

BRAHMS SYMPHONY No. 4
MOZART SYMPHONY No. 39

BRAHMS Symphony No. 4 in E minor, Op. 98

- 1 1st mvt. - *Allegro non troppo* (11:34)
 - 2 2nd mvt. - *Andante moderato* (11:17)
 - 3 3rd mvt. - *Allegro giocoso* (6:41)
 - 4 4th mvt. - *Allegro energico e passionato* (10:03)
- Recorded 17th, 19th & 20th April, 1950, Kingsway Hall, London
First issued in October 1950 as Decca LXT2517
Transferred from Ace of Clubs ACL.132

MOZART Symphony No. 39 in E flat major, K.543

- 5 1st mvt. - *Adagio - Allegro* (8:47)
- 6 2nd mvt. - *Andante con moto* (8:16)
- 7 3rd mvt. - *Menuetto and Trio* (4:11)
- 8 4th mvt. - *Allegro* (4:05)

Recorded 18th December, 1951, Kingsway Hall, London
Transferred from and first issued in the UK in June 1952 as Decca LXT2689

London Symphony Orchestra
conducted by **Josef Krips**

Transfers by Andrew Rose from the Pristine Audio collection
XR remastering by Andrew Rose at Pristine Audio, April-June 2010
Cover artwork based on a photograph of Josef Krips
Total duration: 64:54 ©2010 Pristine Audio.

KRIPS

LONDON SYMPHONY ORCHESTRA



BRAHMS SYMPHONY No. 4 IN E MINOR, Op. 98
MOZART SYMPHONY No. 39 IN E FLAT, K.543

DECCA STUDIO RECORDINGS, 1950 & 1951

PRISTINE
AUDIO

PASC 231

BRAHMS SYMPHONY No 4 - MOZART SYMPHONY No 39
KRIPS, LONDON SYMPHONY ORCHESTRA

PRISTINE
AUDIO

BRAHMS SYMPHONY No. 4 MOZART SYMPHONY No. 39

COMPACT
disc
DIGITAL AUDIO
PASC 231

BRAHMS SYMPHONY No 4 - MOZART SYMPHONY No 39
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PASC 231

PRISTINE
AUDIO

Josef Alois Krips (8 April 1902 – 13 October 1974) was an Austrian conductor and violinist.

Krips was born in Vienna, Austria, and went on to become a pupil of Eusebius Mandyczewski and Felix Weingartner. From 1921 to 1924, he served as Weingartner's assistant at the Vienna Volksoper and as répétiteur and chorus master. Afterwards he became conductor of several orchestras, including a period as music director of the orchestra in Karlsruhe from 1926 to 1933. In 1933 he returned to Vienna as a resident conductor of the Volksoper. He also became a professor at the Vienna Academy of Fine Arts in 1935. He conducted regularly at the Salzburg Festival between 1935 and 1938.

In 1938, the Nazi annexation of Austria (or Anschluss) forced Krips to leave the country. (Krips was raised a Roman Catholic, but would have been excluded from musical activity because his father was born Jewish). Krips moved to Belgrade, where he worked for a year with the Belgrade Opera and Philharmonic, until Yugoslavia also became involved in World War II. For the remainder of the war he worked in a food factory.

Upon his return to Austria at the end of the war in 1945 Krips was one of the few conductors who were allowed to work, since he had not worked under the Nazi regime. He was the first conductor to lead the Vienna Philharmonic and the Salzburg Festival in the post-war period.

From 1950 to 1954 Krips was principal conductor of the London Symphony Orchestra. Afterwards he led the Buffalo Philharmonic Orchestra and the San Francisco Symphony (from 1963 to 1970). He made his Covent Garden debut in 1963 and his Metropolitan Opera in 1966, becoming a frequent guest conductor from then on. In 1970, he became conductor of the Deutsche Oper in Berlin. Between 1970 and 1973, he was the principal conductor of the Vienna Symphony.

Krips died in Geneva, Switzerland in 1974 at seventy-two.

His brother was Henry Krips, who moved to Australia and was the chief conductor of the Adelaide Symphony Orchestra for a record term of 23 years (1949-1972).

These transfers

Having heard the quality of the LPs from which these transfers were taken I was rather surprised to hear the hard, hissy and flat-pitched transfers they received in a Decca CD issue a few years ago. I had heard the Brahms first, and was delighted by both the performance and the recording, especially after initial investigations (using XR remastering for my own pleasure). When I heard how much improvement had been made over the Decca CD transfers I decided to press on, later adding the Mozart to the set. The sound is clear, clean, full and well-focussed, perhaps more so in the Brahms than the Mozart which, despite its later recording date, has a significantly more limited frequency range (up to 12kHz approx) than the Brahms (over 20kHz), both in original pressings and later reissues.

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