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Mozart: Die Entführung aus dem Serail, K384 (The Abduction from the Seraglio)

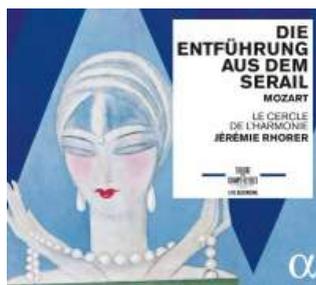
This page lists all recordings of *Die Entführung aus dem Serail, K384 (The Abduction from the Seraglio)*, by Wolfgang Amadeus Mozart (1756-91) on CD, DVD, Blu-ray & download (MP3 & FLAC). Generally, more recent releases are listed first, but with priority given to those that are in stock.

Recommendations

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Mozart: Die Entführung aus dem Serail, K384

Jane Archibald (Konstanze), Norman Reinhardt (Belmonte), David Portillo (Pedrillo), Rachele Gilmore (Blonde), Mischa Schelomianski (Osmin), Christoph Quest (Pasha Selim)
 Le Cercle de l'Harmonie, Jérémie Rhorer

The conductor Jérémie Rhorer is today regarded as one of the finest interpreters of the music of Mozart in general and his operas in particular. After conducting *Die Entführung aus dem Serail* at the Festival d'Aix-en-Provence in 2015, he performed it again at a memorable concert at the Théâtre des Champs-Élysées in Paris in September of that year with his orchestra, Le Cercle de l'Harmonie. It is this exceptional event, captured in a live recording conveying all the dramatic intensity of the opera, that we present today.

'In *Die Entführung*, Mozart presents a completely unprecedented vision of the singspiel, with highly developed ensembles and musical continuity at a time when contemporary spectators were expecting the standard alternation between spoken and sung sections', says Jérémie Rhorer in the interview that accompanies the discs. That musical dramaturgy lies at the centre of this interpretation, which is served by an outstandingly homogeneous cast. This recording launches a series of recordings of concerts at the Théâtre des Champs-Élysées and a collaboration between Alpha Classics and Le Cercle de l'Harmonie, who will continue to place their excellence at the service of the great masterpieces of Mozart – and of other composers: watch this space!

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Mozart: Die Entführung aus dem Serail, K384

Recorded live at Glyndebourne Opera House, Lewes, October 2015.

Sally Matthews (Konstanze), Edgaras Montvidas (Belmonte), Tobias Kehrer (Osmin), Mari Eriksmoen (Blonde), Brenden Gunnell (Pedrillo) & Franck Saurel (Pasha Selim)
 The Glyndebourne Chorus & Orchestra of the Age of Enlightenment, Robin Ticciati (conductor) & David McVicar (director)

Director David McVicar's original-period vision for this Mozartian gem allows its genius to speak for itself, offering a 'mesmerising, sensitive ... outstanding' portrayal of Enlightenment-era fascination with the East that is both 'exquisitely acted and sung', featuring a Konstanze and a Belmonte sung with 'finesse and bravura' and a 'sensationally voiced' Osmin (The Guardian *****). Comic relief in Glyndebourne's 'brilliant production' is provided by 'beautifully sung live-wire performances' of Pedrillo and Blonde, and Robin Ticciati leads the Orchestra of the Age of Enlightenment through a restored, authentic rendition of the critical score with 'lovely fizz' and 'poignant gravitas' (The Independent). Filmed in High Definition and recorded in true Surround Sound.

Extra Features: Concept, Craft & Collaboration: The Visual Story and a cast gallery.

Running time: 168 minutes

Subtitles: EN/FR/DE/JP/KO

Sound format: 2.0LPCM + 5.1(5.0) DTS

Region: 0

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Mozart: Die Entführung aus dem Serail, K384

Recorded live at Glyndebourne Opera House, Lewes, October 2015.

 Sally Matthews (Konstanze), [Edgaras Montvidas](#) (Belmonte), Tobias Kehrer (Osmin), Mari Eriksmoen (Blonde), Brenden Gunnell (Pedrillo) & Franck Saurel (Pasha Selim)

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Running time: 168 minutes

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Sound format: 2.0LPCM + 5.1(5.0) DTS


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Mozart: Die Entführung aus dem Serail, K384

 Mari Eriksmoen (Blondchen), Robin Johannsen (Konstanze), [Maximilian Schmitt](#) (Belmonte), [Julian Prégardien](#) (Pedrillo), Dimitry Ivashchenko (Osmin), Cornelius Obonya (Bassa Selim)

 RIAS Kammerchor & [Akademie für Alte Musik Berlin](#), [René Jacobs](#)

The 1782 premiere in Vienna of 'Die Entführung aus dem Serail' was an unprecedented success. This dazzling triumph was enhanced by a libretto celebrating and counter to contemporary prejudices concerning the Ottoman Empire. Mozart gave an important place to the spoken dialogue, often severely cut, but fully restored and brought to life here by René Jacobs in the culmination of his Mozart opera recordings for harmonia mundi.

