Franz Crass

Franz Schubert: Mass No. 6 in E-flat major, D 950

Franz Schubert

SACD aud 92.541

Der neue Merker Nr. 116 (Dorothea Zweipfennig - 2005.07.01)

Schuberts Es-Dur Messe entstand in seinem letzten Lebensjahr 1828. Auch wenn...

Full review text restrained for copyright reasons.

klassik.com November 2005 (Miquel Cabruja - 2005.11.04)
source: http://magazin.klassik.com/reviews/revie...

Licht und Schatten

Licht und Schatten

Full review text restrained for copyright reasons.

www.classicstodayfrance.com Novembre 2005 (Christophe Huss - 2005.11.01)

Rafael Kubelik a de la Messe en mi bémol une vision dramatique (cf. les cuivres...

Full review text restrained for copyright reasons.

www.musicweb-international.com January 2006 (John Quinn - 2006.01.03)

The Audite label continues to put collectors in their debt by issuing live performances conducted by Rafael Kubelik. This issue is particularly valuable since I can't immediately recall many instances of commercial recordings of Schubert's music by Kubelik.

There is much fine music in this Mass setting, one of the two most substantial that Schubert composed. I regret that there's not more for the soloists to do. They don't feature at all until the Credo, and then in a limited way, after which they have more to do in the Benedictus and Agnus Dei. Kubelik's team make the most of their relatively limited opportunities to shine. This Mass is a substantial composition in which most of the musical argument is carried by the chorus. Schubert could have pruned it a bit, especially in the

»audite« Ludger Böckenhoff • Tel.: +49 (0)5231-870320 • Fax: +49 (0)5231-870321 • info@audite.de • www.audite.de

Gloria and Credo, without sacrificing much.

In this performance the Kyrie flows nicely. The Gloria starts strongly and Kubelik and his forces make good use of dynamic contrast. I was glad, but not surprised, to find that Kubelik keeps the music moving forward nicely. For my money, however, there are some excessively repetitious passages. The central section of the Gloria, starting at 'Domine Deus' (4:41 in this reading) is dramatic and the Bavarian trombones ring out assertively and darkly. The music is quite jagged at times and Kubelik makes the most of this. But surely Schubert extends this section too much? In even this well paced performance the section lasts over four minutes and I find my attention wandered a bit. Equally, the fugue with which the Gloria rather predictably concludes is too extensive. I like Kubelik's sprightly pacing, despite which his choir articulates the notes well, but even so three and a half minutes is a trifle excessive for the material.

The soloists finally get involved – or some of them do – in an andante terzetto in the Credo at 'Et incarnatus est' When I first heard this performance I thought the section sounded a bit laboured. But the tempo is virtually identical to that adopted by Wolfgang Sawallisch in his fine 1980 EMI recording, by coincidence also with the Bavarian choir and orchestra. A comparative listening exercise suggested to me that the reason that the passage sounds better under Sawallisch is because his soloists phrase the music more lightly and imaginatively. The musical material for this section is echt-Schubert but for all its merits I do wonder if he should have indulged in a repetition of the music after the choir has sung 'Crucifixus etiam pro nobis'. Apart from any musical considerations the repetition of 'Et incarnatus' at this point makes no textual sense. As in the Gloria this movement concludes with a fugue, lasting this time for some four minutes. Once again I found myself wishing that Schubert had edited his material – and it's an exacting sing for the chorus as I know from personal experience. However, Kubelik's choir delivers it very well.

The opening of the Sanctus is majestic in Kubelik's hands. The lively 'Osanna' is well sung; the choir demonstrates, as they do throughout the piece, lots of commitment and they sing with good, unforced tone. In the Benedictus we hear at greater length from the soloists – the full quartet this time – and they do well.

The concluding Agnus Dei is a powerful movement. In the first four bars that the basses sing there's a tiny moment in which the singing is just less than unanimous. This is remarkable in that it's the only (and very minor) choral blemish that I noticed throughout the whole performance. The choir and orchestra project the dramatic passages here very strongly and they're just as successful in the much more subdued music for 'Miserere nobis'.

This is a very good performance of Schubert's Mass, which, despite its occasional longueurs, is a fine work. Kubelik conducts with dedication and with fidelity to the score. He's well supported by his singers and orchestra. I'd rank this reading as pretty much on a par with Sawallisch's, which I've admired for many years. The recorded sound is very pleasing. I've only listened to the disc as a conventional CD. Audite explain in a booklet note that the recording is presented on what they call a Listen and Compare basis. This means that on an SACD player "one can hear the unrevised historical archive recording [on separate tracks] following the restored version." I'd advise SACD collectors to read the note in full for themselves.

