



CHANNEL CLASSICS

CCS SA 32713

Wagner

Götterdämmerung

Die Meistersinger von Nürnberg

(excerpts)

Siegfried – Idyll

B U D A P E S T

F E S T I V A L

O R C H E S T R A

Ivan  
Fischer

Petra Lang, soprano



*Recording session (photo Channel Classics)*

## *Iván Fischer & Budapest Festival Orchestra*

Iván Fischer is founder and Music Director of the Budapest Festival Orchestra. This partnership has become one of the greatest success stories in the past 25 years of classical music. Intense international touring and a series of acclaimed recordings for Philips Classics, later for Channel Classics have contributed to Iván Fischer's reputation as one of the world's most visionary and successful orchestra leaders.

He has developed and introduced new types of concerts, 'cocoa-concerts' for young children, 'surprise' concerts where the programme is not announced, 'one fornt concerts' where he talks to the audience, open-air concerts in Budapest attracting tens of thousands of people, and he staged successful opera performances. He has founded several festivals, including a summer festival in Budapest on baroque music and the Budapest Mahlerfest which is also a forum for commissioning and presenting new compositions.

As a guest conductor Fischer works with the finest symphony orchestras of the world. He has been invited to the Berlin Philharmonic more than ten times, he leads every year two weeks of programs with the Royal Concertgebouw Orchestra, and appears with leading US symphony orchestras, including the New York Philharmonic and the Cleveland Orchestra. Earlier music director of Kent Opera and Lyon Opera, Principal Conductor of National Symphony Orchestra in Washington DC, his numerous recordings have won several prestigious international prizes.

Iván Fischer studied piano, violin, cello and composition in Budapest, continuing his education in Vienna in Professor Hans Swarowsky's conducting class. Recently he has been also active as a composer: his works have been performed in the us, Holland, Hungary, Germany and Austria.

Mr. Fischer is a founder of the Hungarian Mahler Society, and Patron of the British Kodály Academy. He received the Golden Medal Award from the President of the Republic of Hungary, and the Crystal Award from the World Economic Forum for his services to help international cultural relations. The French Government named him Chevalier des Arts et des Lettres. In 2006 he was honored with the Kossuth Prize, Hungary's most prestigious arts award. He is honorary citizen of Budapest. In 2011 he received the Royal Philharmonic Award and the Dutch Ovatie prize.

In August 2012 Ivan Fischer started as music director of the Konzerthaus Berlin and principal conductor of the Konzerthausorchester Berlin.

## Petra Lang

Born in Frankfurt, Petra Lang received her first musical tuition on the violin. She studied voice with Gertie Charlent at the Music Academy of Darmstadt, worked from 1989- 2006 with Ingrid Bjoner, and studied Wagnerian roles with Astrid Varnay. She won first prizes at international competitions in 's Hertogenbosch, Robert-Stolz and Girard.

Currently Petra Lang is much in demand for her Wagnerian roles as *Kundry*, *Sieglinde*, *Brançüne*, *Venus*, *Ortrud* and *Adriano* (to which she has recently added the role of *Brünnhilde*), Bartók's *Judith*, Berlioz's *Cassandre* and Strauss's *Ariadne*, and for her interpretation of Gustav Mahler's oeuvre. She has appeared at all major opera houses in Europe and the USA, at the festivals of Bayreuth, Salzburg and Bregenz, and has sung with the major orchestras worldwide under leading conductors including Abbado, Boulez, Bychkov, Chailly, Chung, Davis, von Dohnany, Dutoit, Eschenbach, Fischer, Haitink, Harding, Inbal, Janowski, Jordan, Luisotti, Metha, Metzmacher, Muti, Nelsons, Nézet-Séguin, Saraste, Sawallisch, Rattle, Runnicles, Tate and Thielemann.

Petra Lang won two *Grammy Awards* in 2002 for her interpretation of *Cassandra* in a live recording of Berlioz's *Les Troyens* with the London Symphony Orchestra under Sir Colin Davis. She recorded the role of *Ortrud* in Wagner's *Lohengrin* with West German Radio under Semyon Bychkov, and sung *Brünnhilde* in Marek Janowski's new recording of *Die Walküre* with the Radio Symphony Orchestra Berlin.

Known as a sensitive lied interpreter, Petra Lang has given recitals in London's Wigmore Hall, the Concertgebouw Amsterdam, the Théâtre du Châtelet and the Louvre in Paris, the Schubertiade in the Austrian Feldkirch, the Edinburgh Festival, New York's Carnegie Hall, in Geneva, Brussels and Ghent, and throughout her native Germany.



