

Herbert von Karajan

in New York - Volume Two



1 Introduction (CBS Radio, Jim Fasset) (2:58)

WEBERN Five Pieces, Op. 5

2 1. Sehr ruhig und zart (2:34)

3 2. Sehr langsam (1:59)

4 3. Sehr lebhaft (0:46)

5 4. Sehr langsam (1:17)

6 5. In zarter bewegung (3:29)

MOZART Symphony No. 41, "Jupiter" in C, K551

7 1st mvt. - Allegro vivace (8:23)

8 2nd mvt. - Andante cantabile (8:46)

9 3rd mvt. - Menuetto (4:44)

10 4th mvt. - Molto allegro (5:59)

BEETHOVEN Symphony No. 1 in C, Op.21

11 1st mvt. - Adagio molto - Allegro con brio (7:33)

12 2nd mvt. - Andante sostenuto (6:14)

13 3rd mvt. - Menuetto (Allegro molto e vivace) (3:48)

14 4th mvt. - Allegro - Allegro molto e vivace (4:36)

New York Philharmonic Orchestra
conductor Herbert von Karajan

Recorded live at Carnegie Hall 15th November 1958 except Beethoven: 22nd November 1958

Recording designated "Special Interest" due to limited frequency range indicative of AM broadcast
XR remastering by Andrew Rose at Pristine Audio, April 2010
Cover artwork based on a photograph of Herbert von Karajan
Total duration: 63:06 ©2010 Pristine Audio.

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Karajan in New York

volume two



WEBERN - FIVE PIECES, OP. 5
MOZART - SYMPHONY NO. 41, "JUPITER"
BEETHOVEN - SYMPHONY NO. 1

NEW YORK PHILHARMONIC ORCHESTRA, CARNEGIE HALL, NOVEMBER 1958

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AUDIO

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KARAJAN, NEW YORK PHILHARMONIC ORCHESTRA

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COMPACT
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"**Herbert von Karajan** (5 April 1908 – 16 July 1989) was an Austrian orchestra and opera conductor. His obituary in *The New York Times* described him as "probably the world's best-known conductor and one of the most powerful figures in classical music". Karajan conducted the Berlin Philharmonic orchestra for 35 years. He is the top-selling classical music recording artist of all time, having sold an estimated 200 million records during his career." - *Wikipedia*

Despite his lengthy and varied career, Karajan was predominantly a Europe-based conductor and rarely conducted American orchestras - in 169 concerts in the USA he conducted only three orchestras: the Los Angeles Philharmonic once (1959), the Metropolitan Opera Orchestra fifteen times (1967-69), and the New York Philharmonic eight times in November, 1958. His only other engagements with an American orchestra were two concerts with the Cleveland Orchestra in Salzburg and Lucerne during August 1967.

The New York Philharmonic concerts were split into two groups of four: The first concerts, of 13-16 November 1958, consisted of three works: Webern's *Five Pieces for String Orchestra*, Mozart's "*Jupiter*" *Symphony, No. 41*, and Richard Strauss's *Ein Heldenleben*. A week later, between 20th and 23rd November, Karajan played an all-Beethoven programme, beginning with the *First Symphony* and ending with the *Ninth* - in the case of the *Ninth "Choral" Symphony* these constituted four of ten performances the conductor gave of this work in 1958 alone - three with the Berlin and three with the Vienna Philharmonics complete the total.

Transfer notes

Each group of four New York Philharmonic concerts received a radio broadcast - in each case it was the third of the four concerts, held on Saturday evenings, which was broadcast on the CBS radio network. At the present time the only surviving recordings of these concerts appear to have been taken from AM broadcasts. Although the quality, both of the recordings and the transmissions themselves is very good, they are inevitably diminished by the limited bandwidth and dynamic range of this broadcast medium.

As a result there is no recorded signal above about 6kHz, and at times some of the very loudest passages sound somewhat compressed in volume. However, with such obvious interest in these rare recordings, made by such top rank musicians, it was clear that they could not be ignored, and we were delighted to be sent excellent source copies by an American collector. Restoration has revolved around minimising hiss, dealing with very occasional light drop-out, the odd click and crackle, and one short instance of line whistle. Thereafter the XR remastering process has been used in order to try and extract the very best sound quality possible from this compromised source material. Although the results would be considered fine for a recording of earlier years it's clearly not up to the standards one normally expects of 1958 technology, hence the designation "Special Interest" for this release.

NOTES BY ANDREW ROSE - FURTHER NOTES ONLINE AT WWW.PRISTINECLASSICAL.COM