



CHANNEL CLASSICS

CCS SA 23506

2CD

Mahler
Symphony nr.2 in c minor

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

Birgit Remmert Lisa Milne
Hungarian Radio Choir



CCS SA 21604

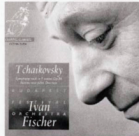


Rachmaninov
Symphony no.2 in e minor, op.27
Vocalize no.14, op.34

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

(...) Fischer conducts the piece as Rachmaninov 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 Rachmaninov style; they inhabit it. His musical storytelling is exceptional. (...)
Gramophone

CCS SA 21704

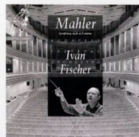


Tchaikovsky
Symphony no.4 in F minor, op.36
Romeo and Juliet Overture

- 10: Luister
- Diapason d'Or
- 9/10: Classics Today
- 5* Kuukauden Hifilevy 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, virtuosic 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

'Resurrection'

Mahler's Second Symphony, 'Resurrection' (1894) is a gigantic work of enormous proportions, extreme contrasts, and a score that surpasses even his First Symphony from two years earlier. Ten horns, eight trumpets, two harps, organ, five percussionists, two vocal soloists (soprano and alto), as well as a large mixed chorus, fill the podium. And behind all this, invisible, is a 'Fernorchester' (distant orchestra) as a symbol of 'the resurrection'. The work lasts for some 80 to 85 minutes, twice as long as Brahms's Fourth or the Franck and D'Indy symphonies of the same period. And relative to a Haydn or Mozart symphony, there is a tripling in size. Only Bruckner approaches it in the length department with his Fifth and Eighth, each lasting about 75 minutes. But then Mahler, in this symphony, is dealing with the themes of life, death, and resurrection, and he took whatever space he felt that he needed. There is a strangely sharp contrast between the untroubled key of C major and the dark and turbulent contents of the work. It has been suggested that the theme of life, death, and resurrection was borne in on Mahler on the occasion of the funeral of the great conduc-

tor Hans von Bülow in 1894. In any case, the words of Klopstock that were read on that occasion are the same ones that Mahler used that year for the apotheosis (last movement) of his Second Symphony: "Aufersteh'n, ja aufersteh'n wirst du, mein Staub, nach kurzer Ruh unsterblich Leben wird der dich rief gegeben." (Thou shalt arise, yes, arise, my dust, after a brief slumber, thou shalt be called to immortal life). And Mahler expanded the text further with his own words: "O glaube, mein Herz. Es geht dir nichts verloren. Dein ist was du gesehnt. Dein, was du geliebt, was du gestritten. O glaube: Du wardst nicht umsonst geboren. Hast nicht umsonst gelebt, gelitten." (O have faith, my heart. Nothing shall be lost to thee. What thou hast longed for is thine. Thine remains, what thou hast loved, what thou hast battled for. O have faith: thou wast not born for nothing. Thou hast not suffered in vain.)

The tone for the entire symphony is, in fact, set by the gloomy and foreboding opening of the first movement. As the music progresses, it becomes clear that a funeral march is concealed in this movement, but very much obscured. Rustic and tumultuous scenes pass in alternation. There is a great contrast with

the following Andante, a peaceful Ländler, with only an occasional cloud passing over the sun. The theme of the somewhat laconic Scherzo is a speeded-up minor key version of the Ländler melody. Part four, 'Urlicht' (Primordial light) is a text from 'Des Knaben Wunderhorn' about human suffering and death. The hushed conclusion is brutally swept aside by the intrusion of the wild Finale, which enters without a pause. 'Wild herausfahrend' (Wildly breaking out) is Mahler's indication here. The effects of the 'Fernorchester' and a percussion group behind the stage are most impressive here. Four horns stationed there blow the mighty call of the 'voice in the wilderness', the call to humanity for the last judgment. This sets off a frantic tableau of frightened and panicking people, terrified by God's judgment and wildly screaming. Through this, the long-drawn cry of the death-bird sounds. All the stops are pulled out for the depiction of this horrifying scene, making the contrast with the serene closing moments of the 'resurrection' all the more vivid.

