

COMPACT
disc
DIGITAL AUDIO
PACO 115

MOZART

Die Zauberflöte - Symphony No. 41

Pristine
XR

Cast

Tamino, an Egyptian Prince - Richard Lewis
First Lady - Judith Pierce
Second Lady - Josephine Veasey
Third Lady - Monica Sinclair
Papageno, a bird-catcher - Geraint Evans
The Queen of Night - Joan Sutherland
First Slave - John Kollmann
Second Slave - Arthur Cobbin
Third Slave - George Barker
Monostatos, a Moor - Robert Bowman
Pamina, daughter of the Queen of Night - Joan Carlyle

First Boy - Margaret Neville
Second Boy - Ann Hood
Third Boy - Marion Roberts
The Orator of the Temple - Hans Hotter
Sarastro, High Priest of Osiris and Isis - David Kelly
First Priest - John Dobson
Second Priest - Ronald Lewis
Papagena, Papageno's sweetheart - Jenifer Eddy
First Man in Armour - Edgar Evans
Second Man in Armour - Victor Godfrey
Slaves, Priests, People - The Covent Garden Opera Chorus
Students of St Martin-in-the-Fields Secondary School

The Covent Garden Orchestra, Leader: Charles Taylor

Chorus Master: Douglas Robinson

Conductor: Otto Klemperer

Royal Opera House, Covent Garden, London

Live performance on the evening of 4 January 1962

Producer's Note

This *Magic Flute* is a very special recording. Taken from a live BBC broadcast from Covent Garden Opera House in January 1962, it is the only known recording of the great Joan Sutherland singing the role of The Queen of the Night - with the added bonus of a remarkable cast and conductor alongside her, including of course Hans Hotter, Richard Lewis, Geraint Evans and Joan Carlyle. Although copies of the broadcast have circulated amongst collectors over the years, it was thought that the length of Act Two had led to the ending being lost, hence an incomplete release in poor sound on another label a few years ago. The present transfer proves otherwise: taken from a tape in the collection of Mark Hood and believed originally prepared for or by one of the performers, it is indeed complete, and includes the BBC Third Programme announcements at start and finish. There are a couple of brief sections where the quality drops, believed to be patches to cover tape changes; other, shorter drop-outs, to be expected in an older tape recording such as this, have been successfully restored. XR remastering has added depth and body to well-recorded FM broadcast sound, whilst bringing out greater levels of clarity in diction and in the upper treble response; Ambient Stereo processing lends a sense of space and dimension to the original mono. Given the duration of the complete performance - too long for two CDs - I opted to add Klemperer's 1954 mono *Jupiter* Symphony, which EMI seems to have abandoned in favour of its stereo remake. XR's 32-bit remastering system has worked similar wonders on the sound here too. **Andrew Rose**

FULL PROGRAMME NOTES CAN BE FOUND ONLINE AT WWW.PRISTINECLASSICAL.COM
SARL Pristine Audio, 144 Rue de l'Eglise, 24610 St. Méard de Gurçon, France

Mozart Die Zauberflöte

Pristine
XR
PACO 115
CD1 & 2

RICHARD LEWIS
GERAINT EVANS
JOAN CARLYLE
JOAN SUTHERLAND
DAVID KELLY
HANS HOTTER
JUDITH PIERCE
JOSEPHINE VEASEY
MONICA SINCLAIR
JOHN KOLLMANN
ARTHUR COBBIN
GEORGE BARKER
ROBERT BOWMAN