*Petra Lang (photo Ann Weitz, Düsseldorf)*

Wagner is the giant among composers because he created his own world. Whereas others interpreted ancient and familiar mythology, Wagner created his own myth. Whereas others composed to librettos by poets, Wagner wrote his own texts. He even built his own opera house, which had to be different and innovative. Wagner was the greatest creative genius of music history.

And yet this superhuman giant also had a sense of humor, clearly audible in the wonderfully constructed Meistersinger Overture. And he had intimate, sensitive lyricism, which moves us deeply in his Siegfried-Idyll. This lyricism is the most important aspect of Wagner's music; Brünnhilde's beautiful, longing melody which shines through the huge flame that absorbs her and the collapsing world.

Iván Fischer

### *A musical birthday present*

The name of Richard Wagner brings his operas directly to mind – from *The Flying Dutchman*, *Tannhäuser*, *Tristan and Isolde* and *The Ring of the Nibelungs* to *Parsifal*. Works like the *Wesendank Lieder* or the wonderful *Siegfried Idyll* perhaps only occur to us later. Not to mention a piano sonata, a symphony, or another of the more than one hundred works that Wagner composed in addition to the operas. The *Siegfried Idyll* is an occasional piece, really a sort of love poem, which Wagner wrote secretly for his second wife Cosima, daughter of Franz Liszt and Hans von Bülow's former wife. Wagner and the 24-year younger Cosima married in 1869, lived a secluded life in Wagner's house in Tribschen (near Lucerne), and had a son who was named after the opera hero Siegfried. Unknown to Cosima, the *Siegfried Idyll* was practised by a small group of musicians, and on 25 December 1870 – Cosima's 33rd birthday – it was performed in their home under Wagner's direction. The company present, naturally including Cosima but also the philosopher Nietzsche, was most surprised and delighted by this harmonious and tranquil work. Traces are heard of the third act of *Siegfried* and the concluding love duet between Siegfried and Brünnhilde – music of which Wagner had just made sketches. A most appropriate choice for a homage to Cosima! And the young Siegfried is brought into the Idyll as well when Wagner introduces an old lullaby.

## *Singing contest*

Two years before his *Siegfried Idyll*, Wagner depicted in *Die Meistersinger von Nürnberg* (1868) the history of the German minnesingers and mastersingers Hans Sachs and Walter von Stolzing. This opera too was a long-term project over twenty years. The story focuses on the singing contests held in sixteenth-century Nuremberg and the artistic and human struggles they caused. Walter von Stolzing's fine song is resolutely rejected by reason of errors in its form by jury member Beckmesser. Wagner had originally named the latter character Hans Lick, after his great opponent, the Viennese music critic Eduard Hanslick. In addition to the many realistic details there are moments of humour in this opera – in fact the only ones in Wagner's oeuvre. The polyphonic texture, full of leitmotifs, flows on in rhapsodic freedom in the music of *Die Meistersinger*. The same is true of the wonderful ten-minute overture, in which we hear the leitmotifs of the mastersingers, Walther's love, the guild of mastersingers, conventional art, youthful ardour, love and passion, and, at the conclusion, several of these motifs in combination.

## *Twilight of the Gods*

Wagner completed his first sketches for *Götterdämmerung* in 1848, still calling the work *Siegfried's Death*. Since he was aware that an understanding of the opera required considerable background knowledge, he added a prologue, but in the end he extended the project into a four-opera cycle called collectively *Der Ring des Nibelungen*. The allegorical story of *The Ring* has its origins in German sagas of the Nibelungs and concerns the power struggle between the Nibelung dwarfs, the giants and the gods. In view of the fact that the gods, led by Wotan, have lost their moral superiority through tricks and intrigues, Wagner has his cycle end in *Götterdämmerung* with the destruction of the gods' residence Valhalla and of the gods themselves. For in the meantime he had occupied himself not only with Schopenhauer but also with Buddhism.

In the prologue to *Götterdämmerung*, the Fates (Norns) tell the history of the Ring in order to

inform the audience of what went before. The prologue and first act are linked by an orchestral intermezzo which accompanies Siegfried as he travels along the Rhine. He is on his way to the Hall of the Gibichungs, where in the end he will be tricked and killed by Hagen, the son of Alberich. Siegfried's Rhine journey is probably the longest uninterrupted musical episode in the entire opera repertoire. And then without a single sung note.