Anyone who doesn't have a version of this work in his or her collection could do far worse than invest in this recording.

Frankfurter Rundschau 13. August 2005 (- 2005.08.13)

Die drei Wünsche:

Die drei Wünsche:

Full review text restrained for copyright reasons.

Classica-Répertoire Octobre 2005 (Xavier de Gaulle - 2005.10.01)

Kubelik, dans ce concert munichois du 22 mars 1968, prend à bras le corps cette...

Full review text restrained for copyright reasons.

Classica-Répertoire Novembre 2005 (Philippe van den Bosch - 2005.11.01)

Discophage : les meilleures prises de son

Discophage : les meilleures prises de son

Full review text restrained for copyright reasons.

Diapason Octobre 2005 (Benoît Fauchet - 2005.10.01)

La Messe en la bémol (1828), chef-d'œuvre de synthèse spirituelle et musicale, jouit d'une discographie luxueuse, presque idéale ; à elle seule, la Radio bavaroise en a fourni deux des interprétations les plus abouties, sous Sawallisch (Emi) puis Giulini (Sony) : à la justesse perpétuelle de ton, fruit d'une approche souple et ductile du premier a répondu la vision très creusée, parfaitement unifiée, du second. Ce live capté quelques années plus tôt ne peut prétendre à une telle postérité, fût-il offert dans un nouveau son, en SACD. Bien installé dans son règne munichois (1961-1979), Kubelik ose une option très personnelle, aérée et articulée, mais qui pose davantage de questions qu'elle n'en résout. Ainsi dès l'entame, cette Messe oppose à l'oreille son esthétique tout en petites césures : pour autant la phrase respire-t-elle, vit-elle vraiment ? Plus loin (Gloria), pourquoi le chœur, qui bonifiera en quelques décennies, propose-t-il ces « Glorificamus te » si verticaux, statiques ? Et nous passons sur le jeu des cordes, étonnamment plus rêches que soyeuses, des fugues par trop empesées ou heurtées, l'intonation un peu problématique (« Miserere » !). Jour sans ? Ce serait occulter les rais de lumière qui traversent de part en part la lecture de Kubelik, comme dans le thème en croix de l'Agnus Dei, qui esquisse des reliefs choraux saisissants (le pupitre de mezzos !). Et le plateau de solistes, bien que peu sollicité dans cette œuvre, est d'une maîtrise remarquable.

»audite« Ludger Böckenhoff • Tel.: +49 (0)5231-870320 • Fax: +49 (0)5231-870321 • info@audite.de • www.audite.de

Muzyka21 październik 2005, 10 (63) (Stanisław Lubliński - 2005.10.01)

Msze nr 6 Schubert skomponowal tuz przed smiercia. Jest to utwór bardzo...

Full review text restrained for copyright reasons.

Musicus 3/05 (- 2005.03.01)

In dieser live-Aufnahme von 1968 aus dem Herkulessaal München dirigierte Rafael...

Full review text restrained for copyright reasons.

American Record Guide March/April 2006 (Koob - 2006.03.01)

Schubert's sixth and final mass (seventh if you count his German Mass) is his masterpiece in the genre and part of the incredible gush of musical glories from his final months. It gets far fewer performances than it deserves. The work is built on the innovations first seen in his previous A-flat Mass, also from his final years (1826). Both works – especially this one – offer the kind of scope and dimensions characteristic of his great C-major Symphony.

Schubert was certainly familiar with his idol Beethoven's Missa Solemnis and paid tribute to it here. Running nearly an hour, its “heavenly lengths” indeed approach the dimensions of that choral behemoth. But, unlike Beethoven (who didn't care whom he offended), Schubert couldn't bring himself to entirely abandon the strict Viennese church music protocols of the day. So he avoided Beethoven's humanistic overtones, wrote distinctly non-operatic parts for his soloists, and stuck to subdued orchestration that eschewed “frivolous” instruments like flutes. Remember, Schubert was deeply steeped in the classical mass tradition, having sung the best ones by Haydn and Mozart as a Hapsburg Court choirboy under Salieri.

But why look for hints of Beethoven from Schubert's gentle soul? He has left us here what he's best at: broad rivers of long-breathed melody, ingenious modulations, gut-wrenching beauty – and his own sweet sincerity of spirit. No composer captured moods and emotions – including sacred ones – more honestly or effectively than Schubert. Just as he can sound happier, more playful, more lovesick, more agitated, or more depressed than any other, he can sound more pious and reverent as well. Even though Schubert was insecure about his abilities as a contrapuntalist, he achieved sacred drama and solemnity here (and further supported sacred traditions) by means of some very impressive polyphony, especially the massive fugues that end both the Gloria and the Credo.