THE COVENT GARDEN OPERA CHORUS
STUDENTS OF ST MARTIN-IN-THE-FIELDS SECONDARY SCHOOL
THE COVENT GARDEN ORCHESTRA

Mozart Symphony No. 41 in C major, "Jupiter"
PHILHARMONIA ORCHESTRA

OTTO KLEMPERER CONDUCTOR

Live and studio recordings, 1962 & 1954



MOZART *Die Zauberflöte, K.620*

PASC 115

MOZART Die Zauberflöte - SYMPHONY No. 41 (CD1 & 2)
SUTHERLAND, LEWIS, EVANS, CARLYLE, COVENT GARDEN - KLEMPERER

PASC 115

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AUDIO

- CD1**
- 1 BBC Introduction (2:16)
 - 2 Act 1 - Ouverture (7:03)
 - 3 Zu Hilfe! Zu Hilfe! (6:38)
 - 4 Der Vogelfänger bin ich ja (2:41)
 - 5 He da! (3:08)
 - 6 Dies Bildnis ist bezaubernd schön (4:06)
 - 7 Rüste dich mit Mut und Standhaftigkeit (0:38)
 - 8 O zittere nicht, mein lieber Sohn (5:03)
 - 9 Hm! hm! hm! hm! (6:43)
 - 10 Haha!... Pst!... Was soll denn das Lachen? (0:23)
 - 11 Du feines Täubchen, nur herein (1:47)
 - 12 Mutter! Mutter!... Bin ich nicht ein Narr (3:19)
 - 13 Bei Männern, welche Liebe fühlen (3:25)
 - 14 Zum Ziele führt dich diese Bahn (1:56)
 - 15 Die Weisheitslehre dieser Knaben (1:58)
 - 16 Wo willst du kühner Fremdling hin? (6:14)
 - 17 Wie stark ist nicht dein Zauberton (2:56)
 - 18 Schnelle Füße, rascher Mut (3:16)
 - 19 Es lebe Sarastro! Sarastro lebe! (1:55)
 - 20 Herr, ich bin zwar Verbrecherin (5:54)
 - 21 Wenn Tugend und Gerechtigkeit (1:42)

- CD2**
- 1 Act 2 - Marsch der Priester (2:56)
 - 2 Ihr, eingeweihte Diener (3:32)
 - 3 O Isis und Osiris (3:33)
 - 4 Papageno! Wo denkst du, dass wir uns befinden? (3:14)
 - 5 Bewahret euch vor Weibertücken (1:12)
 - 6 Wie? Wie? Wie? (3:30)
 - 7 Heil dir, Jüngling (1:55)
 - 8 Alles fühlt der Liebe Freuden (1:21)
 - 9 Zurück! (0:14)
 - 10 Der Hölle Rache kocht in meinem Herzen (3:29)
 - 11 Morden soll ich? (0:47)
 - 12 In diesen heil'gen Hallen (5:30)
 - 13 Hier seid ihr euch beide allein überlassen (2:30)
 - 14 Seid uns zum zweiten Mal willkommen (1:52)
 - 15 Tamino, wollen wir nicht speisen? (1:04)
 - 16 Ach, ich fühl's (4:19)
 - 17 Nicht wahr, Tamino, ich kann auch schweigen (0:48)
 - 18 O Isis und Osiris, welche Wonne! (3:17)
 - 19 Prinz, dein Betragen war bis hieher männlich (0:49)
 - 20 Soll ich dich, Teurer, nicht mehr sehen? (3:15)
 - 21 Tamino! Willst du mich denn gänzlich verlassen? (1:57)
 - 22 Ein Mädchen oder Weibchen (5:32)
 - 23 Da bin ich schon, mein Engel! (1:47)
 - 24 Bald prangt, den Morgen zu verkünden (6:33)

XR remastering by Andrew Rose

Cover artwork based on photographs of Joan Sutherland

Total duration: 3hr 15:21

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MOZART
Die Zauberflöte - Symphony No. 41

Pristine
XR

Jupiter Symphony - LP Review

The performance of the Jupiter is extremely impressive. Klemperer's view is that the symphony is an epic—a view that patently is a reasonable one; and he plays the work as an epic that must be driven to its conclusion. The first movement is given with brilliance, and with strength; the slow movement with grace. The minuet is pushed through in a quick one-in-a-bar, though not in a casual fashion; even so, there is room for disappointment here if you should consider that the proper period for a one-in-a-bar minuet was, in 1788, yet to come. Scarcely any room for disappointment, though in the finale: an imperious attack on Mozart's contrapuntal masterpiece is carried through unflatteringly to the end.