"Mari Eriksmoen was an charming and malicious Blonde with a light and elegant soprano well-suited to the fiery English maid. As Konstanze, Robin Johannsen's soprano boasted a middle range with silvery tones. The male side of the cast was just perfect. As Pedrillo, Julian Prégardien allied both appealing singing and jubilatory acting. Maximilian Schmitt's Belmonte impressed by his powerful and manly lyric sound and with aptly executed fioriturni "Ich baue ganz auf deine Stärke"... The strongest performance however came from Dimitry Ivashchenko. The Russian bass, combining splendid deep tone with extreme flexibility, managed to convey the comical side of his character, without reducing it to the buffoonery that often mars other interpretations.

Totally at one with the theatrical approach to the performance, the Akademie für Alte Musik Berlin followed the maestro's contrasted tempi and played superbly...this performance at the Concertgebouw took place a few days after Mr. Jacobs recorded the work in the studio with the same team of soloists and orchestra. Without the visual support, that recording will be a very different experience but I'd certainly be keen to see if it matches up to my memories." Nicolas Nguyen, 21 September 2014, bachtrack.com

"Much of the performance has the energy and vivaciousness that is typical of Jacobs' best work as a conductor ... There are outstanding performances from Maximilian Schmitt as a heroic-sounding Belmonte, Dimitry Ivashchenko as an imposing Osmin, nicely balanced between threat and humour, and Julian Prégardien as an exuberant Pedrillo...The whole set does sound like real music theatre" The Guardian, 15th October 2015

"performances of great conviction from a fine cast of singer-actors ... Johannsen...is a superb Konstanze, with impeccably expressive coloratura and a beautifully silvery tone ... Eriksmoen blazes away at her top Es, while Prégardien is suave, level-headed and strikingly heroic...Jacobs probes and redefines the emotional interplay between the characters in ways that are constantly fresh and insightful." Gramophone Magazine, October 2015

"Jacobs has put so much thought into realising the opera for a home audio audience ... central to his success is the way he brings the dialogue - almost all of it - to pulsing dramatic life...The singing is mostly very good. Maximilian Schmitt brings his usual golden tone to Belmonte...it's two thumbs up for this release." MusicWeb International, November 2015

"[there is a] real liveliness to the performance, aided by a youthful cast and Jacob's pacey conducting, which draws full spice from the orientalism of the score ... a set well worth investigating ... it boasts a committed and homogenous cast, a sense of happy music-making and an abundance of charm" Opera Now, December 2015

"Here's another Mozart Singspiel recreated as an audio-drama, with both René Jacobs's intensely musical direction, orchestral playing tingling with character and detail...Dimitry Ivashchenko's Osmin is a true basso profundo, always droll but never overdone. Julian Prégardien's Pedrillo is delightfully whimsical, and delectably

phrased...in Mari Eriksmoen he has a bright eyed and feisty Blonde, spinning the finest lines of embellishment and ornamentation...a classic Jacobs take on Mozartian Singspiel, imaginative and user-friendly throughout." BBC Music Magazine, January 2016 ****

"[Jacobs's] Entführung unfolds with potent theatrical energy. It aims to entertain, to bring the situations to continuously animated life...I found it an uninterrupted pleasure to listen to the aria singing of Robin Johannsen's bright-toned, intensely involved heroine and still more to the fresh-voiced, long-phrasing, authentically musical Belmonte of Maximilian Schmitt, the bright light among German Mozart tenors." Opera, February 2016



Harmonia Mundi Jacobs Mozart Operas - HMC902214/15
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Mozart: Die Entführung aus dem Serail, K384

Diana Damrau (Konstanze), Anna Prohaska (Blonde), Rolando Villazón (Belmonte), Paul Schweinester (Pedrillo), Franz-Josef Selig (Osmin) & Thomas Quasthoff (Selim)
Vocalensemble Rastatt & Chamber Orchestra of Europe, Yannick Nézet-Séguin

[Read Presto's complete review of this disc here.](#)

The third of DG's series of seven Mozart operas conducted by Yannick Nézet-Séguin, and initiated by Rolando Villazón, in collaboration with Festspielhaus Baden Baden, U-Live, and sponsored by ROLEX.