This account – recorded in concert – is a dream come true. Rafael Kubelik is a Schubertian to the core and taps this ethereal score for every drop of its spiritual exaltation. Chorus, orchestra, and soloists are all caught up in his spiritual spell and perform splendidly. All of the rather subdued solo roles are beautifully handled, but I fell in love with Gundula Janowitz’s radiant soprano all over again. Their ‘Et incarnatus est’ ensemble, not far into the Credo movement – ravishing, gently rocking interlude in 6/8 time – is unforgettable.

This is part of a new Super-Audio series from Audite, dubbed “Listen and Compare”. Each release contains two versions of the same recording. One is a sophisticated digital restoration of the original concert tapes,

re-engineered for multi-channel SA; the other – also copied into the SA format – presents the otherwise unrestored historical archive. And therein lies the only fly in the ointment for me. My SA player duly delivered the very lush and detailed restoration in totally ear-pleasing fashion, but wouldn't read the tracks containing the undoctored copy of the source tapes. Having noticed no other defects in my equipment, I hesitate to lay the blame on it. Perhaps the producers of this recording should be aware that some SA players apparently can't handle their product.

But no matter: a sublime masterpiece, sympathetically performed by legendary artists and reproduced in rich, clear sound is always welcome. I'll look forward to future releases from this series.

Fanfare May/June 2006 (James Reel - 2006.05.01)

Wolfgang Sawallisch recorded all of Schubert's Masses for EMI with the Bavarian Radio Symphony Orchestra and Chorus, and with a starry cast of soloists, but I'll take 1960s Rafael Kubelík over 1970s Sawallisch without hesitation. Kubelík was a consistently interesting conductor, even if he was not consistently successful, and he makes the same Bavarian Radio forces sound more like believers—in Schubert and in God—than did Sawallisch.

This is Schubert's final Mass, completed just weeks before his death, but there's no hint of Requiem about it. It's big and symphonic, but symphonic in the Haydn-Mozart sense; Schubert had to conform to conservative Viennese liturgical strictures that had hardly changed in decades.

Kubelík directs a devotional performance, firm but not overtly dramatic. The soloists are good and the chorus sings well, aside from a few stray moments of unsteadiness (as in the last chord of the Gloria), but its enunciation is often mushy. An example of Kubelík's apt but gentle touch: the woodwind figures that punctuate the solo vocal passages in the Credo have a lovely Viennese lilt. This is not the most gripping performance imaginable, but it is sensitive and effective.

This disc's SACD layer includes a version apparently faithful to the original tapes, and a re-mastered version with various unspecified tweakings. The re-mastered version, not the original, is also on the standard CD layer. The re-mastered audio seems closer and more revealing of detail, but it also makes the violins sound a bit harsher. In every case, it's two-channel sound.

opushd.net - opus haute définition e-magazine Numéro 1 (Jean-Jacques Millo - 2006.01.23)

Schubert et la musique sacrée. Voilà un sujet intéressant qui est,...

Full review text restrained for copyright reasons.

CD Compact Año 20, Nº 198 Mayo 2006 (Jesús Dini - 2006.05.01)

Schubert terminó su maravillosa misa en Mi bemol D950 entre junio y julio de...

Full review text restrained for copyright reasons.

Audiophile Audition December 2005
(Gary Lemco - 2005.12.02)

Hi-res stereo release of an elegant 1968 performance by Kubelik

Hi-res stereo release of an elegant 1968 performance by Kubelik

Full review text restrained for copyright reasons.

www.SA-CD.net March 30, 2010 (John Miller - 2010.03.30)

Schubert penned this last, and some would say the greatest, of his sacred works...

Full review text restrained for copyright reasons.

levante (A.Gascó - 2005.09.03)

El místico Schubert final

El místico Schubert final

Full review text restrained for copyright reasons.

»audite« Ludger Böckenhoff • Tel.: +49 (0)5231-870320 • Fax: +49 (0)5231-870321 • info@audite.de • www.audite.de

Gustav Mahler: Symphony No. 8

Gustav Mahler

SACD aud 92.551

klassik-heute.com Februar 2005 (Sixtus König - 2005.02.08)

Die Aufführung von Gustav Mahlers achter Sinfonie im Juni 1970 bildete nicht...