Translation: David Shapero

Gustav Mahler and Hungary

The two and a half years that Mahler spent as the director of an opera house in Budapest were of enormous importance in his development. It was here that he became the director of an important opera company and where he could throw all of his energies into his work.

Conductor Ivan Fischer was principally responsible for starting a genuine cult for Mahler in Hungary. In 2001, after having given numerous performances of the symphonies, he announced, together with the composer's granddaughter, Marina Mahler, the official inauguration of a Hungarian Mahler Society. This society has been in existence for five years now and its membership is constantly growing. In 2005, Fischer and the society decided to launch an annual Mahler Festival in Budapest. The purpose of this festival, in addition to performances of Mahler's music, is to commission new works from composers. The first festival, in 2005, was a resounding success.

'Résurrection'

La deuxième symphonie de Mahler, 'Résurrection' (1894), est une oeuvre gigantesque d'immenses proportions et de contrastes extrêmes. Son effectif surpasse celui de sa première symphonie composée deux ans plus tôt: dix cors, huit trompettes, deux harpes, un orgue, cinq percussionnistes, deux chanteurs solistes (soprano et alto) et un grand chœur mixte remplissent le podium. En coulisse, invisible, se cache le 'Fernorchester', dressé comme symbole de 'la résurrection'. L'oeuvre dure entre 80 à 85 minutes, deux fois plus longtemps que la quatrième symphonie de Brahms ou les symphonies de Franck et de D'Indy de la même époque, trois fois plus longtemps qu'une symphonie de durée moyenne de Haydn ou de Mozart. Seul Bruckner, avec sa cinquième ou sa huitième symphonie, chacune d'une durée de 75 minutes, s'en rapproche. Mais n'oublions pas que Mahler traita dans cette symphonie le thème de la vie, de la mort et de la résurrection. Il prit pour cela tout son temps. Le contraste entre la tonalité sans problème de Do Majeur et le contenu turbulent et peu joyeux de l'oeuvre est remarquablement important. On suggéra que le

thème de vie, de mort et de résurrection vint à l'esprit de Mahler lors de l'enterrement du grand chef d'orchestre Hans Bülow en 1894. Il est toutefois certain que le texte de Klopstock que Mahler utilisa encore la même année pour l'apothéose (dernier mouvement) de sa deuxième symphonie fut lu lors de cet événement: "Aufersteh'n, ja aufersteh'n wirst du, mein Staub, nach kurzer Ruh! Unsterblich Leben wird der dich rief gegeben." (Ressusciter, oui tu vas ressusciter, mon corps, après un bref repos! La vie éternelle te sera donnée par Celui qui t'a appelé.) Mahler compléta ces mots avec ce qui suit: "O glaube, mein Herz. Es geht dir nichts verloren. Dein ist was du geseht. Dein, was du geliebt, was du gestritten. O glaube: Du wardst nicht umsonst geboren. Hast nicht umsonst gelebt, gelitten." (Ô crois, mon coeur. Tu ne perdras rien. Est à toi ce à quoi tu aspires. Est à toi ce que tu aimes, ce pour quoi tu t'es battu. Ô crois: Tu n'es pas né en vain. Tu n'as pas vécu, souffert, en vain.) Le début sinistre et sombre du premier mouvement donne en réalité le ton de la symphonie entière. On se rend compte peu à peu que derrière ce mouvement se cache une marche funèbre, toutefois très déguisée, et l'on assiste à une alternance