The release follows up a "completely enthralling" (Opernglas) Così fan tutte and "the most exciting and consistently well-sung Don Giovanni for some years" (Opera) with another Baden-Baden Festival Mozart production, Yannick Nézet-Séguin conducts this similarly acclaimed 2014 Entführung aus dem Serail: "Well-deserved cheers for all participants" (Online Musik Magazin).

It was recorded live in the stunning venue of Festspielhaus Baden Baden and features a star cast full of critically-acclaimed artists - including Diana Damrau, the reigning Konstanze of our time - with an extraordinary strong showing of Deutsche Grammophon artists.

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"There's a bouncy enthusiasm to Nézet-Séguin's approach, with its wide, dynamic contrasts, but not a great deal of subtlety, though the COE is its usual cultivated and alert self...The sense of style that's missing in Villazón's singing is emphasised by the other tenor, Paul Schweinester as Pedrillo, and especially by Diana Damrau as Konstanze." The Guardian, 8th July 2015 ***

"[Damrau] delivers the best Martern aller Arten I've heard for yonks: a delicious compendium of tangled emotions, gloriously matched by virtuosic instrumental playing...Singing with great sensuality and perhaps even flutier top notes, Anna Prohaska makes a spirited Blonde...[Villazon] sings Belmonte with bluff vigour and a fine, metallic ring to the voice." The Times, 10th July 2015 ****

"this is the most satisfactory instalment so far of DG's projected recordings of [Villazon] surmounts the difficulties, if not effortlessly, then with more than credit. Damrau makes light of Konstanze's bravura challenges, but her sound can turn steely and fierce...Anna Prohaska and Paul Schweinester are an attractive comic pair, Franz-Josef Selig is the best Osmin on disc since Kurt Moll...The set's success is guaranteed by Nézet-Séguin's airy conducting of a full edition." Sunday Times, 12th July 2015

"With her flexible silvery tone and diamond-bright upper extension Diana Damrau is pretty much my ideal in the demanding role of Konstanze...Prohaska eschews arch simpering in favour of a cool, no-nonsense imperiousness that audibly takes the wind out of Osmin's sails...What a luxury it is to have the great German bass-baritone Thomas Quasthoff (recently retired from singing) in the spoken role of Pasha Selim." Katherine Cooper, Presto Classical, 13th July 2015

"interesting, but never exaggerated musicianship...Villazón is a fixture and features here as a vivid Belmonte of not quite the right vocal colours. Neither he nor Diana Damrau's sometimes shrill Konstanze is ideal, but the others...are keen personalities and all well cast." Financial Times, 17th July 2015 ***

"Once again, Nézet-Séguin shows how good he is in Mozart. His speeds are well judged, never too fast for the singers to articulate clearly. And he has the knack of bringing out detail without sounding fussy...In his first German role, Villazón sounds assured, both in speech and song...Blonde presents many challenges, and Prohaska meets them all." Gramophone Magazine

"The casting is largely excellent. Diana Damrau makes an imperious Konstanze...Schweinester is as bright as a button as Pedrillo, leaving Rolando Villazón as the only significant drawback...what lifts the recording into the top league is undoubtedly the quality of Yannick Nézet-Séguin's conducting. From the first bars of the playful overture, he captures all the score's bravado and energy" The Telegraph, 4th August 2015 ****

"there is some passionate singing here, as well as sparkling instrumental detail...The cast is of a very high standard, though Villazón, despite being superbly lyrical, can lack a certain pliant tenderness...Damrau is at her very best in the defiant aria 'Marten aller Arten'...Also, we get some very effective singing from Anna Prohaska as Blonde who reaches her high E in 'Durch Zärtlichkeit' with aplomb." BBC Music Magazine, October 2015 ****



DG - 4794064
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Mozart: Die Entführung aus dem Serail, K384

Live from the Staatsoper Stuttgart, 1998

[Catherine Naglestad](#) (Konstanze), [Kate Ladner](#) (Blonde), [Matthias Klink](#) (Belmonte), [Heinz Göhrig](#) (Pedrillo) & [Roland Bracht](#) (Osmin)

Chorus and Orchestra of the Staatsoper Stuttgart, [Lothar Zagrosek](#) (conductor) & [Hans Neuenfels](#) (stage director)

Legendary director Hans Neuenfels once again proves his great skill with this interpretation of Mozart's *Entführung aus dem Serail* (Abduction from the Seraglio). This extraordinary production conducted by Lothar Zagrosek, and with Catherine Naglestad, Kate Ladner and Matthias Klink in the main roles, won the Bavarian Theatre Prize in 1999 and offers a refreshingly new view of one of the most frequently played operas worldwide.