Full review text restrained for copyright reasons.

Pizzicato 3/2005 (Rémy Franck - 2005.03.01)

Am 25. & 26. Juni 1970 nahm Rafael Kubelik die Achte Mahler im Studio für die Deutsche Grammophon auf. Am 24 Juni entstand mit demselben hochkarätigen Solistenensemble diese Live-Aufnahme: was an Perfektion fehlt, wird, wie immer bei Kubelik, durch die Spontaneität des Dirigierens mehr als nur wettgemacht. Und so hört man auf dieser Platte eine der zügigsten, lebendigsten pulsierendsten und kontrastreichsten Interpretationen dieser Symphonie, die ich kenne.

klassik.com April 2005 (Miquel Cabruja - 2005.04.18)
source: http://magazin.klassik.com/reviews/revie...

Mehrkanaligkeit

Mehrkanaligkeit

Full review text restrained for copyright reasons.

Diapason Mai 2005 (Jean-Charles Hoffele - 2005.05.01)

Ce n'est pas la relative méforme de Norma Procter qui fragilisera le geste épique de Kubelik dans ce concert inédit, enregistré en même temps que la fameuse gravure de studio pour DG (et avec exactement la même équipe). Les ingénieurs de la Radio bavaroise ont réalisé une prise de son exemplaire de réalisme, supérieure à celle, plus sèche, du disque DG, saisissante dès les premiers accords du Veni creator, emporté d'un seul souffle (vingt et une minutes !). Cette exaltation, seul Bernstein l'a fait entendre. Mais là où il marque les épisodes, Kubelik tient le tempo : l'avancée, inexorable, vers la jubilation de la coda gagne en puissance mesure après mesure, laissant éclater les polyphonies circulaires du chœur – la fameuse rotation des astres que Mahler voulait illustrer.

La Seconde scène de Faust est ici un opéra : les chanteurs incarnent les personnages idéaux voulus par Goethe avec un sens dramatique que certains trouveront trop prononcé. Lorsqu'on entend la coda soulevée par Kubelik, galvanisée, on comprend que la 8e est une symphonie sans ombre, un chant du cosmos radieux avec l'être humain en son centre. Elle célèbre les noces de la vie et de l'univers avant que ne revienne le peuple de fantômes qui n'a presque jamais quitté le compositeur.

www.ClassicsToday.com May 2005 (David Hurwitz - 2005.05.01)

This live Mahler Symphony No. 8, made the same month as Rafael Kubelik's...

Full review text restrained for copyright reasons.

www.classicstodayfrance.com Mai 2005 (Christophe Huss - 2005.05.01)

Quel incroyable contraste avec la version Nagano qui paraît en même temps....

Full review text restrained for copyright reasons.

Le Monde de la Musique Juin 2005 (Patrick Szersnovicz - 2005.06.01)

Œuvre « officielle » chantant la joie de créer, vocale d'un bout à l'autre, la Huitième Symphonie « des Mille » (1906) est gagnée par l'illusion que des sujets sublimes – l'hymne Veni Creator, la scène finale du Second Faust de Goethe – garantiront la sublimité du contenu. Mais la structure fermée de son premier mouvement – une stricte forme sonate – et sa polyphonie serrée sauvent l'hymne de son caractère platement édifiant.

Si toute interprétation doit venir en aide à l'insuffisance des œuvres, la Huitième Symphonie requiert une interprétation parfaite. Enregistré « live » le 24 juin 1970 à Munich, à la tête d'un orchestre et de chanteurs exemplaires, Rafael Kubelik offre une vision puissante, « moderniste » et très proche de sa – magnifique – version officielle réalisée pour DG à la même époque. Si l'on demeure assez loin de l'exaltation d'un Bernstein ou de l'enthousiasme d'un Ozawa, l'équilibre et la rapidité des tempos, l'absence de pathos donnent la priorité au tissu musical. Le chef souligne dans le « Veni Creator » tout l'acquis des symphonies instrumentales précédentes et évite, dans la « Scène de Faust », l'écueil d'une simple succession d'airs et de chœurs. La prise de son, malgré l'excellence du report, n'est pas parfaite, mais la qualité des solistes vocaux est unique dans la discographie.

Classica-Répertoire Juin 2005 (Stéphane Friédérich - 2005.06.01)

Audite poursuit son intégrale live des symphonies de Mahler en nous proposant...