d'atmosphères champêtres et tumultueuses. Le contraste avec l'Andante qui suit, Ländler paisible qui au soleil ne donne place qu'à une ombre temporaire, est important. Le thème du Scherzo, quelque peu laconique, est une version en mineur de la mélodie de Ländler. Le quatrième mouvement, 'Urlicht', est un lied extrait du Knaben Wunderhorn qui traite de la souffrance et de la mort de l'être humain. Sa conclusion apaisée est perturbée de façon abrupte par le Finale qui fait irruption sans interruption. Mahler ajouta ici l'indication 'Wild herausfahrend' (Éclatant sauvagement). Ce mouvement semble être une symphonie en soi. Les effets produits par le 'Fernorchester' et un groupe de percussions derrière le podium est impressionnant. Quatre cors font entendre de loin le signal puissant de 'celui qui crie dans le désert', appel à l'humanité annonçant le Jugement dernier. Cela déchaîne une scène chaotique d'êtres humains peureux et paniqués qui hurlent, craignant le jugement de Dieu. À travers tout cela, on entend le long cri étiré de l'oiseau de la mort. Tous les registres sont tirés pour la peinture de ce tableau macabre, ce qui rend d'autant plus grand le contraste avec la 'résurrection' finale et sereine.

Traduction: Clémence Comte

Gustav Mahler et Hongrie

Les deux années et demie que Mahler passa à Budapest comme directeur d'opéra eurent une importance considérable pour son développement. Ce fut à cet endroit qu'il devint directeur d'une grande troupe d'opéra avec laquelle il put travailler sans compromis. C'est essentiellement Ivan Fischer, chef d'orchestre, qui a initié un véritable culte de la musique de Mahler en Hongrie. Après avoir exécuté un grand nombre de ses symphonies, il a annoncé en 2001, avec la petite fille du compositeur, Marina Mahler, la fondation d'une société Mahler en Hongrie. Cette dernière existe à présent depuis cinq ans et son nombre d'adhérents ne cesse de croître. En 2005, Ivan Fischer et ses dirigeants ont décidé de lancer à Budapest une Fête Mahler annuelle. Ce festival a comme objectif de faire entendre les compositions de Mahler mais aussi de commander et de faire exécuter de nouvelles oeuvres. Le premier festival 2005 a eu un immense succès.

'Auferstehung'

Gustav Mahlers zweite Symphonie aus dem Jahre 1894, die 'Auferstehung', ist ein gigantisches Werk mit bisher ungekannten Ausmaßen und Kontrasten und einer Besetzung, die jene der ersten Symphonie von 1892 noch übertrifft: Zehn Hörner, acht Trompeten, zwei Harfen, eine Orgel, fünf Schlagzeuge, zwei Vokalsolisten (Sopran und Alt) und ein großer gemischter Chor füllen das Podium. Hinter der Bühne steht für den Konzertbesucher unsichtbar und als Symbol für die 'Auferstehung' noch ein 'Fernorchestra'. Das Werk füllt 80 bis 85 Minuten mit Musik. Damit ist es doppelt so lang wie etwa Brahms Vierte oder Symphonien von Franck und d'Indy aus der gleichen Zeit und etwa dreimal so lang wie eine durchschnittliche Symphonie von Mozart oder Haydn. Nur Bruckner nähert sich mit seiner fünften und achten Symphonie (beide an die 75 Minuten) einem solchen Ausmaß. Mahler beschäftigte sich in seiner zweiten Symphonie mit den Themen Leben, Sterben und Auferstehung und nahm sich für deren Ausarbeitung den nötigen Raum. Merkwürdig ist die Diskrepanz zwischen der unkomplizierten Tonart C-Dur und dem turbulenten und so

wenig frohen Inhalt des Stückes. Man vermutet, dass Mahler nach der Beerdigung des großen Dirigenten Hans van Bülow (1894) begann, sich mit den Themen von Leben, Tod und Auferstehung auseinander zu setzen. Während der Trauerfeier wurden jene Worte Klopstocks zitiert, die Mahler im gleichen Jahr noch in der Apotheose, dem letzten Satz seiner zweiten Symphonie, verwendete: "Aufersteh, ja aufersteh wirst du, Mein Staub, nach kurzer Ruh! Mein Staub, nach kurzer Ruh! Unsterblich' Leben Will, der dich rief, dir geben."