After Siegfried, out hunting, has been killed by Hagen, another impressive orchestral intermezzo is heard in the form of the funeral march upon Siegfried's death. Here, all the leitmotifs that determined and accompanied his life are entwined in a strong and compelling musical monument. In the so-called Immolation Scene Brünnhilde commands that a funeral pyre be built for Siegfried. As soon as he has been laid on it, she ignites it, puts the cursed ring – to which the entire opera cycle is devoted – on her finger and rides into the sea of flames on her battle steed. By sacrificing herself the heroine is united with Siegfried in an overwhelming apotheosis, as she forces the cycle to a good end.

Clemens Romijn  
Translation: Stephen Taylor





**W**agner ist der Gigant unter den Komponisten, denn er schuf seine eigene Welt. Während andere nur die alte, wohlbekannte Mythologie interpretierten, schuf Wagner seinen eigenen Mythos. Während andere die Libretti von Dichtern komponierten, schrieb Wagner seine eigenen Texte. Er baute selbst sein eigenes Opernhaus, das anders sein sollte, neuartig. Wagner war der größte schöpferische Genius der Musikgeschichte.

Und dennoch hatte dieser übermenschliche Gigant ein Gespür für Humor, deutlich hörbar in der wundervoll konstruierten Meistersinger-Ouvertüre. Und er hatte ein intimes, empfindsames Gefühl für Lyrik, die uns in seinem Siegfried-Idyll zutiefst bewegt. Diese Lyrik ist der bedeutendste Gesichtspunkt in Wagners Musik; Brünnhildes wunderbarer, sehnsüchtiger Gesang, der durch die riesige Flamme leuchtet, die sie und die in sich zusammenbrechende Welt verschlingt.

Iván Fischer

## *Klingendes Geburtstagsgeschenk*

**B**eim Namen Richard Wagner denken wir vor allem an seine Opern, von *Der Fliegende Holländer*, *Tannhäuser*, *Tristan und Isolde* und *Der Ring des Nibelungen* bis hin zu *Parsifal*. Erst an zweiter Stelle vielleicht an die *Wesendonck-Lieder* oder das wunderbare *Siegfried-Idyll*. Ganz zu schweigen von einer Klaviersonate, einer Symphonie oder einem der übrigen mehr als hundert Werke, die Wagner neben seinen Opern noch komponierte. Das *Siegfried-Idyll* ist ein Gelegenheitswerk. Es ist eine Art Liebesgedicht, das Wagner insgeheim für seine zweite Frau Cosima komponierte, die Tochter von Franz Liszt und die frühere Frau von Hans von Bülow. Wagner und die 24 Jahre jüngere Cosima hatten 1869 geheiratet. Sie lebten zurückgezogen in Wagners Haus in Tribschen bei Luzern und bekamen einen Sohn, der nach dem gleichnamigen Opernhelden Siegfried genannt wurde. Das *Siegfried-Idyll* wurde ohne Wissen von Cosima von einer kleinen Musikergruppe einstudiert und unter Wagners Leitung am 25. Dezember 1870, Cosimas 33. Geburtstag, zu Hause aufgeführt. Die anwesende Gesellschaft, darunter natürlich

Cosima, aber auch der Philosoph Nietzsche, war sehr überrascht und erfreut über dieses harmonische und verträumte Werk. In diesem Idyll klingt Musik durch, von der Wagner gerade die Skizzen vollendet hatte: der dritte Akt von *Siegfried* und das abschließende Liebesduett zwischen Siegfried und Brünnhilde. Eine sehr geschickte Wahl zu einer Hommage für Cosima! Und der junge Siegfried kommt ins Bild, sobald Wagner in seinem Idyll ein altes Wiegenlied aufführt.

## Sängerwettbewerb

Zwei Jahre vor seinem *Siegfried-Idyll* beschrieb Wagner in *Die Meistersinger von Nürnberg* (1868) die Geschichte der deutschen Minne- und Meistersänger Hans Sachs und Walther von Stolzing. Auch diese Oper war ein langatmiges Projekt, das ihn zwanzig Jahre lang beschäftigte. Im Mittelpunkt stehen die Sängerwettbewerbe, die im sechzehnten Jahrhundert in Nürnberg veranstaltet wurden, und die künstlerischen und menschlichen Querelen, die diese verursachen. Sehr missbilligt wird Walther von Stolzings wunderbares Lied, da der Kritiker Beckmesser Formfehler beanstandet. Diese Gestalt hatte Wagner anfangs Hans Lick genannt nach seinem großen Gegner, dem Wiener Musikkritiker Eduard Hanslick. Neben den vielen realistischen Details gibt es in dieser Oper auch humorvolle Elemente, die einzigen in Wagners Oeuvre. Mit rhapsodischer Freiheit fließt das mehrstimmige Linienspiel mit Leitmotiven in der Musik von *Die Meistersinger* weiter. So auch in den herrlichen zehn Minuten der Ouvertüre, in der die Leitmotive zu hören sind von den Meistersingern, von Walthers Liebe, der Zunft der Meistersinger, der konventionellen Kunst, von jugendlichem Feuer, von Liebe und Leidenschaft und am Ende eine Kombination einiger dieser Motive.

