

**MOZART Die Zauberflöte, K620**

**CAST**

JOSEF GREINDL, Sarastro	SIEGLINDE WAGNER, Dritte Dame
ANTON DERMOTA, Tamino	ERICH KUNZ, Papageno
PAUL SCHÖFFLER, Sprecher	EDITH ORAVEZ, Papagena
FRED LIEWEHR, Erster Priester	PETER KLEIN, Monostatos
FRANZ HOBLING, Zweiter Priester	HANNELORE STEFFEK, Erster Knabe
WILMA LIPP, Königin der Nacht	LUISE LEITNER, Zweiter Knabe
IRMGARD SEEFRIED, Pamina	FRIEDL MEUSBURGER, Dritter Knabe
CHRISTEL GOLITZ, Erste Dame	HANS BEIRER, Erster Geharnischter
MARGHERITA KENNEY, Zweite Dame	FRANZ BIERBACH, Zweiter Geharnischter

Vienna State Opera Chorus  
Vienna Philharmonic Orchestra  
**Wilhelm Furtwängler** conductor

Recorded at the Salzburg Festival, 6 August 1951

**Transfer notes - Die Zauberflöte**

That we have a recording of this superlative live performance at all is to an extent a matter of luck and good fortune. The original broadcast by Austrian Radio was apparently recorded, but the tapes were later destroyed. Thus it has been reconstructed from off-air recordings, and as a result there are a number of additional hurdles to be jumped when restoring such material. I have worked here from a secondary source. On the whole this has been very successful - I've been able to rescue some fine sound quality, particularly in the musical sections. Some of the speech sections, however, have suffered from very heavy-handed treatment before me, and it shows. Nevertheless, the overall impression is excellent. I've managed to greatly improve the general sound quality through 32-bit XR remastering, as well as deal with a number of wayward pitch issues which saw significant drifts up and down across the opera. A careful analysis of the recording's residual electrical mains hum suggests an original tuning of somewhere around A=445, and it is to this pitch that I've tuned the final master. **A.R.**

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**WILMA LIPP Königin der Nacht**  
**IRMGARD SEEFRIED Pamina**  
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Vienna State Opera Chorus  
Vienna Philharmonic Orchestra  
**SALZBURG FESTIVAL 1951**

Berlin Philharmonic Orchestra  
live in Berlin, 1944

**WILHELM FURTWÄNGLER**

# Mozart Die Zauberflöte

## Disc One

- 1 Overture (7:10)
- 2 ACT 1 - Zu Hilfe! Zu Hilfe! (6:54)
- 3 Der Vogelfänger bin ich ja (2:30)
- 4 He da! (3:43)
- 5 Dies Bildnis ist bezaubernd schön (4:19)
- 6 Rüste dich mit Mut und Standhaftigkeit (0:28)
- 7 O zittre nicht, mein lieber Sohn (5:39)
- 8 Hm! hm! hm! hm! (7:48)
- 9 Du feines Täubchen, nur herein (1:55)
- 10 Mutter! Mutter!... Bin ich nicht ein Narr (3:18)
- 11 Bei Männern, welche Liebe fühlen (3:22)
- 12 Zum Ziele führt dich diese Bahn (2:05)
- 13 Die Weisheitslehre dieser Knaben (2:13)
- 14 Wo willst du kühner Fremdling, hin? (6:49)
- 15 Wie stark ist nicht dein Zauberton (3:35)
- 16 Schnelle Füße, rascher Mut (3:40)
- 17 Es lebe Sarastro! Sarastro lebe! (1:50)
- 18 Herr, ich bin zwar Verbrecherin (6:03)
- 19 Wenn Tugend und Gerechtigkeit (1:41)

## Disc Two

- 1 ACT 2 - Marsch der Priester (3:28)
- 2 Ihr, eingeweihte Diener (4:44)
- 3 O Isis und Osiris (3:45)
- 4 Papageno! Wo denkst du, dass wir uns befinden? (3:10)
- 5 Bewahret euch vor Weibertücken (1:16)
- 6 Wie- Wie- Wie- (3:39)
- 7 Heil dir, Jüngling (1:32)
- 8 Alles fühlt der Liebe Freuden (1:20)
- 9 Zurück! (0:26)
- 10 Der Hölle Rache kocht in meinem Herzen (3:23)
- 11 Morden soll ich? (1:09)
- 12 In diesen heil'gen Hallen (5:32)
- 13 Hier seid ihr euch beide allein überlassen (2:43)
- 14 Seid uns zum zweiten Mal willkommen (1:51)
- 15 Tamino, wollen wir nicht speisen? (1:16)
- 16 Ach ich fühls, es ist verschwunde (4:55)
- 17 Nicht wahr Tamino, ich kann auch schweigen (1:31)

Act 2 continues without interruption on Disc Three

XR remastering by **Andrew Rose**

Cover artwork based on a photograph of **Wilhelm Furtwängler** and The arrival of the Queen of the Night - stage set by **Karl Friedrich Schinkel** (1781-1841) for an 1815 production. Gouache, Stiftung Preußischer Kulturbesitz, Staatliche Museen, Berlin.