Full review text restrained for copyright reasons.

www.ionarts.org Friday, July 08, 2005 (- 2005.07.08)

Live Recordings of Mahler's Eighth

Live Recordings of Mahler's Eighth

Full review text restrained for copyright reasons.

www.SA-CD.net August 26, 2005 (Mark Wagner - 2005.08.06)

Hmmmmm.....

First, I will say that I have never heard a recording or...

Full review text restrained for copyright reasons.

www.SA-CD.net June 9, 2005 (Oscar Gil - 2005.06.09)

Kubelik is one of the truly great Mahler conductors. He focuses on the more...

Full review text restrained for copyright reasons.

www.musicweb-international.com September 2006 (Anne Ozorio - 2006.09.22)

Conceivably, many people own the Kubelik set of Mahler symphonies on DG. But being a live performance, and in remastered sound, this is still an excellent introduction to Mahler's monumental Eighth Symphony. Kubelik is a reliable, no frills conductor, who will always give a balanced, thoughtful reading without extremes of temperament. You could do a lot worse than to learn Mahler from this undoubted master.

This recording also benefits from an excellent set of soloists, whose voices are clearly differentiated: an important consideration in a symphony where the singers so often sing in a group, and where clarity helps bring out the interplay of individual voices. It is also live, as most recordings of this massive symphony are, given the logistics of putting together any performance. If you've got the "thousand" performers together, tape them for the moment may never come again! More seriously, a symphony like this is an event in itself, and an experience so unique that it generates its own atmosphere. The sheer dynamic of coordinating such vast numbers creates a sense of occasion which further inspires the performers to give their best. Even

performances where there are elements not quite up to scratch retain this feeling of immediacy. If ever there was a symphony that needs to be listened to for total impact, this is it. It's churlish, I think, to expect utter perfection at all times, especially given the size of the forces involved. After all, the text is about the redemption of Faust and his being accepted into Heaven despite having sinned. Love transcends death, and redeems the flawed soul. Miss that, and you miss a fundamental aspect of Mahler's entire outlook on life, replicated in different forms in the Second, the Fourth, the Ninth and Das Lied von der Erde, if not more subtly elsewhere.

The main minus with this reissue, particularly for newcomers, is the poor booklet notes. On the other hand, that's no disqualification. Listen with your ears and soul, don't bury your nose in the booklet. Then, learn all you can from other sources and recordings.

The opening movement, Veni, creator spiritus is particularly animated. With a powerful surge of the great organ, the symphony gets off the ground, soloists and choruses right on the mark. From an almost silent background, individual soloists rise, their voices weaving and blending together. The soloists are well chosen, as each voice is so distinctive it's easy to track them: there's no mistaking Fischer-Dieskau, for example, though his lines are less spectacular, perhaps, than those of the sopranos. Kubelik's characteristic light touch is persuasive in the non vocal passages. It mirrors the surprising delicacy of the vocal writing. Other conductors can get away with darker textures, perhaps because their singers aren't as transcendently clear as Kubelik's.

Even the rather over-bright recording has its merits, adding to the sense of heightened spiritual illumination. This isn't reality, it's technicolour Heaven, where various manifestations of the Virgin Mary, Gretchen, Faust and other symbolic figures sing, watched, presumably by anchorites in caves - as described in Goethe's original text.

Kubelik bathes the next movement with similar light. Behind the songs of the contraltos and Magna peccatrix, for example, you can hear details like plucked strings and harp. Overall, the singing is good, despite occasional strained notes pitched too ambitiously. In the penultimate chorus, the brass repeats the notes behind the words "Blicket auf !" and the sounds fade away, as if dissolving into space. Then, led by the Chorus mysticus and sopranos, themes from Veni, creator spiritus return rousingly, and in full force. Redeemed by love, Faust is transmuted into eternity and taken into Heaven . "Das Ewig-Weibliche zieht uns hinan".

Wiener Zeitung Samstag, 05. Februar 2005 (Edwin Baumgartner - 2005.02.05)

Kubelik: Mahler-Symphonien 6, 7 und 8

Kubelik: Mahler-Symphonien 6, 7 und 8

Full review text restrained for copyright reasons.

Muzyka21 maj 2005 (Michał Szulakowski - 2005.05.01)

„Wszystkie moje wcześniejsze symfonie były tylko preludium do tej właśnie....

Full review text restrained for copyright reasons.

www.allmusic.com 01.12.2005 (Blair Sanderson - 2005.12.01)

Rafael Kubelik made this live recording of Gustav Mahler's Symphony No. 8 in E...

Full review text restrained for copyright reasons.