As the whole is expounded by the Philharmonia in great style, and well recorded by Columbia, sharers of this view of the work should, I think, have no hesitation in choosing this version of the Jupiter from all those in the list above. But there is room, too, for a more intimate performance of the symphony, and such a performance is to be found, well and very dearly recorded, on Monarch MWL302. One advantage of this smaller scale is to increase the perspective of Mozart's wind parts; a disadvantage is, self-evidently, to reduce the overall sense of triumph inherent in the Klemperer version.

M.M., *The Gramophone*, October 1955

Die Zauberflöte - CDs of incomplete recording - Review

Let's say you were in London on business in early January 1962 and you just happened to get tickets for the Royal Opera at Covent Garden and all you knew about the performance was that it was Mozart's *Die Zauberflöte*. The first thing you saw was the giant conductor Otto Klemperer enter the orchestra pit and challenge the English musicians to do better than their best. And although they are ragged at times, the players were so clearly in awe of their conductor that they give him everything they had in an overture of considerable polish and strength... Then Joan Sutherland -- the young Joan Sutherland -- made her entrance as the Queen of the Night and everything else ceased to matter. In early 1962, Sutherland was just back from her triumphant La Scala debut and her fame in her home country was enormous. And entirely understandable: as the Queen of the Night, Sutherland's charisma is palpable. Her voice -- clear, agile, powerful, and supernaturally brilliant -- is made for the part, and she sings with fluency that makes you forget all about technique and concentrate on the incandescent beauty of her voice. Although Klemperer remains a tower of strength and the rest of the cast remains variable -- Hans Hotter is magnificent as the Speaker and Joan Carlyle's Pamina is attractive enough, but Jenifer Eddy's Papagena is nearly as bored as Evans' Papageno, which while it may be appropriate, is by no means appealing -- Sutherland's Queen of the Night all by itself made the evening truly memorable.

James Leonard, *AllMusic.com*, review of *Golden Melodram 2CD issue*

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Mozart *Die Zauberflöte*

Pristine
XR
PACO 115
CD3

RICHARD LEWIS
GERAINT EVANS
JOAN CARLYLE
JOAN SUTHERLAND
DAVID KELLY
HANS HOTTER
JUDITH PIERCE
JOSEPHINE VEASEY
MONICA SINCLAIR
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Mozart *Symphony No. 41 in C major, "Jupiter"*
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MOZART Die Zauberflöte, K.620

PASC 115

MOZART DIE ZAUBERFLÖTE - SYMPHONY NO. 41 (CD3)
SUTHERLAND, LEWIS, EVANS, CARLYLE, COVENT GARDEN - KLEMPERER

CD3

- 1 Act 2 cont'd - Der, welcher wandert diese Straße voll Beschwerden (8:49)
- 2 Wir wandelten durch Feuersgluten (4:10)
- 3 Papagena! Papagena! Papagena! (8:31)
- 4 Nur stille, stille, stille (5:02)
- 5 BBC Closing (2:00)

A BBC Third Programme live broadcast, 4 January 1962
Otto Klemperer, conductor

MOZART Symphony No. 41 in C, K.51, "Jupiter"

- 6 1st mvt. - Allegro vivace (8:00)
- 7 2nd mvt. - Adagio cantabile (8:18)
- 8 3rd mvt. - Menuetto: Allegretto (4:07)
- 9 4th mvt. - Molto allegro (8:27)

Philharmonia Orchestra
Otto Klemperer, conductor

XR remastering by Andrew Rose
Cover artwork based on photographs of Joan Sutherland

Mozart Symphony No. 41
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