**Die Zauberflöte** - total duration: **2hr 51:54**  
**Symphony 39** - total duration: **27:59**

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Furtwängler

## MOZART Magic Flute • Symphony 39

PRISTINE  
AUDIO  
XR

This is an antidote, perhaps too strong a one, to the swift, period-instrument versions to which we have been growing accustomed. Furtwängler's reading is deliberate, spiritually inclined, romantic in the extreme with long alliterations at cadential points, stretching his singers to their limits yet, paradoxically, never becoming heavy because of the masterfulness of the playing. Whether his approach is right or wrong, seems irrelevant in the light, and that is the right word, of the conductor's deep empathy with the depth and sincerity of the score's serious side – listen to the sense of conviction in the Priest's chorus (second disc, track 17). His reading also leaves room for the orchestra, irritably released, to project the details in the score, as for instance, the pizzicato underlining the announcement of the three Boys, or the marcato in the upward string figure accompanying the second half of "In diesen heiligen Hallen". And would one really ask for a faster tempo for "Bei Mannern" when Furtwängler's allows his Pamina and Papageno to sing it with such breadth and warmth?

And what a Pamina and Papageno we have here. Seefried and Kunz took these roles in the roughly contemporaneous EMI recording (November 1936) under Karajan (1/89), but there they were in a studio environment and not permitted any dialogue. Here, in the context of a live performance at the Salzburg Festival, their interpretations are that much more involving. Kunz, in particular, benefits, his is an endearing, light, smiling, unforced account of the birdcatcher's words (delivered in an echt Viennese accent) and music. It is one of the most persuasive performances of Papageno on disc. Seefried's appeal in her role is well-known, and she is here at her most glowing and fervent, even managing the conductor's very slow speed for her G minor aria. This being virtually the Vienna cast of the day, Dermota is again her Tamino, so smooth and fluent, yet characterful in his reversal of the part, observing all the Mozart verities, even when sorely pressed by his conductor to maintain his line. What hangover he brings to the scene with Pamina before the trials (third disc, track 3)?

Lipp's Queen of Night is not quite as fluent as for Karajan in the studio, with moments of variable pitch in her second aria. Greindl, Salzburg's Sarastro over many years, also has his intonation problems, but presents a noble, grave portrait, very much in keeping with, and trained to, his conductor's ideas. Klein's Monostatos is suitably vicious. We are consoled for a somewhat squally trio of Ladies by the ethereal purity and beauty of the Boys, led by the young Steffek.

Alan Blyth, Gramophone, January 1996 (excerpt)

### Transfer notes - Symphony No. 39

This live recording was one of a number recorded during the Second World War for broadcast in Germany which ended up spending a number of years in the Soviet Union prior to a rash of reissues on different labels in recent years. The sound quality of the original was typically brash and harsh, making it quite a hard listen. Pristine's 32-bit XR remastering has made a huge difference to this, and has really brought out the full and clear sound of Furtwängler's Berlin Philharmonic in a way previously unheard in this particular performance. It is one of those transformations which is both stunning and - unfortunately - also revealing of some of the insurmountable faults of the original. There is inescapable peak distortion in the louder sections, which also suggest a degree of compression in the original recording, for example. It also feels odd to hear a Mozart symphony in the hands of such powerful forces as Furtwängler musters here. As with *Die Zauberflöte* there was clear evidence in the recording to suggest the orchestra was tuned to a pitch of A=445Hz. A.R.

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MOZART

## Die Zauberflöte - Symphony 39

DISC 3

PRISTINE  
AUDIO  
XR



WILMA LIPP Königin der Nacht

IRMGARD SEEFRIED Pamina

ANTON DERMOTA Tamino

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WILHELM FURTWÄNGLER

## Mozart Die Zauberflöte

### Disc Three

- 1 ACT 2 (cont'd) - O Isis und Osiris, welche Wonne! (3:24)
- 2 Prinz, dein Betragen war bis hieher männlich (0:50)
- 3 Soll ich dich, Theurer! nicht mehr seh'n? (3:48)
- 4 Tamino! Tamino! (1:40)
- 5 Ein Mädchen oder Weibchen (4:16)
- 6 Da bin ich schon, mein Engel! (1:54)
- 7 Bald prangt, den Morgen zu verkünden (7:19)
- 8 Der, welcher wandert diese Strasse (9:34)
- 9 Wir wandelten durch Feuergluthen (4:15)
- 10 Papagena! Papagena! Papagena! (8:17)
- 11 Nur stille! stille! stille! stille! (6:15)

**Vienna Philharmonic Orchestra Willem Furtwängler**

### Mozart Symphony 39 in E flat major, K543

- 12 1st mvt. - Adagio - Allegro (9:16)
- 13 2nd mvt. - Andante con moto (9:29)
- 14 3rd mvt. - Menuetto - Trio (3:46)
- 15 4th mvt. - Allegro (5:28)

**Berlin Philharmonic Orchestra Willem Furtwängler**

XR remastering by **Andrew Rose**

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### Die Zauberflöte

Recorded Salzburg, 6 August 1951  
Total duration: **2hr 51:54**

### Symphony No. 39

Recorded Berlin, 8 February 1944  
Total duration: **27:59**

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