Scherzo n°199 (julio-agosto 2005) (Enrique Pérez Adrián - 2005.07.01)

Tres mil

Tres mil

Full review text restrained for copyright reasons.

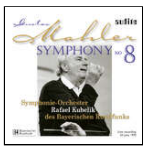
El País 19.04.2003 (Javier Pérez Senz - 2003.04.19)

Kubelik, en el corazón de Mahler

Dos sinfonías de Gustav Mahler grabadas en vivo abren la edición que el sello Audite dedica al director checo Rafael Kubelik, uno de los grandes mahlerianos de la historia.

[...] dirige el célebre adagietto con un encendido lirismo y una intensidad que hipnotiza al oyente –, situándose entre las mejores de la discografía.

Full review text restrained for copyright reasons.



Gustav Mahler: Symphony No. 8

Gustav Mahler

CD aud 95.551

Classica-Répertoire Juin 2005 (Stéphane Friédérich - 2005.06.01)

Audite poursuit son intégrale live des symphonies de Mahler en nous proposant...

Full review text restrained for copyright reasons.

Diapason Mai 2005 (Jean-Charles Hoffele - 2005.05.01)

Ce n'est pas la relative méforme de Norma Procter qui fragilisera le geste épique de Kubelik dans ce concert inédit, enregistré en même temps que la fameuse gravure de studio pour DG (et avec exactement la même équipe). Les ingénieurs de la Radio bavaroise ont réalisé une prise de son exemplaire de réalisme, supérieure à celle, plus sèche, du disque DG, saisissante dès les premiers accords du Veni creator, emporté d'un seul souffle (vingt et une minutes !). Cette exaltation, seul Bernstein l'a fait entendre. Mais là où il marque les épisodes, Kubelik tient le tempo : l'avancée, inexorable, vers la jubilation de la coda gagne en puissance mesure après mesure, laissant éclater les polyphonies circulaires du chœur – la fameuse rotation des astres que Mahler voulait illustrer.

La Seconde scène de Faust est ici un opéra : les chanteurs incarnent les personnages idéaux voulus par Goethe avec un sens dramatique que certains trouveront trop prononcé. Lorsqu'on entend la coda soulevée par Kubelik, galvanisée, on comprend que la 8e est une symphonie sans ombre, un chant du cosmos radieux avec l'être humain en son centre. Elle célèbre les noces de la vie et de l'univers avant que ne revienne le peuple de fantômes qui n'a presque jamais quitté le compositeur.

klassik-heute.com Februar 2005 (Sixtus König - 2005.02.08)

Die Aufführung von Gustav Mahlers achter Sinfonie im Juni 1970 bildete nicht...

Full review text restrained for copyright reasons.

klassik.com April 2005 (Miquel Cabruja - 2005.04.18)

Mehrkanaligkeit

Mehrkanaligkeit

Full review text restrained for copyright reasons.

Le Monde de la Musique Juin 2005 (Patrick Szersnovicz - 2005.06.01)

Œuvre « officielle » chantant la joie de créer, vocale d'un bout à l'autre, la Huitième Symphonie « des Mille » (1906) est gagnée par l'illusion que des sujets sublimes – l'hymne Veni Creator, la scène finale du Second Faust de Goethe – garantiront la sublimité du contenu. Mais la structure fermée de son premier mouvement – une stricte forme sonate – et sa polyphonie serrée sauvent l'hymne de son caractère platement édifiant.

Si toute interprétation doit venir en aide à l'insuffisance des œuvres, la Huitième Symphonie requiert une interprétation parfaite. Enregistré « live » le 24 juin 1970 à Munich, à la tête d'un orchestre et de chanteurs exemplaires, Rafael Kubelik offre une vision puissante, « moderniste » et très proche de sa – magnifique – version officielle réalisée pour DG à la même époque. Si l'on demeure assez loin de l'exaltation d'un Bernstein ou de l'enthousiasme d'un Ozawa, l'équilibre et la rapidité des tempos, l'absence de pathos donnent la priorité au tissu musical. Le chef souligne dans le « Veni Creator » tout l'acquis des symphonies instrumentales précédentes et évite, dans la « Scène de Faust », l'écueil d'une simple succession d'airs et de chœurs. La prise de son, malgré l'excellence du report, n'est pas parfaite, mais la qualité des solistes vocaux est unique dans la discographie.

Muzyka21 maj 2005 (Michał Szulakowski - 2005.05.01)

„Wszystkie moje wcześniejsze symfonie były tylko preludium do tej właśnie....

Full review text restrained for copyright reasons.

