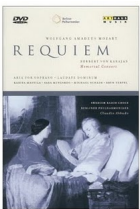


Mozart

1. Requiem (Flv)

240 MB



*2:05 I. Introitus 7:34 II. Kyrie III. Sequentia 10:16 1. Dies irae 12:09 2. Tuba mirum 16:01
3. Rex tremendae 18:22 4. Recordare 23:32 5. Confutatis 25:54 6. Lacrimosa IV. Offertorium
29:29 1. Domine Jesu 33:22 2. Hostias 38:00 V. Sanctus 39:50 VI. Benedictus 45:30 VII.
Agnus Dei 49:13 VIII. Communio* Anna Tomowa-Sintow – soprano Helga Muller-Molinari -
mezzo-soprano Vinson Cole - tenor Paata Burchuladze – bass Wiener Singverein Wiener
Philharmoniker Herbert von Karajan – conductor 1986

There is no need to say anything about Mozart's Requiem, as the facts are mostly known. The point, however, is to review Karajan's interpretation. This recording by far is the finest I have heard. I heard Karajan's with the Berliner and the Wiener; Bohm's, Abbado's, Shaw's, and Muti's.

Karajan's Wiener stands out in the fact that the music seems to come from the voice and vice versa. It is not voice and orchestra playing side by side, but a beautiful whole that seems to stem one from the other. The playing is lean, yes; but you can hear minute details and still feel the amazing weight of Mozart's final masterpiece. It's leanness is not a diminishing factor here.

It has been criticized many times - the leanness of Karajan's late style, but it is a style that gives the listener the chance to interact with his music through searching and understanding it rather than merely listen to a conductor's interpretation. It does not overwhelm the listener but

Mozart W.A. (2)

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allow's him/her to get to know the music better. --- Amir Ismail (Jeddah, Western Saudi Arabia)

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2. Le Nozze Di Figaro 2001 (Flv)

900 MB



Il Conte di Almaviva: Simon Keenlyside La Contessa di Almaviva: Melanie Diener Cherubino: Angelika Kirchschrager Figaro: Carlos Alvarez Susanna: Tatiana Lisnic Bartolo: Maurizio Muraro Marcellina: Francesca Pedaci Basilio: Michael Roider Don Curzio: Peter Jelosits Antonio: Boaz Daniel Barbarina: Ileana Tonca Choir, Orchestra and Ballet of the Vienna Staatsoper. Ernst Dunshirn (Choirmaster) Riccardo Muti (Conductor)

Le nozze di Figaro – it is hard to imagine a better interpretation of Mozart's opera. Riccardo Muti's conducting was peppy and had a revolutionary pull and much attachment to the details. Simon Keenlyside proved well disposed too as in voice and figure an elegant Count Almaviva who can hardly be dissuaded from his aims and who in the end does not even succeed in getting rid of the amiable Cherubino who is excellently cast with Angelika Kirchschrager. Only Melanie Diener as Countess Almaviva has certain vocal problems and does not always sing clearly and properly. On the other hand, Francesca Pedaci as Marcellina and Maurizio Muraro as Bartolo have their great entrances including two otherwise rarely played arias in Act IV. Boaz Daniel as gardener Antonio, Ileana Tonca as his daughter Barbarina, Peter Jelosits as Don Curzio and Michael Roider as Don Basilio fit well into the cast too. At the end there were deserved cheers for all the artists including the Chorus of the State Opera on stage and in the pit. --- [simonkeenlyside.info](#)

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