

COMPACT
DIGITAL AUDIO
PACO 070
STEREO

Herbert von Karajan

Fledermaus Ballet & Gala; Waltzes & Overtures

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X R

There is indeed a whole procession of turns or party pieces added in to the festivities at the place (after "Dui-du") where custom sometimes interpolates a long ballet sequence. Here we get an inch or so of party music and then, like a cabaret, come the interpretations. Miss Keanik as Orlöfsky (not quite as dashing as one could have wished in "Chacun a son gou") is supposed to be entertaining not merely "the schoone junge Barten" from the Opera but a galaxy of Decca's top recording stars as well. There is polyglottery à la St. John's, Wood, jokes in English and Italian as well as the current German and, for the purist dancers, a very considerable disruption of the kind of mood so far established. Tehaldi leads off with a very serious, slightly heavy but beautiful "Viljibled" (in German). Corena obliges with Yves Monard, also charming. These like every other item elicit a tumultuous welcome from the other guests. Nilsson's song from My Fair Lady is sung in excellent English; does the conjunction of music and artist show up either? I know which comes off second best the composer. One just longs for him to provide something for this Brunnhilde to get her teeth into! I could have done without del Monaco in this particular drawing-room, but it too earns vociferous applause; Berganza's basque Lullaby is lovely, so are Leontyne Price's "Summertime" and in its daring and agility, Miss Sutherland's Waltz. The late Jussi Björling begins "You are my heart's delight" in Swedish and finishes it in German (this has brought us to side five), Simonio and Barinani get a smile out of the incongruity of their double act and last of all, rather touchingly, Ljuba Wlatchek expressing the hope that she is really welcome at the party, sings from the heart Wien, wehn nur du allein, thus more or less bringing us back to the locale, if hardly the mood of Die Fledermaus.

What are the rights and wrongs of this interlude? Apparently it follows a tradition honoured on New Year's Eve at the Metropolitan, where other artists not actually singing in the performance contribute something to the party. It is after all only following up the precedent whereby eminent divas in the last century used to sing Comini through the eye and the Carnival of Venice during the singing lesson scene in The Barber of Seville. (I've heard the Shadow Song thus introduced as late as about 1936 at Covent Garden.)

Some people will frown. I should like to be present when Desmond Shawe-Taylor unpacks his copies. On the other hand I have played it to persons of highbrow and middle-brow taste and neither was in any way "shocked", only amused. After all, one can quite easily skip (or fairly easily, though one would find it easier to begin again with the prison scene).

P. H. W., *The Gramophone*, review, November 1960 (*excerpt*)

Transfer notes

Our remastering of Karajan's 1960 *Die Fledermaus* (PACO 068) was drawn from the a 1962 SXL issue which excluded the Ballet and Gala sequence of the original LPs. Immediately following the release I was asked by a number of correspondents to restore both the Gala (which also appears on the current Decca CD reissue) and the Ballet (which does not). For my own personal tastes the present, separate release, is a more satisfactory solution both to the interruption otherwise of the flow *Die Fledermaus*, and to the difficulties of fitting the entire thing onto two CDs. I have applied exactly the same XR remastering treatments to the Ballet and Gala as were applied to the previous issue and faded out the present recording at the point at which the two began to match once more.

This splitting of the works not only allows for the Ballet to be issued, but also for us to explore Herbert von Karajan's four Johann Strauss recordings of the early 1940s, made with the Berlin Philharmonic Orchestra for 78rpm release by Deutsche Grammophon. In each case the recordings have been completely transformed from dull, wartime issue sound into music which sparkles and shines in a quite remarkable and unexpected manner. Despite the occasional flaw one expects from recordings of this vintage, the detail and range of the recordings is astonishing when heard in these 32-bit XR-remastered remasterations. AR

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COMPACT
DIGITAL AUDIO
PACO070
STEREO

Karajan

conducts Johann Strauss

Die Fledermaus Ballet & Gala

Renata Tebaldi
Ferruccio Corena
Birgit Nilsson

Mario Del Monaco
Teresa Berganza
Joan Sutherland

Jussi Björling
Leontyne Price
Giulietta Simionato

Ettore Bastianini
Ljuba Welitsch
Recorded 1960

Vienna Philharmonic Orchestra & State Opera Chorus



Künstlerleben • Kaiser-Waltzer • Zigeunerbaron Ov. • Fledermaus Ov.
Berlin Philharmonic Orchestra • Recorded 1940-42

Strauss Fledermaus Ballet and Gala

- 1 STRAUSS *Die Fledermaus - Ballet* (7:03)
- 2 STRAUSS *Fledermaus Gala - Introduction* (1:24)
- 3 LEHAR, LEON, STEIN *Vilja-Lied (The Merry Widow)* (5:01)