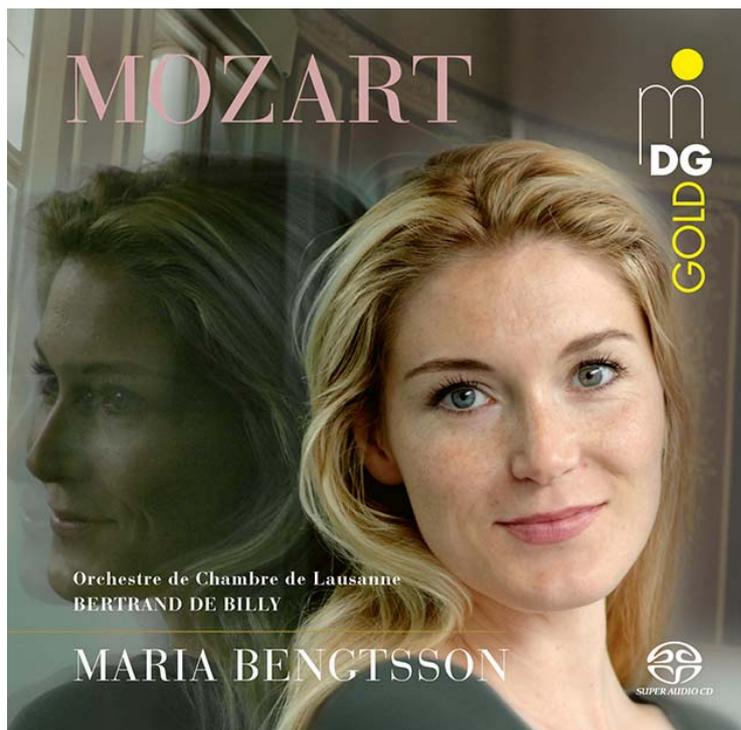


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10/16-(6)

W. A. Mozart (1756-1791)
Arias

Maria Bengtsson, soprano
Orchestre de Chambre
de Lausanne
Bertrand de Billy, cond.

1 Hybrid-SACD

MDG 940 1973-6

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RECORDING

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Multifaceted Characters

Wolfgang Amadeus Mozart composed about twenty-five operas – and with them often asked too much of his contemporaries. While his audiences expected to find familiar patterns and types and were looking for good entertainment, his subtly elaborated individual roles require complete listening attention. In her aria recitals Maria Bengtsson brings out the multifaceted nature of his characters – a dimension also illustrated by the most highly demanding orchestral part. The Orchestre de Chambre de Lausanne led by the conductor Bertrand de Billy once again proves to be a magnificent performance partner.

Magnificent Solos

For *Idomeneo* Mozart could rely on the best orchestra of his times. Not too long before the famous Mannheim Court Orchestra had moved to Munich with its Prince Elector. Welcome tasks awaited the top musicians: magnificent wind solos far exceeding a mere accompaniment function depict the conflict between human passions and divine providence – a conflict heartrendingly presented by Maria Bengtsson in “Padre, germani, addio!”

Mozartian Creations

Mozart composed his most famous operas in Vienna during the last decade of his life. They include *The Magic Flute*, and its all-surpassing success has endured from its premiere right through to the present. “Ach, ich fühl’s” shows Pamina in a state of despair and withdrawn into the deepest introspection because she believes that she has lost Tamino’s love.

Marvelous Scenes

The Swedish soprano has also selected marvelous scenes from *Don Giovanni*, *The Marriage of Figaro*, and *Così fan tutte*. It is especially in the two Fiordiligi numbers that she displays all the many sides of her lyric voice: extreme intervals and virtuosic coloraturas depict the emotional turmoil felt by the young woman who has played with a fire that now can hardly be kept under control. And how fortunate it is that our listening audience can feel feverish passion along with her! The 2+2+2 recording on this SACD fully explores the splendid acoustics of the Metropoli Concert Hall in Lausanne on this captivating vocalist’s wonderfully executed debut.

Ludwig van Beethoven

Ouverture Leonore I Ah! perfido! op. 65

Luigi Cherubini: Symphony D major
“Vous voyez de vos fils” from “Médée”
Maria Bengtsson, soprano
Orchestre de chambre de Lausanne
Bertrand de Billy, cond.

MDG 940 1854-6 (Hybrid-SACD)

“I doubt you’ll ever encounter a performance better played and recorded than this. Strongly recommended.” (International Record Review)