. This legendary recording from 1973 was Carlos Kleiber's first studio project, and the scrupulous attention he lavished on the score resulted in an interpretation that continues to sound bold, fresh, and authoritative. The Dresden Staatskapelle plays in top form, whether in tenderly sprung wind solos or in the truly spooky atmospherics of the famous Wolf's Glen scene. Peter Schreier's dark, pungent tenor is something of an acquired taste, but he gives fervent voice to the despair of hunter/protagonist Max. Gundula Janowitz sings with stirring beauty and enriches the two-dimensional character of Max's beloved Agathe with remarkable depth, revealing both her innocence and her agonized foreboding. And Theo Adam delivers a thoroughly spiteful, loathsome vocal portrait of the nefarious Kaspar, whose pact with the devil Samiel goes awry. For a work that is not performed nearly as often as it deserves to be, this recording is essential. ---Thomas May, amazon.com

Ten years after Weber composed the highly successful *Abu Hassan*, he found a libretto he felt he could use effectively. He had always been attracted to the common Central European tale of the "free-shooter." It concerns the man who makes a pact with the devil in order to obtain magic bullets or arrows that will always find their target. No one is safe from them, not even the evil one from whom they came. The free-shooter is a damned soul, avoided by his fellows, unhappy, and his end is always violent. There were many versions of the *Freischütz* story, most based on the historical account of Georg Schmidt, a clerk who in 1710 was tried and convicted of trying to obtain magic bullets by bargaining with the devil. Johann Apel and Friedrich Laun had turned the story into the opening tale of their *Gespenssterbuch* of 1810. The librettist for Weber's opera was Johann Friedrich Kind. From Apel and Laun he borrowed many innovations to the historical story. A love motive was added for the misguided hero, who wishes to earn the hand of his beloved Agathe, a virtuous and pious woman, by becoming the most skilled huntsman in the area. Also in Kind's cast are Samiel and Caspar, two representatives of Satan; Aennchen, an innocent girl and comic element, derived from the French opera-comique; and

Ottokar, the benevolent Prince, standard Romantic opera fare. Hunters, villagers, and bridesmaids make up the choruses that bring to life the surrounding countryside. Kind was also invented of the Wolf's Glen scene, famous for bringing to life, through nature, all the evil forces of the universe and in the psychology of man.

Weber himself saw this opera as a battle between the forces of good and evil and planned the structure around a downward curve into darkness, which is suddenly brought back up into the light. He writes in his notes that many of the scenes take place in the evening or at night, including Agathe's big scena that takes place in the moonlight. He planned his orchestrations around two elements: the forces of evil and the huntsmen's music. The forces of evil he orchestrated in the lowest registers of the various instruments, bringing out qualities and timbres never before known in the history of the orchestra. Berlioz, Beethoven, and others admired his handling of the orchestra. The two main threads that form the background for Weber's opera are the German singspiel and French opera. It was common in German singspiel to use folk elements and melodies, but Weber takes this tendency one step further. Many of his melodies are derived from actual folk melodies, and others imitate folk melodies to such a degree that they became popular folk tunes after the opera became well known. The entr'acte was introduced from French opera. In addition, from French compositional practices Weber developed the "reminiscence motive," which reuses material to emphasize a mood or character. This eventually developed into the German leitmotiv. --- Rita Laurance, Rovi

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