## Götterdämmerung

Wagner vollendete seine ersten Skizzen zur *Götterdämmerung* im Jahre 1848 und nannte das Werk damals noch *Siegfrieds Tod*. Er war sich dessen bewusst, dass es zum Verständnis der Oper vieler Kenntnisse bedurfte, und er fügte einen Prolog hinzu, aber schließlich arbeitete er

das Ganze doch zu einem Projekt von vier Opern aus, die gemeinsam den Namen *Der Ring des Nibelungen*. bekamen. Die allegorische Erzählung vom Ring stammt aus den Germanischen Sagen von den Nibelungen und behandelt den Kampf um die Macht zwischen den Nibelungenzwergen, den Riesen und den Göttern. Da die Götter unter der Führung von Wotan durch List und Intrigen ihre moralische Überlegenheit verloren haben, lässt Wagner seinen Zyklus in der *Götterdämmerung* mit der Vernichtung des Göttersitzes Walhalla und der Götter selbst enden. Er hatte inzwischen schließlich Schopenhauer gelesen und sich in den Buddhismus vertieft.

Im Prolog zur *Götterdämmerung* gehen die Schicksalsgöttinnen (Nornen) die Vorgeschichte des Rings durch, um dem Publikum eine Zusammenfassung des Geschehenen zu bieten. Der Prolog und der erste Akt werden durch ein orchestrales Intermezzo verbunden, das Siegfried auf seiner Rheinfahrt begleitet. Er ist auf dem Weg zum Hof der Gibichungen, wo er schließlich in die Falle gelockt und von Hagen, dem Sohn von Alberich, getötet wird. Siegfrieds Rheinfahrt ist wahrscheinlich der längste ununterbrochene musikalische Spannungsbogen aus dem gesamten Opernrepertoire. Und das, ohne dass auch nur eine einzige Note gesungen wird.

Nachdem Hagen Siegfried auf der Jagd getötet hat, erklingt wiederum ein beeindruckendes orchestrales Intermezzo, die Trauermusik zu Siegfrieds Tod. Darin werden alle Leit motive, die sein Leben bestimmten und begleiteten, zu einem gewaltigen und mitreißenden Tongebäude verwoben. In der sogenannten Opferszene befiehlt Brünnhilde, einen Scheiterhaufen für Siegfried zu errichten. Sobald er darauf liegt, entzündet sie diesen, schiebt sich den verfluchten 'Ring', von dem der ganze Zyklus handelt, auf ihren Finger und springt auf ihrem Streitross in das Flammenmeer. Indem sie sich selbst opfert, vereinigt die Heldin sich mit Siegfried in einer beeindruckenden Apotheose und erzwingt so das gute Ende des Zyklus.

Clemens Romijn  
Übersetzung: Erwin Peters

Wagner fut un géant parmi les compositeurs parce qu'il créa son propre monde. Alors que d'autres interprétèrent l'ancienne mythologie, bien connue de tous, Wagner créa son propre mythe. Alors que d'autres composèrent sur des libretti de poètes, Wagner écrivit ses propres textes. Il construisit même sa propre maison d'opéra qui devait être différente, nouvelle. Wagner fut le plus grand génie créateur de l'histoire de la musique.

Et pourtant ce géant surhumain avait un certain sens de l'humour, clairement audible dans l'Ouverture merveilleusement construite des Maîtres chanteurs. Son lyrisme intime, sensible, nous émeut profondément dans sa *Siegfried-Idyll*. Ce lyrisme est l'aspect le plus important de la musique de Wagner ; écoutez la magnifique et nostalgique mélodie de Brunhilde qui brille à travers les immenses flammes qui l'absorbent et absorbent avec elle le monde en train de s'effondrer.

