



RICHARD STRAUSS

SELECTED PASSAGES FROM DER ROSENKAVALIER, Op. 59



CD1: Act One

- [1] 1. Introduction (3:02)
- [2] 2. Wie du warst! Wie du bist! (8:11)
- [3] 3. Der Feldmarschall sitzt im krowatischen Wald (2:51)
- [4] 4. Die Stimm! (3:32)
- [5] 5. Hat Sie schon einmal mit einem Kavalier (4:03)
- [6] 6. Da geht er hin, der aufgeblasene schlechte Kerl (4:23)
- [7] 7. Ach! Du bist wieder da! (1:58)
- [8] 8. Die Zeit, die ist ein sonderbar Ding (1:59)
- [9] 9. Mein schöner Schatz (3:56)
- [10] 10. Ich werd jetzt in die Kirchen geh'n (4:28)

- [5] 5. Weiss bereits nicht (3:45)
 - [6] 6. Leupold, wir geh'n! (1:40)
 - [7] 7. Mein Gott, es war nicht mehr als eine Farce (2:21)
 - [8] 8. Heut' oder morgen oder den übernächsten Tag (4:03)
 - [9] 9. Marie Theres! ... Hab' mir's gelobt (5:04)
 - [10] 10. Ist ein Traum, kann nicht wirklich sein (2:04)
 - [11] 11. Sind halt aso, die jungen Leut'! (1:38)
 - [12] 12. Ist ein Traum, kann nicht wirklich sein (2:36)
- HMV 78s DB.2068-72 Matrices 32.4124-5 and 32.4116-23
And 2WX 5991A, 5951I, 6051, 6041IIA, 5931A, 6001IIA, 5951IIIA, 5861IIA, 6061II, 5841IIA

Act Two

- [1] 1. In dieser feierlichen Stunden der Prüfung (3:18)
 - [2] 2. Mir ist die Ehre widerfahren (5:57)
 - [3] 3. Ich kenn' ihn schon recht wohl (1:49)
 - [4] 4. Zu ihm hätt' ich ein Zutraut'n (3:52)
 - [5] 5. Wart', dich hau' i' z'amm (2:16)
 - [6] 6. Da! ... Herr Kavalier! (4:11)
- HMV 78s DB.2060-7 Matrices 32.4100-4115
And 2WX 501II, 587I, 588II, 589II, 601IIA, 5941IIA, 5911II, 5901A, 5921I, 6031IIA, 5971IIA, 5821IIA, 5831IVA, 602I, 596A, 598A

Die Feldmarschallin Fürstin Werdenberg - **LOTTE LEHMANN**
Der Baron Ochs auf Lerchenau - **RICHARD MAYR**
Octavian, called Quinquin, a young nobleman - **MARIA OLSZEWSKA**
Herr von Faninal, a rich, newly-enobled contractor - **VICTOR MADIN**
Sophie, his daughter - **ELISABETH SCHUMANN**
Marianne Leitmetzerin, her Duenna - **ÄNNE MICHALSKY**
Valzacchi, An Italian Intriguer - **HERMANN GALLOS**
Annina, his accomplice - **BELLA PAALLEN**
A Police Commissary - **KARL ETTL**
An Inn-Keeper - **WILLIAM WERGNIK**
Four Lackeys of the Marchallin's household (Two Tenors and Two Basses)
Four Waiters (One Tenor, Three Basses)

CD2: Act Three

- [1] 1. Introduction and Pantomime (4:11)
- [2] 2. Hab'n Euer Gnaden noch weitre Befehle? (3:39)
- [3] 3. Nein, nein, nein, nein! I trink' kein Wein (3:14)
- [4] 4. Muss jetzt partout zu ihr! (4:26)

Chorus of The Vienna State Opera
The Vienna Philharmonic Orchestra
conducted by **ROBERT HEGER**

Recorded 20-24 September, 1933, in the Mittlerer Konzerthausaal, Vienna
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LEHMANN, OLSZEWSKA, SCHUMANN, MAYR, VPO, HEGER

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Der Rosenkavalier (Op. 59) (*The Knight of the Rose*) is a comic opera in three acts by Richard Strauss to an original German libretto by Hugo von Hofmannsthal. It is loosely adapted from the novel *Les amours du chevalier de Faublas* by Louvet de Couvrai and Molière's comedy *Monsieur de Pourceaugnac*. It was first performed at the Königliches Opernhaus in Dresden on 26 January 1911 under the direction of Max Reinhardt. Until the premiere, the working title was *Ochs von Lerchenau*. (The choice of the name *Ochs* is not accidental, for in German *Ochs* is translated as *ox*, which depicts the character of the Baron throughout the opera.)