Special highlight: Neuenfels places an actor at every singer's side who not only takes over his role for the spoken original scripts, but also interacts with his singing double and other characters of the piece. In recent decades, directors have sought to revitalise the

somewhat naive plot of the *Entführung* with fresh interpretations. Hans Neuenfels, who produced his "first Mozart" here in Stuttgart, retains the story's naivety and absurdity. He does this in a very stimulating and intelligent way.

Sound Formats: PCM Stereo

Picture Format: 16:9

DVD Format: DVD 9 / NTSC

Original Language: DE

Subtitles: GB, FR, ES, JAP

Running Time: 150 mins

FSK: 0

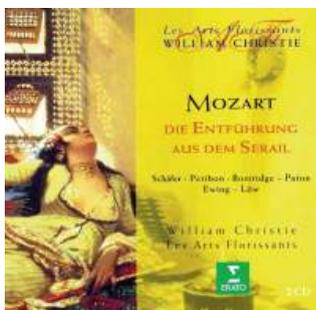
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Mozart: Die Entführung aus dem Serail, K384

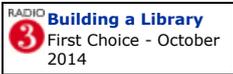
[Christine Schäfer](#) (Konstanze), [Ian Bostridge](#) (Belmonte), [Alan Ewing](#) (Osmin), [Patricia Petibon](#) (Blonde), [Iain Paton](#) (Pedrillo) & [Jurg Low](#) (Selim, Bassa)

[Les Arts Florissants](#), [William Christie](#)

"For period-instrument performances, Christie is now the first choice" Gramophone Magazine, 2000

"Schäfer (Konstanze) has spectacular high notes, but can lack vehemence, and Bostridge (Belmonte) is mellifluous but slightly prosaic. Lovely orchestral playing." BBC Music Magazine, December 2012 ****

"Right from Christie's tart, zingy account of the cod-exotic overture, I love everything about this period-instrument *Entführung* and return to it time and again: Ian Bostridge's plangent Belmonte is a highlight, with Alan Ewing a truly cavernous Osmin and Christine Schäfer and Patricia Petibon (both absolutely nailing their fearsomely high tessituras) nicely differentiated as Konstanze and her maid" Katherine Cooper, Presto Classical, December 2014



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Mozart: Die Entführung aus dem Serail, K384

[Edita Gruberova](#) (Konstanze), [Francisco Araiza](#) (Belmonte), [Norbert Orth](#) (Pedrillo), [Roland Bracht](#) (Osmin), [Gudrun Ebel](#) (Blonde), [Harald Leipnitz](#) (Bassa Selim)

[Chor des Bayerischen Rundfunks](#) & [Munchner Rundfunkorchester](#), [Heinz Wallberg](#)

Recorded in 1978

"A lively orchestra, the indispensable Gruberova as Konstanze, and Ebel as the best Blonde I have ever heard. Osmin needs more humour, and Araiza's Belmonte is slightly brittle. Otherwise excellent." BBC Music Magazine, August 2012 ****



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Mozart: Die Entführung aus dem Serail, K384

Franz Kalchmair (Osmin), Ingrid Habermann (Konstanze), Donna Ellen (Blonde), **Piotr Beczala** (Belmonte), Oliver Ringelhahn (Pedrillo), Harald Pfeiffer (Pasha Selim)
Linz Bruckner Orchestra & Linz Landestheater Choir, Martin Sieghart

When this recording was made in 1996, Piotr Beczala was beginning his career. Since then, he has become one of the world's most sought-after lyrical tenors. This recording has been made available again at a budget price.

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Mozart: Die Entführung aus dem Serail, K384

Recorded live at Het Musiektheater, Amsterdam on 2nd, 7th & 19th February 2008.