Pizzicato 3/2005 (Rémy Franck - 2005.03.01)

Am 25. & 26. Juni 1970 nahm Rafael Kubelik die Achte Mahler im Studio für die Deutsche Grammophon auf. Am 24 Juni entstand mit demselben hochkarätigen Solistenensemble diese Live-Aufnahme: was an Perfektion fehlt, wird, wie immer bei Kubelik, durch die Spontaneität des Dirigierens mehr als nur wettgemacht. Und so hört man auf dieser Platte eine der zügigsten, lebendigsten pulsierendsten und kontrastreichsten Interpretationen dieser Symphonie, die ich kenne.

»audite« Ludger Böckenhoff • Tel.: +49 (0)5231-870320 • Fax: +49 (0)5231-870321 • info@audite.de • www.audite.de

Wiener Zeitung Samstag, 05. Februar 2005 (Edwin Baumgartner - 2005.02.05)

Kubelik: Mahler-Symphonien 6, 7 und 8

Kubelik: Mahler-Symphonien 6, 7 und 8

Full review text restrained for copyright reasons.

www.ClassicsToday.com May 2005 (David Hurwitz - 2005.05.01)

This live Mahler Symphony No. 8, made the same month as Rafael Kubelik's...

Full review text restrained for copyright reasons.

www.classicstodayfrance.com Mai 2005 (Christophe Huss - 2005.05.01)

Quel incroyable contraste avec la version Nagano qui paraît en même temps....

Full review text restrained for copyright reasons.

www.ionarts.org Friday, July 08, 2005 (- 2005.07.08)

Live Recordings of Mahler's Eighth

Live Recordings of Mahler's Eighth

Full review text restrained for copyright reasons.

www.SA-CD.net August 26, 2005 (Mark Wagner - 2005.08.06)

Hmmmmm.....

First, I will say that I have never heard a recording or...

Full review text restrained for copyright reasons.

www.SA-CD.net June 9, 2005 (Oscar Gil - 2005.06.09)

Kubelik is one of the truly great Mahler conductors. He focuses on the more...

Full review text restrained for copyright reasons.

Audiophile Audition July 2, 2010
(Patrick P.L. Lam - 2010.07.02)

Rafael Kubelik and the Bavarian Radio Symphony Orchestra attest to this Mahlerian vision through a combination of technical command and musical coherency.

Rafael Kubelik and the Bavarian Radio Symphony Orchestra attest to this Mahlerian vision through a combination of technical command and musical coherency.

Full review text restrained for copyright reasons.

Fanfare Issue 34:2 (Nov/Dec 2010) (Lynn René Bayley - 2010.11.01)

It's really a pity that this disc is just a reissue of a performance previously available in DGG's set of complete Mahler symphonies conducted by Kubelík, as there's so much I'd like to say about it that's probably already been said, so I shall reduce my comments to the minimum.

Being personally very fussy in regard to symphonies including singers, I'll automatically reject performances with defective voices even if the conducting is considered to be the best ever. For this reason, I don't own the otherwise fantastic performances by Jascha Horenstein and Klaus Tennstedt, and never will, just as I don't own or even listen to most recordings of the Beethoven Ninth made after, say, 1980. Solti's famous studio recording of this Mahler symphony had, perhaps, the best eight singers amassed in one place, but they were recorded separately from the orchestra, which created a flat, two-dimensional sound I find offensive. That being said, I am partial to the recordings by Leopold Stokowski (1950), Bernard Haitink (the earlier recording with Cotrubas, Harper, and Prey), and Antoni Wit, in which the defective voices are, to my ears, less annoying than in the others, and generally just one bad voice per ensemble.

The fact that Kubelík, who never pushed his name or fame and in fact retreated from a publicity machine, was able to entice these eight outstanding singers to Munich for this performance says a lot for how much he was respected as a musician. The one name not universally feted at the time was tenor Donald Grobe, and ironically he produces the finest singing of this very difficult music I've ever heard (James King with Solti notwithstanding). Kubelík also managed to get truly involved and exciting singing out of Martina Arroyo, and that in itself is a miracle. (He did the same with Gundula Janowitz in his studio recording of Die Meistersinger, though overall his conducting on that set, like most of his conducting in a studio environment, lacks the full power and emotional commitment of his live work). Sometimes the singers are a little off-mike, coming only out of the left or right speakers, but that's a condition of the original microphone setup and can't be changed.