Ivan Fischer

### *Un cadeau d'anniversaire*

Au nom Richard Wagner on associe en premier lieu des opéras, allant de *Der fliegende Holländer*, *Tannhäuser*, *Tristan und Isolde*, *Der Ring des Nibelungen* à *Parsifal*. Ce n'est qu'en deuxième instance peut-être que l'on pense aux *Wesendonkliederen* ou à la magnifique *Siegfried-Idyll*, et encore après probablement qu'on se rappelle une sonate pour piano, une symphonie ou une autre œuvre parmi la centaine écrite par le compositeur parallèlement à ses opéras. La *Siegfried-Idyll*, sorte de poème d'amour, est une œuvre de circonstance. Wagner la compose en secret pour sa deuxième épouse, Cosima, fille de Franz Liszt, ex-femme de Hans van Bülow. Wagner et Cosima – âgée de 24 ans de moins que lui – se marient en 1869, vivent retirés dans la maison de Wagner à Tribschen, près de Lucerne. Ils ont un fils qu'ils nomment Siegfried, d'après le héros de l'opéra du même nom. La *Siegfried-Idyll* est travaillée en secret par un petit groupe de musiciens et est exécutée au domicile des Wagner le 25 décembre 1870 à l'occasion du 33<sup>ème</sup> anniversaire de Cosima. Les personnes présentes, parmi lesquelles naturellement Cosima, mais aussi le philosophe Nietzsche, sont très surprises et heureuses d'écouter cette œuvre harmonieuse et apaisée. Dans

cette idylle, résonne une musique dont Wagner vient de terminer l'esquisse: le troisième acte de *Siegfried* et le duo d'amour final entre Siegfried et Brünnhilde. Choix très judicieux pour un hommage à Cosima! Le jeune Siegfried entre en scène lorsque Wagner introduit dans son idylle une berceuse ancienne.

## Concours de chant

Deux ans avant sa *Siegfried-Idyll*, Wagner dépeint dans *Die Meistersinger von Nürnberg* (1868) l'histoire des Maîtres Chanteurs Hans Sachs et Walter von Stolzing. Cet opéra est également un projet de longue haleine qui l'occupe durant vingt ans. Au cœur du sujet se trouvent les concours de chant organisés à Nuremberg au seizième siècle, ainsi que les différents artistiques et humains qu'ils provoquent. Walter von Stolzing reçoit pour son magnifique lied la désapprobation de Beckmesser, membre du jury, qui lui reproche des erreurs formelles. Wagner nomme initialement ce personnage Hans Lick, d'après le nom de son plus grand détracteur, Eduard Hanslick, critique musical viennois. Outre de nombreux détails très réalistes, on note un certain nombre de traits d'humour dans cet opéra, les seuls de toute l'œuvre de Wagner. Le jeu polyphonique des lignes et des leitmotive coule avec une liberté rhapsodique dans la musique des *Meistersingers*. C'est le cas des délicieuses dix premières minutes de l'ouverture lors desquelles se font entendre les leitmotive des maîtres chanteurs, de l'amour de Walther, de la confrérie des maîtres chanteurs, de l'art conventionnel, du feu de la jeunesse, de l'amour et de la passion, puis enfin une combinaison de plusieurs de ces motifs.

## Crépuscule des dieux

Wagner achève ses premières esquisses de *Götterdämmerung* en 1848 et baptise initialement cette œuvre *Siegfrieds Tod*. Il réalise que pour la compréhension de l'opéra d'importantes connaissances sont nécessaires. Il ajoute alors un prologue, mais développe finalement le tout en un ensemble de quatre opéras qu'il baptise *Der Ring des Nibelungen*. Le récit allégorique du Ring est

issu des légendes germaniques des Nibelungen et raconte la lutte de pouvoir entre les Nibelungen, peuple de nains légendaires, les géants et les dieux. Vu que les dieux dirigés par Wotan ont perdu leur supériorité morale suite à divers tours et intrigues, Wagner termine son cycle dans le *Götterdämmerung* par la destruction du Walhalla, résidence des dieux, et des dieux eux-mêmes. Il a alors déjà lu Schopenhauer et s'intéresse de près au bouddhisme. Dans le prologue du *Götterdämmerung* les Parques passent en revue les antécédents du Ring afin de dresser pour le public un résumé du passé. Le prologue et le premier acte sont reliés par un intermezzo orchestral qui accompagne Siegfried tout au long de son voyage sur le Rhin. Il se rend à la cour des Gibichungen où il est en fin de compte attiré dans un piège et tué par Hagen, fils d'Alberich. Le voyage de Siegfried sur le Rhin constitue probablement le plus grand arc ininterrompu de tension musicale de tout le répertoire de l'opéra, et pourtant, sans qu'une seule note ne soit chantée.

Après le meurtre de Siegfried lors de la partie de chasse, un intermezzo orchestral saisissant se fait de nouveau entendre: musique funèbre pour la mort de Siegfried. Tous les leitmotiv qui ont déterminé sa vie et l'ont accompagné durant son existence sont ici imbriqués en une construction sonore puissante et entraînante. Dans ce que l'on appelle la scène du sacrifice, Brünnhilde donne l'ordre d'édifier un bûcher pour Siegfried. Dès qu'il est étendu dessus, elle y met le feu, met à son doigt 'l'anneau' maudit autour duquel tout le cycle est construit, monte sur son cheval de combat et se jète dans le brasier. En se sacrifiant, l'héroïne s'unit à Siegfried dans une impressionnante apothéose et force le cycle à se terminer de manière positive.