Mahler ergänzte diese noch: "O glaube, mein Herz, o glaube, Es geht dir nichts verloren! Dein ist, dein, was du gesehnt, Dein, was du geliebt, Was du gestritten! O glaube, Du warst nicht umsonst geboren. Hast nicht umsonst gelebt, gelitten."

Der düstere, Unheil verkündende Beginn gibt bereits den Ton für die ganze Symphonie vor. Erst im Laufe des ersten Satzes wird deutlich, dass sich in ihm ein Trauermarsch verbirgt, wenn auch nur ganz versteckt. Das darauffolgende Andante, ein schlichter Ländler, dessen Stimmung nur für einen Moment lang getrübt wird, steht dazu gänzlich im Kontrast. Das Thema des eher

lakonisch anmutenden Scherzos ist eine geraffte, in Moll gefärbte Version der Ländlermelodie. Der vierte Satz, 'Urlicht' aus 'Des Knaben Wunderhorn', ist ein Lied über das Leiden und Sterben des Menschen. Der in sich gekehrte Schluss wird jäh durch das mächtige Finale gestört, das 'wild herausfahrend', wie Mahler vorschreibt, völlig überraschend hereinbricht. Der Schlusssatz allein scheint eine Symphonie für sich zu sein. Beeindruckend ist der Effekt des 'Fernorchesters' und der Schlagzeuggruppe hinter der Bühne. Vier Hörner blasen von dort aus das imposante Signal des 'Rufers in der Wüste', als Aufruf an die Menschheit zum jüngsten Gericht. Es entfesselt ein chaotisches Schauspiel panisch-ängstlicher Menschen, die Gottes Urteil fürchten und wild durcheinander rufen. Mitten in den Tumult hinein erklingt der langgestreckte Schrei des Todesvogels. Für die musikalische Darstellung dieser Szene werden alle Register gezogen, wodurch sich die getragene, die Symphonie beschließende Vertonung der 'Auferstehung' umso eindrucksvoller hebt.

Übersetzung: Gabriele Wahl

Gustav Mahler und Ungarn

Die zweieinhalb Jahre, die Gustav Mahler als Operndirektor in Budapest verbrachte, waren für seine Entwicklung von großer Bedeutung. Denn hier war er Direktor einer wichtigen Operngesellschaft und konnte er sich kompromisslos seiner Arbeit widmen. Der Dirigent Ivan Fischer war es, der in Ungarn einen wahren Mahlerkult in Gang setzte. Nach zahlreichen Aufführungen der Symphonien gründete er im Jahre 2001 zusammen mit Marina Mahler, der Enkelin des Komponisten, die Ungarische Mahler-Gesellschaft. Die Gesellschaft besteht mittlerweile fünf Jahre und erfreut sich einer stets wachsenden Mitgliederzahl. Im Jahre 2005 rief die Gesellschaft das jährliche Mahlerfest in Budapest ins Leben. Ziel des Festivals ist es, dem Publikum nicht nur Mahlers Musik näher zu bringen, sondern auch zeitgenössischen Komponisten Kompositionsaufträge zu vergeben. Das erste Festival 2005 wurde ein großer Erfolg.

Urlicht

(aus: Des Knaben Wunderhorne)

O Röschen rot,
Der Mensch liegt in größter Not,
Der Mensch liegt in größter Pein,
Je lieber möcht' ich im Himmel sein.
Da kam ich auf einem breiten Weg,
Da kam ein Englein und wollt' mich abweisen.
Ach nein, ich ließ mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott,
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig' Leben!

Auferstehung

(nach Friedrich Gottlieb Klopstock)

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh' Unsterblich Leben
Wird, der dich rief, dir geben.
Wieder aufzublüh'n, wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, ja dein, was du gesehnt,

Primeval light

(from: Des Knaben Wunderhorn)

O red rose!
Man languishes in great need!
Man languishes in great pain!
The sooner I am in Heaven, the better!
So I came upon a wide road.
Then a little angel came and wanted to turn me away.
But no! I did not let myself be turned away:
I am from God and will return to God!
My loving God will give me a little candle,
And will light my way until I gain eternal blessed life.