Undoubtedly the most controversial aspect of this performance is its full-speed-ahead tempos, particularly in "Veni, Creator Spiritus," which Kubelík dispatches in a mere 21 minutes. (Don't believe the designation of 21:30 on the CD box; 25 seconds of that is silence with audience coughing before part II.) But, shockingly, it doesn't sound terribly rushed most of the time, there are few dropped notes, and the whole thing has the

ecstatic quality of a satori. If you happen to be allergic to fast tempos in Mahler, then, this recording is not for you, but if that's not a problem you'll find this the greatest Mahler Eighth ever issued. I've hereby retired the Haitink recording from my collection; good as it is, it doesn't have Kubelík's overwhelming emotional impact. Since not every performance in the Kubelík set is of equal quality (no conductor's integral set is consistently great), I encourage you to add this disc to your collection. Audite's 24-bit remastering brings out every detail of this performance with stunning warmth and clarity. I'd compare the sound favorably to any all-digital Eighth on the market.

Infodad.com June 24, 2010 (- 2010.06.24)

INFODAD.COM:

With Mahler's music now so popular – with a veritable flood of recordings...

Full review text restrained for copyright reasons.

www.allmusic.com 01.12.2005 (Blair Sanderson - 2005.12.01)

allmusic

Rafael Kubelik made this live recording of Gustav Mahler's Symphony No. 8 in E...

Full review text restrained for copyright reasons.

Infodad.com 01.06.2010 (- 2010.06.01)

INFODAD.COM:

With Mahler's music now so popular – with a veritable flood of recordings...

Full review text restrained for copyright reasons.

Inhaltsverzeichnis

Franz Schubert: Mass No. 6 in E-flat major, D 950 ... 1
Der neue Merker Nr. 116 ... 1
klassik.com November 2005 ... 1
www.classicstodayfrance.com Novembre 2005 ... 1
www.musicweb-international.com January 2006 ... 1
Frankfurter Rundschau 13. August 2005 ... 2
Classica-Répertoire Octobre 2005 ... 3
Classica-Répertoire Novembre 2005 ... 3
Diapason Octobre 2005 ... 3
Muzyka21 październik 2005, 10 (63) ... 3
Musicus 3/05 ... 4
American Record Guide March/April 2006 ... 4
Fanfare May/June 2006 ... 5
opushd.net - opus haute définition e-magazine Numéro 1 ... 5
CD Compact Año 20, Nº 198 Mayo 2006 ... 5
Audiophile Audition December 2005 ... 6
www.SA-CD.net March 30, 2010 ... 6
levante ... 6
Gustav Mahler: Symphony No. 8 ... 7
klassik-heute.com Februar 2005 ... 7
Pizzicato 3/2005 ... 7
klassik.com April 2005 ... 7
Diapason Mai 2005 ... 7
www.ClassicsToday.com May 2005 ... 8
www.classicstodayfrance.com Mai 2005 ... 8
Le Monde de la Musique Juin 2005 ... 8
Classica-Répertoire Juin 2005 ... 8
www.ionarts.org Friday, July 08, 2005 ... 9
www.SA-CD.net August 26, 2005 ... 9
www.SA-CD.net June 9, 2005 ... 9
www.musicweb-international.com September 2006 ... 9
Wiener Zeitung Samstag, 05. Februar 2005 ... 10
Muzyka21 maj 2005 ... 10
www.allmusic.com 01.12.2005 ... 11
Scherzo n°199 (julio-agosto 2005) ... 11
El País 19.04.2003 ... 11
Gustav Mahler: Symphony No. 8 ... 12
Classica-Répertoire Juin 2005 ... 12
Diapason Mai 2005 ... 12
klassik-heute.com Februar 2005 ... 12
klassik.com April 2005 ... 12
Le Monde de la Musique Juin 2005 ... 13
Muzyka21 maj 2005 ... 13
Pizzicato 3/2005 ... 13
Wiener Zeitung Samstag, 05. Februar 2005 ... 13
www.ClassicsToday.com May 2005 ... 14
www.classicstodayfrance.com Mai 2005 ... 14
www.ionarts.org Friday, July 08, 2005 ... 14
www.SA-CD.net August 26, 2005 ... 14
www.SA-CD.net June 9, 2005 ... 14
Audiophile Audition July 2, 2010 ... 15
Fanfare Issue 34:2 (Nov/Dec 2010) ... 15
Infodad.com June 24, 2010 ... 16
www.allmusic.com 01.12.2005 ... 16

Infodad.com 01.06.2010..... 16

»audite« Ludger Böckenhoff • Tel.: +49 (0)5231-870320 • Fax: +49 (0)5231-870321 • info@audite.de • www.audite.de