Clemens Romijn  
Traduction: Clémence Comte

Fliegt heim, ihr Raben!  
Raunt es eurem Herren,  
was hier am Rhein ihr gehört!  
An Brünnhildes Felsen  
fährt vorbei!  
Der dort noch lodert,  
weiset Loge nach Walhall!  
Denn der Götter Ende  
dämmert nun auf.  
So werf ich den Brand  
in Walhalls prangende Burg.

*[Sie schleudert den Brand in den Holzstoß, welcher sich schnell hell entzündet. Zwei Raben sind vom Felsen am Ufer aufgefliegen und verschwinden nach dem Hintergrunde. — Brünnhilde gewahrt ihr Roß, welches sieben zwei Männer hereinführen.]*

Grane, mein Roß!  
Sei mir gegrüßt!  
Weißt du auch, mein Freund,  
wohin ich dich führe? —  
Im Feuer leuchtend,  
liegt dort dein Herr,  
Siegfried, mein seliger Held.  
Dem Freunde zu folgen,  
wieherst du freudig?  
Lockt dich zu ihm  
die lachende Lohe?  
Fühl meine Brust auch,

Fly home, you ravens!  
Recount to your master  
what you have heard here by the Rhine!  
Pass  
by Brünnhilde's rock:  
direct Loge, who still  
blazes there, to Valhalla;  
for the end of the gods  
is nigh.  
Thus do I throw this torch  
at Valhalla's vaulting towers.

*[She hurls the torch into the pile of wood, which quickly bursts into flame. Two ravens fly up from the rock by the shore and disappear into the background — Brünnhilde catches sight of her horse, which two young men lead in.]*

Grane, my steed,  
greetings!  
Do you too know, my friend,  
where I am leading you?  
Radiant in the fire,  
there lies your lord,  
Siegfried, my blessed hero.  
Are you neighing for joy  
to follow your friend?  
Do the laughing flames  
lure you to him?  
Feel my bosom too,

wie sie entbrennt,  
helles Feuer  
das Herz mir erfaßt, –  
ihn zu umschlingen,  
umschlossen von ihm  
in mächtigster Minne,  
vermählt ihm zu sein! –  
Heiajaho! Grane!  
Grüß deinen Herren!  
Siegfried! Siegfried! Sieh!  
Selig grüßt dich dein Weib!

how it burns;  
a bright fire  
fastens on my heart  
to embrace him,  
enfolded in his arms,  
to be one with him  
in the intensity of love!  
Heiajoho! Grane!  
Greet your master!  
Siegfried! Siegfried! See!  
Your wife joyfully greets you!





## Discography



CCS SA 21604

**Rachmaninoff**  
**Symphony no. 2 in E minor, op. 27**  
**Vocalize no. 14, op. 34**

- Diapason d'Or
- Editor Choice: Gramophone
- Five Stars (abc Newspaper, Spain)
- 10/10 Classics Today.com

(...) Fischer conducts the piece as Rachmaninoff might have played it: with a free and malleable sense of spontaneity. (...) Channel Classics has complemented his reading with a lovely, open and natural production. (...) Fischer's Budapest strings aren't about imitating the Rachmaninoff style; they inhabit it. His musical storytelling is exceptional. (...) Gramophone



CCS SA 21704

**Tchaikovsky**  
**Symphony no. 4 in F minor, op. 36**  
**Romeo and Juliet Overture**

- 10: Luister
- Diapason d'Or
- 9/10: Classics Today
- 5\* Kuukauden Hittely Finland
- 5\* Audiophile Audition



• *Classic fm Best Buy*  
(...) I'll give it a 10/10 for the daring vitality and freshness of Fischer's interpretation. (...) Connoisseurs of pure auditory sensation will not be disappointed. Definitely worth a listen. Hi-Rez Highway

CCS SA 22905

**Mahler**  
**Symphony no. 6 in a minor**  
(...) In fact, it sounds like this enthusiastic, virtuoso ensemble is ready to tackle anything. Fischer's Mahler is fleet, lyrical, and very dramatic — exactly what this grim composition needs... Fischer's Channel disc is the first recording to come from Budapest's new Palace of Arts, with its adjustable acoustic canopy. Channel's sound is rich, warm, and clear, with awesome presence, yet no distortion. It is a must-have disc, especially if you have SACD multichannel playback capability (...) The New Yorker

