

OPERA NEWS

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RECORDINGS

Recital

SCHUBERT: *DIE SCHÖNE MULLERIN*

□ Michael Schade, Malcolm Martineau, piano. Texts and translations. CBC Records MVCD 1170



Michael Schade and Malcolm Martineau's 2003 Alice Tully Hall recital of Schubert's *Die Schöne Müllerin* (reviewed online, Feb. 2004) so enthralled me that I was eager to spend more time with these artists' interpretation on a recently released CBC recording.

Schade's nuanced presentation and Martineau's superb keyboard contribution benefit from the detail and care possible in the recording studio, but happily their reading is still heavily dependent on the dramatic and psychological line developed in their concert performances, especially in the fleeting moments of instability and homicidal rage that bubble underneath the surface of the narration.

In telling the tragic story of the wandering lad, who woos and is betrayed by the lovely miller-girl of the cycle's title, Schade's emotional stance moves from past to present, sometimes recalling and other times actually reliving the elation and agony, finally disappearing before our eyes in the final four songs. The lingering effect on the listener of sadness and regret at the tragic suicide is a direct result of Schade's compelling identification with this lovely, gentle lad and his gradual unraveling.

Schade's multicolored tenor easily handles the twenty rangy songs, from the growling and snapping of "Der Jäger" to the sweetly unfolding phrases of "Der Neugierige." He has an especially lovely way of soaring up to heady high notes, yet he can turn a smooth, elegant phrase into a roaring cry in mid-syllable. Martineau's playing is comparably colorful, with details of figuration and an arresting variety of articulation, especially in the left hand, and both artists display a highly developed sense of rubato, linguistic as wekk as harmonic.

When Schade and Martineau come back to town, I will be first in line for tickets. Meanwhile, this terrific, inspired recording will tide me over. □

JUDITH MALAFRONTE