Laura Aikin (Konstanze), **Edgaras Montvidas** (Belmonte), Kurt Rydl (Osmin), **Mojca Erdmann** (Blonde), Michael Smallwood (Pedrillo), Steven Van Watermeulen (Bassa Selim)

The **Netherlands Chamber Orchestra** & Chorus of **De Nederlandse Opera**, Constantinos Carydis (musical director) & Johan Simons (stage director)

Johan Simons' feisty production of Die Entführung aus dem Serail is an intelligently innovative account of Mozart's 1782 comic tale of abduction, love, loyalty and forgiveness. Kurt Rydl's Osmin is hilarious, with just the right edge of latent thuggery; Mojca Erdmann's smart and cheeky Blonde sports a red riding coat, high latex boots and a belt that she is not afraid to use on the men; Michael Smallwood makes a charming, suave and mocking Pedrillo. Laura Aikin's Konstanze, torn between true love and obligation, reveals a vast range of human emotions and Edgaras Montvidas' Belmonte portrays his coming-of-age with clarity and genuine charisma. The performance is whipped up to a feverish pitch in the pit by Constantinos Carydis, the orchestra and chorus responding with fleet virtuosity. Bluntly 'theatre about theatre', this ground-breaking performance delivers everything one could wish for from a Mozart opera, combining thrilling energy with a profound sense of lyrical beauty and truth.

[Watch video trailer](#)

Bonus material/features:

Illustrated synopsis & cast gallery.

Interviews with the cast.

Behind the scenes documentary.

"Athenian wonder boy Constantinos Carydis has everything you could want from a Mozart conductor, combining manic energy with perfectionism and a profound sense of lyrical beauty." Bloomberg News

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PICTURE FORMAT: 1080i
LENGTH: 214 Mins
SOUND: DOLBY TRUEHD 5.0 & 2.0
SUBTITLES: EN/FR/DE/ES/IT/NE

"Other productions have suggested a mutual attraction between the heroine and her oriental captor. Simons carries this to extremes. His staging is dominated by Konstanze's inner struggle between her loyalty to her betrothed and her disturbing feelings for the man who, we sense, has awakened her sexually. While there are irritating details in Simon's modern-dress production, I found it psychologically credible, often compelling. Laura Aikin vividly portrays Konstanze's fluctuating emotions in dialogue and aria. ...she makes "Marten aller Arten" a graphic embodiment of her conflicting feelings of desire and guilt, charging the stratospheric coloratura with a sense of neurotic desperation. Constantinos Carydis conducts the excellent Netherlands CO with zest and a fair sense of period style." Gramophone Magazine, May 2009

"Director Johan Simons's take on Die Entführung is summed up by a remark in one of the accompanying interviews: 'At the end people see that the Pasha is a much better match for Konstanze than Belmonte is.' Other productions have suggested a mutual attraction between the heroine and her oriental captor. Simons carries this to extremes. His staging is dominated by Konstanze's inner struggle between her loyalty to her betrothed and her disturbing feelings for the man who, we sense, has awakened her sexually. Far from resisting his advances, she and the youthful, half-westernised Pasha, subtly and believably portrayed by Steven van Watermeulen, can hardly keep their hands off each other during her opening aria; and the longing she sings of in 'Traurigkeit' here takes on a very different meaning. Yet even in the final vaudeville,

exchanged glances with the Pasha suggest an undertow of regret for romantic passion and exotic adventure sacrificed in the cause of duty. While there are irritating details in Simons's modern-dress production, it is psychologically credible, often compelling. Laura Aikin vividly portrays Konstanze's fluctuating emotions in dialogue and aria. If 'Traurigkeit' ideally needs a softer, more plangent colour, she makes 'Martern aller Arten' a graphic embodiment of her conflicting feelings of desire and guilt, charging the stratospheric coloratura with a sense of neurotic desperation. In Simons's conception Belmonte is an anxious, self-absorbed ditherer, understandably fazed by Konstanze's initial coolness towards him. Wearing a more-or-less permanently bemused air, Edgaras Montvidas sings his four arias with firm, sappy tone, if no special grace of phrasing. Michael Smallwood makes a likeable, resourceful Pedrillo, cheerfully enduring Osmin's sadistic hair-pulling and nose-tweaking; and Mojca Erdmann, clad in mini-skirt and high-heeled patent leather boots, is a delightful, thoroughly self-assured Blonde, impatient with Konstanze's soulsearching, and using her sexual power to reduce Kurt Rydl's formidable, rotund Osmin to a doe-eyed baby. In keeping with the whole production, comic gags are largely eschewed. Constantinos Carydis conducts the excellent Netherlands CO with zest and a fair sense of period style. While many will prefer a more comically straightforward staging, Simons's production certainly makes you think afresh about Mozart's ostensibly innocent, happily-ever-after harem Singspiel." Gramophone Classical Music Guide, 2010



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