CCS SA 23506

**Mahler**  
**Symphony no. 2 in C minor**  
• Gramophone Editors Choice  
• Gramophone Editors Choice of the

Year award

• Diapason d'Or. France  
• 10/10 Classics Today usa  
• Caecilia award for best recording 2006 (Belgium)  
(...) Iván Fischer has evidently been doing something very special in Budapest. Here, he and his Budapest Festival Orchestra deliver a version of Mahler's Resurrection Symphony that goes right to the top of the catalogue ... A performance which builds to an awesome climax, while at the same time taking a level-headed look deep into the work's spiritual heart. (...) Gramophone

CCS SA 24507

**Strauss**  
**Josephs Legend**  
• Gramophone cd of the Month  
(...) If you want truth and beauty, Fischer provides both in spades. (...) International Record Review  
(...) Phenomenally engineered, beautiful, savage and very, very erotic, it's one of Fischer's finest achievements, and sets new interpretative standards for the work itself. (...) The Guardian



CCS SA 25207

### Beethoven Symphony no. 7

• BBC Music Magazine, *sound & performance* 5\*

(...) *A spring-heeled conductor such as Iván Fischer was born for Beethoven's Seventh Symphony, and this account with his Budapest Festival Orchestra is a bubbling delight. ... Fischer whips up tremendous excitement, but still gives us playing of shining finesse. Rossini, Weber and a lesser light, Wilms, offer novel fillers. (...)*  
The Times Online



CCS SA 26109

### Mahler / Symphony no. 4, with Miah Persson, soprano

- 5\* Audiophile Edition
- Opus d'Or
- Volkskrant 5\*
- Klassiek Centraal: Gouden Label
- De Morgen 5\*
- Rondo cd net of the Month (Finland)
- Sa-Cd net 5\* — Performance/Recording 5\*
- Diapason d'Or
- 10/10: Classics Today
- bbc Music 5 stars
- Gramophone Editors choice of the Month



*'Fischer and his brilliant Budapest band give us Mahler with the personal Touch. What no one will deny is the amazing unanimity and precision of the playing here and the superlative quality of the sound engineering. This is just one of the countless imaginative touches on an exceptional hybrid SACD which must surely be an Awards candidate for 2009.'* Gramophone

CCS SA 27708

### Rossini Instrumental Music

• BBC music magazine: orchestra cd of the month

(...) *'The opening moments of this disc leave no doubt that it's going to be a enormous fun, and from a virtuoso orchestra with a superb conductor (...)* Fischer has shown, in a wide repertoire, that he has deep understanding not only of the glittering surfaces of music we find here, but also of its deeper meanings. (...) *Can Rossini have imagined any of this music would receive such impeccable performances?'*  
BBC Music Magazine



CCS SA 28309

### Brahms Symphony no. 1 in C minor Variations on a theme by Haydn

- Classics Today 10-10
- The Guardian 5\*
- Fonoforum Empfehlung des Monats
- Luister 10
- irr Outstanding (International Record Review)
- (...) *for anyone seeking an imaginative new performance (...)* enthusiastically recommended. (...) Chamel Classics has provided, as we've come to expect from this company, full-bodied sound with an excellent sense of space - especially on the surround tracks. A winner.  
Fanfare



CCS SA 30010

### Dvórák Symphony no. 7 in D minor; Suite in A major

*Fischer maintains the momentum throughout, giving his woodwind soloists plenty of time to luxuriate in Dvorak's inexhaustible stream of melodic ideas, yet never driving the music.*

CD of the Week, The Sunday Times



CCS SA 90110

**Dvórák**  
**Symphony no. 8 in G major, op.88; Symphony no. 9 in E minor, op.95 'from the new world'**

Licensed from Decca Music Group Limited, a division of Universal Music Group – original cat. no. 470 617-2

(...) the performance of the 'New World' sounds as fresh as when it was first released nine years ago(...) CD of the Week, The Sunday Times



CCS SA 90210

**Dvórák**  
**Slavonic Dances, op.46 & op.72**

Licensed from Decca Music Group Limited, a division of Universal Music Group- original cat. no.

