

PACO 070

Fledermaus Ballet & Gala; Waltzes & Overtures Herbert von Karajan



PACCOZO STEREO



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 interpolations. Miss Resnik as Orlofsky (not quite as dashing as one could have wished in "Chacun a son gout") is supposed to be Sutherland's Waltz. The late Jussi Bjorling begins "You are my heart's delight" in Swedish and finishes it in German (this has brought us to side five). Simionato and Bastianini get a smile out of the incongruity of their double act and last of all, rather touchingly, Ljuba 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 entertaining not merely "die schoene junge Ratten" from the Opera but a galaxy of Decca's top recording stars as well. There is elicit a tumultuous welccrne frem the other guests. Nilsson's song from My Fair Lady is sung in excellent English; does the conjunction "Viljalied" (in German). Corena obliges with the sort of song I associate with Yves Montand, also charming. These like every other item considerable disruption of the kind of mood so far established. Tebaldi leads off with a very serious, slightly heavy but beautiful polyglottery a la St. John's Wood: jokes in English and Italian as well as the current German and, for the purist I daresay, a very rociferous applause; Berganza's basque Lullaby is lovely, so are Leontyne Price's "Summertime" and in its daring and agility, Miss

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 lesson scene in The Barber of Seville. (I've heard the Shadow Song thus introduced as late as about 1936 at Covent Garden.) precedent whereby eminent divas in the last century used to sing Comin' through the rye and the Carnival of Venice during the singing

bringing us back to the locale, if hardly the mood of Die Fledermaus

Welitsch expressing the hope that she is really welcome at the party, sings from the heart Wein, wein nur du allein; thus more or less

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). Some people will frown. I should like to be present when Desmond Shawe-Taylor unpacks his copies. On the other hand I have played

P.H.-W., The Gramophone, review, November 1960 (except)

Our remastering of Karajan's 1960 Die Fledermaus (PACO 068) was drawn from the a 1962 SNL 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 Decac CD reissue) and the Ballet (which does not). For my worn 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 begin to match once more.

This splitting of the works not only allows for the Ballet to be issued, but also for its explore Herbert von Karajan's four Johann Strauss recordings of the early 1941s, made with the Berlin Philliammonic Orchestra for 78 pm 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 reincamations. AR

SARL Pristine Audio, Le Bourg, 24610 St. Méard de Gurçon, France - Tel. (00) 33 553 821857 FULL PROGRAMME NOTES CAN BE FOUND ONLINE AT WWW.PRISTINECLASSICAL.COM

7 IS Ballet &

nn Strauss

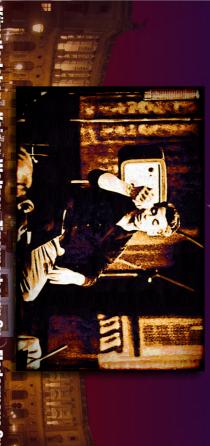
ernando Corena Renata Tebaldi **Birgit Nilsson**

Mario Del Monaco Teresa Berganza Joan Sutherland

Giulietta Simionato Leontyne Price Jussi Björling

Ettore Bastianin Recorded 1960 Ljuba Welitsch

Vienna Philharmonic Orchestra & State Opera Chorus



Künstlerleben • Kaiser-Waltzer • Zigeunerbaron Ov Berlin Philharmonic Orchestra • Reco . • Fledermaus Ov.

AND WALTZES