



# Mozart

## Die Zauberflöte



Toscanini is mainly known to us now as an orchestral conductor, but he had a long pedigree as an opera conductor at La Scala (1898-1908 and 1921-26), the Metropolitan Opera in New York (1908-1915), and Bayreuth (1930-31). In 1935 he took charge of the Salzburg Festival in Austria and would return in both 1936 and 1937. Although he conducted several operas while at NBC in the 1940s and 1950s, which survive as broadcasts, most of his operatic career was not captured on disc. In 1937 a new method of capturing live opera performances was being tested, the Selenophone machine. The Selenophone captured sound on film, and unlike transcription disc-cutters which were restricted to about 15 minutes of music at best, could record for about 30 minutes at a time.

Five of the operas at the 1937 Salzburg Festival were recorded in this way, Die Zauberflöte; Die Meistersinger von Nürnberg; and Falstaff, all conducted by Toscanini as well as Le Nozze di Figaro and Don Giovanni both conducted by Bruno Walter. A sixth opera, Fidelio, was probably recorded but the tape is now lost. This recording of Die Zauberflöte is important because it is the only example we have of Toscanini conducting a Mozart opera. It is also the last time Toscanini conducted staged opera, since he refused to return to Salzburg in 1938 after the annexation of Austria by Germany.

Danish tenor Helge Rosevaenge is Tamino. His voice is perhaps larger and more heroic than many other singers in this role, and indeed his core repertoire involved roles such as Don Jose, Radames and Otello. His career was generally based in Germany, and he remained there both during and after the war. Although fully capable of singing Wagner he rarely performed it on stage and almost certainly extended his career as a result.

Soprano Jarmila Novotná was born in 1907 in Prague in what was then the Austro-Hungarian Empire. Much of her early career was spent in Germany but the rise of Nazism in 1933 led her to move first to Vienna, and then to New York. At the Metropolitan Opera she sang a wide variety of roles between 1940 and 1956, with 'trouser' roles such as Cherubino and Octavian a speciality.

Papageno is sung by Willi Domgraf-Fassbaender. Domgraf-Fassbaender's career was concentrated in Germany and Austria both before and after the war, specialising in Mozart's lyric baritone roles. He recorded widely including two complete Mozart operas under Fritz Busch with the forces of Glyndebourne Opera.

Russian bass Alexander Kipnis sings Sarastro. Much of his early career was spent in Germany, including Bayreuth, but like Novotna he was forced out of Germany in 1933 due to his Jewish heritage, and went first to Austria then the USA. His Met career was dominated by Wagnerian roles, but the radio audience was also treated to him singing Boris Godunov in Russian while the rest of the cast sang in Italian.

Hungarian soprano Júlia Osváth was not yet 30 years old when she was cast as the Queen of the Night in this production at Salzburg. It would be fair to say that coloratura was not her strongest suit, particularly when compared with such technically proficient singers as Joan Sutherland. The rest of her voice is relatively solid and secure, and it's unfortunate that this role demands such florid coloratura.

# mozart

## die zauberflöte



helge roswaenge  
jarmila novotna  
willi dormgraf-fassbaender  
dora komarek  
julie osvath  
alexander kipnis  
alfred jerger

vienna philharmonic orchestra  
arturo toscanini conductor

live stage performance  
festspielhaus, salzburg  
30 july 1937



CD 1

- 1 Act 1 - Ouverture (6:33)
- 2 Zu Hilfe! Zu Hilfe! (6:17)
- 3 Der Vogelfänger bin ich ja (6:24)
- 4 Dies Bildnis ist bezaubernd schön (4:05)
- 5 O zittre nicht, mein lieber Sohn (4:44)
- 6 Hm! hm! hm! hm! (7:46)
- 7 Du feines Täubchen, nur herein (5:15)
- 8 Bei Männern, welche Liebe fühlen (2:41)
- 9 Zum Ziele führt dich diese Bahn (1:33)
- 10 Die Weisheitslehre dieser Knaben (1:45)
- 11 Wo willst du kühner Fremdling hin? (5:37)
- 12 Wie stark ist nicht dein Zauberton (2:56)
- 13 Schnelle Füße, rascher Mut (2:56)
- 14 Es lebe Sarastro! Sarastro lebe! (1:47)
- 15 Herr, ich bin zwar Verbrecherin (4:53)
- 16 Wenn Tugend und Gerechtigkeit (1:45)

CD 2

- 1 Papageno! Wo denkst du, dass wir uns befinden? (3:50)
- 2 Bewahret euch vor Weibertücken (1:10)
- 3 Wie? Wie? Wie? (5:14)
- 4 Alles fühlt der Liebe Freuden (2:09)
- 5 Der Hölle Rache kocht in meinem Herzen (3:49)
- 6 In diesen heil'gen Hallen (6:30)
- 7 Seid uns zum zweiten Mal willkommen (2:41)
- 8 Ach, ich fühl's (4:53)
- 9 O Isis und Osiris, welche Wonne! (4:31)
- 10 Soll ich dich, Teurer, nicht mehr sehen? (5:12)
- 11 Ein Mädchen oder Weibchen (5:47)
- 12 Bald prangt, den Morgen zu verkünden (6:18)
- 13 Der, welcher wandert diese Straße voll Beschwerden (7:11)
- 14 Wir wandelten durch Feuersgluten (3:13)
- 15 Papagenal! Papagenal! Papagenal! (7:51)
- 16 Nur stille, stille, stille (5:25)

Vienna Philharmonic Orchestra *Arturo Toscanini*

COMPACT  
disc  
DIGITAL AUDIO  
PACO 146

XR remastering by Andrew Rose

Cover artwork based on  
a photograph of Toscanini

Recorded 30 July 1937  
Festspielhaus, Salzburg

Total duration: 2hr 25:31

CAST

Tamino : Helge Roswaenge (tenor)  
Pamina : Jarmila Novotna (soprano)  
Papageno : Willi Dormgraf-Fassbaender (bass)  
Papagena : Dora Komarek (soprano)  
Queen of the Night : Julie Osvath (soprano)  
Sarastro : Alexander Kipnis (bass)  
The first priest : Alfred Jerger (bass)

For a full catalogue visit  
[www.pristineclassical.com](http://www.pristineclassical.com)  
or call : (00) 33 967 391 857

© 2017 Pristine Audio

PRISTINE  
AUDIO