464 601-2



CCS SA 30710

**Beethoven**  
**Symphony no. 4 in B flat major op. 60**  
**Symphony no 6 in F major op. 68 'Pastoral' (1806-1808)**

(...) I give this disc five stars – it hits on all cylinders, and the performances are every bit the equal of the superb sound. You'll be hard pressed to find a more emotionally



involving, yet technically perfect performance. Very highly recommended sound (...). Audiophile Audition (...) Every new recording project from Iván Fischer and his marvellous Budapest Festival Orchestra is the product of a combination of the conductor's profound musicianship and his sense of adventure. (...) SA-CD-net

CCS SA 31111

**Franz Schubert**  
**Symphony no. 9 ('Great') in C major [D 944]**

**Five German Dances and Seven Trios with Coda [D89]**

- Audiophile Audition: 5 Stars
- BBC Music Magazine: 5 Stars/5 Stars
- BBC Radio 3: Disc of the Week
- Classical-Music.com: 5 Stars/5 Stars
- ClassicsToday: 9/9

You will not find a more loving impeccable performance of Schubert's masterpiece than this splendid reading.

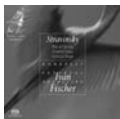
Classicalcdreview (...)  
There may be other performances for some, but I think this will be on the top of anyone's list (...)  
The recording itself is outstanding (...)  
Excellent in every way.

HIFI+

CCS SA 90311

**Bartók**  
**Bluebeards Castle**

(...) Iván Fischer has a sure sense not only of the music's shifting colours but also of their dramatic import (...)  
Fischer manages to keep the psychological intensity growing as we move from door to door. (...) superbly engineered recording (...)  
International Record Review 'OUTSTANDING'



CCS SA 32112

**Igor Stravinsky**  
**Rite of Spring, Firebird**  
**Suite, Scherzo, Tango**

- SACD.net: 5\* / 5\*
- Sunday Times cd of the week
- BBC Radio 3's building a library
- Knack (Belgium) 4 stars
- ClassicsToday 9/10
- Stereoplay: CD des Monats
- Luister: 10
- Only the Music: Record of the Month
- Rondo: 5\*
- Pizzicato: Supersonic Award
- Audiophile Audition: Multichannel Disc of the Month 5\*

(...) This is one of the earthiest, most pagan accounts of the ballet around... before you play it, warn the neighbours. (...) an ear-stretching interpretation  
The Times



CCS SA 33112

**Gustav Mahler**  
**Symphony no.1 in D**  
**major**

- Grammy 2013 nomination
- ClassicsToday France : 10/10
- Preis de Deutschen Schallplattenkritik
- Audiophile Audition: 5 Stars Multichannel Disc of the Month
- Klara's 10
- Musicweb International: Download of the Month
- Diapason d'Or
- SACD-net 4/5 stars
- Classics Today 10/10
- Klassik.com 5/5 stars
- Musiq3 CD of the Week
- Audiostream's Best HD Albums of 2012

(...) The playing on this disc is so beautiful that it will take your breath away. (...)  
Classics Today 10/10

(...) His [Ivan Fischer's] conducting, full of tenderness and nostalgia, is one of the rare ones today to rejoin the roots of a Central European style that knows to go beyond the notes in order to invoke a lost paradise.  
Diapason d'Or

Please send to

**CHANNEL CLASSICS RECORDS**

CCS SA 32713

Waalwijk 76 4171 CG Herwijnen the Netherlands

Phone +31(0)418 58 18 00 Fax +31(0)418 58 17 82



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- |                                     |                                       |  |
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## *Colophon*

### *Production*

Channel Classics Records bv

### **Producer**

Hein Dekker

### **Recording engineers**

Hein Dekker, Jared Sacks

### **Editing**

Jared Sacks

### **Cover design**

Ad van der Kouwe, Manifesta, Rotterdam

### **Liner notes**

Clemens Romijn

### **Recording location**

Palace of Arts, Budapest

### **Recording date**

January 2012

### *Technical information*

### **Microphones**

Bruel & Kjaer 4006, Schoeps

### **Digital converter**

DSD Super Audio/Grimm Audio

Pyramix Editing/Merging Technologies

### **Speakers**

Audio Lab, Holland

### **Amplifiers**

van Medevoort, Holland

### **Mixing board**

Rens Heijnis, custom design

### *Mastering Room*

### *Speakers*

B+W 803d series

### *Amplifier*

Classe 5200

### *Cables*

Van den Hul\*

\*exclusive use of Van den Hul 3T cables

*Richard Wagner (1813-1883)*

**BUDAPEST FESTIVAL ORCHESTRA**

*Iván Fischer, conductor*

*Petra Lang, soprano*

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1	Die Meistersinger von Nürnberg – Prelude	9.50
2	Siegfried – Idyll	17.38
3	Götterdämmerung – Dawn and Siegfried's Rhine Journey	9.40
4	Götterdämmerung – Siegfried's Funeral March	8.18
5	Götterdämmerung – Immolation scene	18.34
	<i>Petra Lang, soprano</i>	
	Total Time	64.21