Resurrection

(after Friedrich Gottlieb Klopstock)

You will rise, yes, you will rise again,
My dust, after a short rest!
He who called you. Will give you eternal life.
You are sown in order to bloom again!
The Lord goes to harvest
And garners sheaves
For us, who died.

Oh believe, my heart, oh believe:
You will lose nothing!
What you yearned for, you will have.

Dein, was du geliebt, was du gestritten!

*O glaube: Du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!*

*Was entstanden ist, das muß vergehen!
Was vergangen, auferstehen!
Hör auf zu beben!
Bereite dich zu leben!*

*O Schmerz! Du Alldurchdringer!
Dir bin ich entrunnen.
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heißem Liebestreben
Werd ich entschweben
Zum Licht, zu dem kein Aug' gedrunnen!*

*Mit Flügeln, die ich mir errungen,
Werd ich entschweben!
Sterben werd' ich, um zu leben!
Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!*

What you loved and struggled for, you will have.

*Oh believe: You were not born in vain!
You did not live and suffer in vain!*

*What came into being must perish!
What passed away must rise again!
Cease your quaking!
Prepare yourself for life!*

*O pain! You, the all-penetrating!
I have slipped from your grasp.
O death! You, the all-compelling!
Now you must yourself submit!
With wings that I have won for myself
In my ardent striving for love
I will soar up
To the light which no eye has beheld!*

*With wings that I have gained
I will rise!
I will die in order to live!
You will rise, yes, you will rise again,
My heart, in an instant!
That which you beat
Will carry you up to God.*

Fischer and the Budapest Festival Orchestra

Born in 1951 in Budapest, **Iván Fischer** initially studied piano, violin and cello. After composition studies in Budapest, he graduated from Hans Swarowsky's famous conducting class in Vienna where he also studied cello, and early music (studying and working as assistant to Nikolaus Harnoncourt).

Iván Fischer's worldwide success as a conductor was launched in 1976 in London, where he won the Rupert Foundation competition. He was then invited to most British orchestras, most regularly to the BBC Symphony and to the London Symphony Orchestra with whom he conducted a world tour in 1982. His debut in the US took place with the Los Angeles Philharmonic Orchestra in 1983. After a very successful early international career, he returned to Hungary in 1983 to found the **Budapest Festival Orchestra**. Here he introduced new, intense rehearsal methods and an emphasis on chamber music and creative work for each orchestra musician. The sensational success of this new orchestra – which has since been repeatedly invited to the most prestigious music festivals such as Salzburg, Edinburgh, Lucerne and



Iván Fischer

the London Proms – established Iván Fischer's reputation as one of the world's most visionary and creative orchestral leaders. He signed an exclusive recording contract with Philips Classics in 1995 and his Bartók and Liszt recordings with Budapest Festival won a Gramophone award, Diapason d'Or de l'Année, 4 Cles de Telerama, the Arte, MUM and Erasmus prizes. Other recordings include works by Kodály, Dvorák and



The Hungarian Radio Choir

Iván Fischer's own orchestration of Brahms's 'Hungarian Dances', which combine improvisations from Gypsy musicians with a symphony orchestra. From 2004 he started a new partnership with Channel Classics.

Iván Fischer is a founder of the Hungarian Mahler Society, and the 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 **Hungarian Radio Choir** was founded in 1950. Its chief choir leaders included Endre Székely (1950-1952), Árpád Darázs (1952-1955),

Zoltán Vásárhelyi (1955-1958), Cecília Vajda and Imre Csenki (1958-1966). Later Ferenc Sapszon, and in 1991 Péter Erdei became its chief choir leaders. Since 1992, Kálmán Strausz has occupied this post.

The repertoire of the Hungarian Radio Choir embraces the overall scale of classical choral music, including operas and oratorios, operettas and musical comedies. The works of classical and contemporary Hungarian composers – Béla Bartók, Zoltán Kodály, György Ligeti, György Kurtág, Sándor Balassa, Zsolt Durkó, János Vajda – are much preferred in the Choir's repertoire, but it regularly also includes the pieces of internationally renowned composers. In recognition of its high-level artistic achievement, the Choir was awarded the Bartók-Pásztory Prize in 1985.