The opera has four main characters: the aristocratic Marschallin, her very young lover Octavian Rofrano, her coarse, skirt-chasing country cousin Baron Ochs, and his young prospective fiancée Sophie, the lovely daughter of a rich Viennese bourgeois. Baron Ochs, having arranged with Sophie's father Faninal to combine his noble rank with Faninal's money by marrying Sophie, asks the Marschallin to suggest an appropriate young man to be his Knight of the Rose, who will present a silver rose to Sophie on his behalf as a traditional symbol of courtship. She recommends Octavian. When Octavian delivers the rose, he and Sophie fall in love on sight, and must figure out how to prevent Baron Ochs from marrying Sophie. They accomplish this in a comedy of errors that is smoothed over with the help of the Marschallin.

Der Rosenkavalier premiered in 1911 in Dresden under the baton of Ernst von Schuch who had previously conducted the premieres of Strauss's *Fenestral*, *Salome* and *Elektra*. Georg Toller was originally supposed to produce the production, but he backed out and was replaced by Max Reinhardt. The event was a pinnacle in the career of soprano Margarethe Siems (Strauss's first Chrysothemis) who portrayed the Marschallin.

The reaction to the 1911 premiere was nothing short of triumphant. The opera was a complete success with the public and was a great financial boon for the house; it is reported that at the time of the premiere, tickets were sold out almost immediately. The response from music critics was overall very positive, although some responded negatively to Strauss's use of waltzes, a music form out of fashion at that present moment. Despite this, the opera became one of the composer's most popular works during his lifetime and the opera remains a part of the standard repertory today.

Der Rosenkavalier quickly became an important part of the international opera repertory. Less than two months after its premiere, the work was performed for the first time in Italy at La Scala on 1 March 1911 using an Italian translation. The cast, led by conductor Tullio Serafin, included Lucrezia Bori as Octavian, Ines Maria Ferraris as Sophie, and Pavel Ludikar as Baron Ochs. The opera's Austrian premiere was given by the Vienna State Opera on the following 8 April under the baton of Schuch with Marie Gutheil-Schoder as Octavian, and **Richard Mayr as Baron Ochs**. The work reached the Teatro Costanzi in Rome seven months later on 14 November with Egisto Tango conducting Hariclea Dardée as the Marschallin and Conchita Supervia as Octavian.

The United Kingdom premiere of *Der Rosenkavalier* occurred at the Royal Opera House in London on 29 January 1913. Thomas Beecham conducted the performance whose cast included Margarethe Siems as the Marschallin. The United States premiere took place at the Metropolitan Opera on the following 9 December in a production conducted by Alfred Hertz. The cast included Frieda Hempel as the Marschallin, Margarethe Arndt-Ober as Octavian, and **Elisabeth Schumann** as Marianna. A number of Italian theatres produced the work for the first time in the 1920s, including the Teatro Lirico Giuseppe Verdi (1922), Teatro Regio di Torino (1923), Teatro di San Carlo (1925), and the Teatro Carlo Felice (1926) among others.

Der Rosenkavalier reached Monaco on 21 March 1926 when it was performed by the Opéra de Monte-Carlo at the Salle Garnier in a French translation. The performance starred Gabrielle Ritter-Giampi as the Marschallin and Vanni Marcoux as Faninal. The French premiere came the following year at the Palais Garnier in Paris on 11 February 1927 with conductor Philippe Gaubert. The cast included , Germaine Lubin as Octavian. Brussels heard the work for the first time at La Monnaie on 15 December 1927 with Clara Clairbert as Sophie.

The Salzburg Festival mounted *Der Rosenkavalier* for the first time on 12 August 1929 in a production conducted by Clemens Krauss. The cast included **Lotte Lehmann as the Marschallin** and Marta Fuchs as Annina. Other first productions at notable houses, opera festivals, and music ensembles include: Teatro Massimo (5 March 1932), Philadelphia Orchestra (30 November 1934), San Francisco Opera (16 October 1940), Philadelphia Opera Company (2 December 1941), Maggio Musicale Fiorentino (2 May 1942), La Fenice (20 April 1943), Festival dei Due Mondi (19 June 1964), Teatro Comunale di Bologna (19 November 1965), Lyric Opera of Chicago (25 September 1970), and the New York City Opera (19 November 1973) among many others.

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