Numerous radio and television recordings, and more than 80 records, bear witness to the art of the Choir. They are regular participants in such significant festivals as the Rossini Festival in Pesaro or the Salzburg Festive Days. They have appeared as guest performers in Italy, Austria, France, Switzerland, Germany and Israel. They are frequently invited to the opera performances

of the Megaro Music Hall of Athens, where they performed in Mozart's *Idomeneo*, Verdi's *Macbeth* and Wagner's *Lohengrin*. They also reached success in Salzburg and the Scala of Milan. In October 1999, together with the Hungarian Radio Symphony Orchestra, they appeared - as the envoy of Hungarian music - on the stages of Maastricht and Brussels, within the scope of the *Europalia Hungaria '99* series of events. In September 2001, they performed, together with the Hungarian Radio Children's Choir, the Choral Symphony of Philip Glass at the Ludwigsburg Festival.

They have already performed with almost all the internationally renowned conductors of the world.

Lisa Milne studied at the Royal Scottish Academy of Music and Drama. She has won numerous awards and prizes, most notably the Maggie Teyte Prize, the John Christie Award and the Royal Philharmonic Society Award, as well as Honorary Doctorates of Music from the University of Aberdeen and The Robert Gordon University. She was awarded an MBE in the Queen's Birthday Honours in 2005. She made her professional début on the



Lisa Milne

opera stage with Scottish Opera where her roles with the company have included Semele, Adèle ('Die Fledermaus'), Adina ('L'Elisir d'Amore'), and four great Mozart roles, Zerlina, Susanna, Ilia and Despina. She has also appeared with the English National Opera (Alicina, Ännchen and Anne Trulove), Welsh National Opera (Servilia), Stuttgart Opera (Gretel), Royal Danish Opera (Ilia), Dallas Opera (Marzelline) and at the Göttingen Handel Festival as Atalanta in 'Serse'. At the Glyndebourne Festival she has

sung the title role in Handel's 'Rodelinda', Marzelline in 'Fidelio', Micaëla in 'Carmen' and Pamina in 'Die Zauberflöte'. In the 2005/2006 season she sang Marzelline in performances in Japan of the Salzburg Festival production of 'Fidelio', conducted by Sir Simon Rattle, and she made her Metropolitan Opera debut as Pamina, under the baton of James Levine. She repeated her acclaimed portrayal of the same role at the Glyndebourne Festival before returning to the Metropolitan Opera in the autumn as Susanna. This season she will again sing Marzelline at Glyndebourne as well as her first Countess in a new production of 'Le nozze di Figaro' at ENO.

She made her London recital début at the Maggie Teyte Prizewinner's Concert at the Royal Opera House, Covent Garden, and has given recitals at the Aix-en-Provence and City of London Festivals, and the Wigmore Hall. In 1998 she made her Edinburgh Festival debut in a joint recital with Sir Thomas Allen, and subsequent appearances include 'Saul', 'Messiah' and 'Idomeneo' with Sir Charles Mackerras and the Scottish Chamber Orchestra, and MacMillan's 'Parthenogenesis' with the City of Birmingham

Symphony Orchestra. At the 2002 festival, she gave her hugely successful solo recital début. Recent concert engagements include the world premiere of Simon Holt's 'Sunrise Yellow Noise' with the City of Birmingham Symphony Orchestra and 'Ariadne auf Naxos' with the London Symphony Orchestra, both conducted by Sir Simon Rattle, Thea Musgrave's 'Songs for a Winter's Evening' and Handel's 'Samson' at the BBC Proms, and appearances at the Usher Hall, Edinburgh and Royal Albert Hall with José Carreras. Last year, she made her New York concert debut singing the Mozart Requiem as part of the Lincoln Center's Mostly Mozart Festival.

Mezzosoprano (Alto) **Birgit Remmert**, who was born in Braunschweig, Germany, took up studying voice at the music school of her home town and continued her studies with Prof. Helmut Kretschmar. During and shortly after finishing her musical education she was awarded prizes in several renowned international music competitions. Her present voice coach is Prof. Renate Faltn.

In the seasons 1992-98 Birgit Remmert was engaged as soloist at the opera house of Zurich, where she interpreted, among other

roles, Orlofski in (die Fledermaus), Suzuki (Madame Butterfly), Mrs. Quickly (Falstaff) Zita (Glanni Schicchi), Ulrica (Un Ballo in Maschera) as well as the female title role of 'Samson et Dalila' and Farnace in 'Mitridate'. She fulfilled guest contracts singing Ulrica, Erda (Das Rheingold and Siegfried) and Mrs. Quickly at the Deutsche Oper Berlin, in Hamburg and in Dresden. She had further guest appearances at the Salzburg Festival in 1993 (Nutrice in 'L'Incoronazione di Poppea'), Montpellier Festival in 1998 (title role of



Birgit Remmert

Othmar Schoeck's 'Penthesilea'), Bayreuth Festival 2000 and 2001 (Fricka in 'Rheingold' and 'Walküre'), and at the Salzburg Summer Festival 2004 in a new production of Purcell's 'King Arthur'. She gave her role debut as Ortrud/ Lohengrin at the Teatro Real Madrid at the beginning of 2005, followed by Gaea/ 'Daphne' at the Teatro La Fenice in Venice.

A large part of Birgit Remmert's calendar is taken up by her concert activities. She is used to giving numerous recitals in Europe and appears regularly in concerts with the Tonhalle Orchestra Zurich, Berlin Philharmonic Orchestra, Koninklijk Concertgebouworkest, London Philharmonic Orchestra, Vienna Philharmonic Orchestra and Orchestra Filarmonica della Scala. Most recently, she could be heard with Beethoven's 9. Symphony in the Konzerthaus Vienna under the baton of Christian Thielemann, Mahler's 3. Symphony in Sydney with Maestro Edo de Waart, Mahler's 2. Symphony in a concert in the Vatican in the Pope's presence, Das Lied von der Erde in Lille and Paris, Missa Solemnis at the occasion of the consecration of the restored Frauenkirche in Dresden,

Missa Solemnis with Maestro Gielen in Luxembourg, Mainz, Berlin and Bremen, Beethoven's 9. Symphony in Berlin, Mahler's 3. Symphony in Vienna, Zurich, Missa Solemnis in Lyon, and Mahler's 2. Symphony in Cardiff.

The impressive list of outstanding conductors with whom the artist has collaborated (Abbado, Ashkenazy, Bertini, Bychkov, Chailly, Dennis Russel Davies, Frühbeck de Burgos, Giulini, Haitink, Harnoncourt, Herrweghe, Nagano, Rilling, Sawallisch, Schreier, Sinopoli, Welsch-Möst, de Waart, Zinman) can be extended by the name of Sir Simon Rattle after working with him for concerts and CD recordings of Mahler's 3. Symphony with the City of Birmingham Orchestra. Rattle also invited her for a tour with Mahler's 2. Symphony (Salzburg, Edinburgh, London, Berlin, Lucerne) with the Vienna Philharmonic Orchestra, Schönberg's Gurrelieder in Philadelphia and the New York Carnegie Hall, and for Mahler's 8. Symphony (Alto 1) at the BBC Proms 2002.

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- | | | | |
|---|---|------------------|-------|
| 1 | 1 | Allegro maestoso | 21.30 |
| 2 | 2 | Andante moderato | 10.00 |

CD 2

- | | | | |
|---|---|--|-------|
| 1 | 3 | In ruhig fließender Bewegung | 11.17 |
| 2 | 4 | Urlicht: Sehr feierlich, aber schlicht | 4.52 |
| 3 | 5 | Im Tempo des Scherzo | 34.13 |



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