

compact
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DIGITAL AUDIO
PACO 078a

Giulini

Mozart - Don Giovanni

PRISTINE
AUDIO
XR

Eberhard Wächter (*baritone*) - Don Giovanni
Joan Sutherland (*soprano*) - Donna Anna
Luigi Alva (*tenor*) - Don Ottavio
Gottlob Frick (*bass*) - Commendatore
Elisabeth Schwarzkopf (*soprano*) - Donna Elvira
Giuseppe Taddei (*baritone*) - Leporello
Piero Cappuccilli (*baritone*) - Masetto
Graziella Scutti (*soprano*) - Zerlina

It seems incredible now that Carlo Maria Giulini was the third choice of conductor for this famed recording. First choice was Beecham, and when that fell through, Walter Legge, the producer, engaged Klemperer, who, though weakened by illness and accidents, began working on the recording, only to withdraw after three days because of pericarditis. Legge sent an SOS to the then relatively unknown Giulini, who responded positively, though, as the booklet tells us, with some repudiation. The rest is indeed history, as the whole ensemble proceeded to work like a dream, and produce what in this case is without question one of the supreme recordings of the twentieth century, and will surely never be surpassed on disc.

Credit must go to Legge for two things in particular; firstly for assembling the peerless cast, and secondly for overseeing the technical aspects so faultlessly. The beauty of the singers is that, as befits the nature of the opera, they were either young (Alva, Wächter, Sutherland and Cappuccilli in their thirties, Scutti in her twenties) or in their absolute vocal and dramatic prime (Schwarzkopf, Taddei and Frick). Giulini himself was just 45, and the whole project has a dynamism and wicked sense of humour that could only be obtained with a team possessing this blend of talent, comparative youth and experience...

The recording captures all of this faithfully, with a balance that manages to make the singers sound just a little larger than life without losing the correct perspective. One of the greatest musical and dramatic experiences available on disc, then, and one that I personally will always treasure.

Gwyn Parry-Jones, **MusicWeb International** December 2002 - *review excerpt*

Transfer notes

With this recording astonishingly out of print (except for MP3 copies) I was delighted to find that a set of near-mint HMV LPs delivered superb sound quality for remastering purposes. The discs themselves played slightly sharper than electrical readings suggest was the true pitch sung - and has thus been corrected from 448Hz to 442.6Hz. Other than that I've sought to bring greater clarity and accuracy to the sound through 52-bit XA remastering, which has revealed truly superb sound quality from start to finish of this timeless recording. **AK**

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

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Discs 1-2 (Act 1, first part of Act 2)

Philharmonia Chorus & Orchestra
Chorus Master Roberto Benaglio
Harpichord Professor Heinrich Schmitt
Conductor Carlo Maria Giulini

Stereo studio recording, 1959

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XR remastering by
Andrew Rose

Transfers from
HMV Box SLS 5083
Cat Nos. ASD 3349-51

Cover art: Don Juan and the
statue of the Commander (detail)
Alexandre-Évariste Fragonard,
oil on canvas, circa 1830-1835

Recorded 7-15 October 1959
Abbey Road Studios, London

Total duration: 2 hr 42 min

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MOZART Don Giovanni (CD1)
GIULINI, SOLOISTS, PHILHARMONIA ORCHESTRA AND CHORUS

Mozart Don Giovanni

Disc 1

Act 1

- Overture (6:15)
- Notte e giorno faticar (5:33)
- Ah! del padre in periglio (2:36)
- Fuggi, crudele, fuggi! (4:03)
- Orsù, spicciati presto (1:14)
- Ah! chi mi dice mai (3:26)
- Chi è là? (2:27)
- Madamina il catalogo è questo (6:55)
- Giovinette, che fate all'amore (3:30)
- Ho capito, signor sì (1:38)
- Alfin siam liberati (1:35)
- Là ci darem la mano (3:50)
- Ah, fuggi il traditor (1:17)
- Mi par ch'oggi il demonio si diverta (0:52)
- Non ti fidar, o misera (4:14)
- Don Ottavio, son mortal! (2:49)
- Or sai chi l'onore (2:51)

Disc 2

Act 2

- Come mai creder deggio (0:24)
- Dalla sua pace (4:20)
- Io deggio ad ogni patto (1:21)
- Finch' han dal vino (1:21)
- Masetto, senti un po' (0:59)
- Batti, batti, o bel Masetto (3:46)
- Guarda un po' come seppe questa strega (4:52)
- Bisogna aver coraggio (4:30)
- Riposate, vezzose ragazze (1:20)
- Venite pur avanti (4:13)
- Ecco il birbo che t'ha offesa (3:47)
- Eh via, buffone, non mi seccar (2:41)
- Ah! taci, ingiusto core! (4:50)
- Amico, che ti par? (1:47)
- Deh vieni alla finestra (2:57)
- Metà di voi quà vadano (3:12)
- Zitto, lascia ch'io senta! (1:38)
- Vedrai, carino (3:14)

Philharmonia Chorus & Orchestra Carlo Maria Giulini

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MOZART Don Giovanni (CD1)
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To anyone who knows her only in 19th century Italian repertoire, Sutherland is a revelation here. She sings Donna Anna's arias with rare delicacy and elegance, plus the expected technical brilliance, while Schwarzkopf is simply perfection as Donna Elvira, transforming her from what can sometimes be a mournful nag into a woman of great dignity and strength of character. The young Sciutti was an inspired choice as Zerlina, giving her a delightfully disingenuous quality that is as endearing as it is entertaining.

The men are equally good. Wächter was an exceptional Don, and in his vocal colouring contrives to reflect brilliantly all the different ways the character presents himself to those he wishes to manipulate: be they male or female. Alva makes an appropriately sweet-toned and rather deadpan Don Ottavio (though he is a touch rhythmically slack in places), and Cappuccilli makes an hilarious Masetto, alame with righteous indignation and sexual jealousy. Frick is in his best cavernous voice as the Commendatore, reminding us of the great recorded Hagen he was to become soon after this.

A cast 'to die for', then, no doubt about that. Yet there are plenty of opera sets that fail to ignite despite the starriest of line-ups. It's the pacing of the whole thing that is so superb, and here the continuo player, Heinrich Schmidt, makes a huge contribution. He gets the passages of recitativo secco bowing along at a terrific rate, emphasising the knockabout humour. In particular, the exchanges between Don Giovanni and Leporello are outstanding, the master's twitting of the servant having, for modern ears, unmistakable echoes of Blackadder and Baldrick.

The orchestral playing is what finally lifts the performance to the sublime level it achieves. Giulini draws the most sensitive, stylish and dramatically aware playing from the Philharmonia, especially from the strings, who produce a warmth and beauty of tone that is very special. This serves to underline how this opera came to mean so very much – arguably more than any other 18th century stage work – to the Romantics of the 19th century.

Gwyn Parry-Jones, *MusicWeb International* December 2002 - *review excerpt*

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CD 3 (Conclusion of Act 2)

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Mozart Don Giovanni

Disc 3

Act 2 (concl.)

- 1 Di molte faci il lume (0:22)
- 2 Sola, sola in buio loco (8:07)
- 3 Ah! Pietà! signori miei! (2:22)
- 4 Il mio tesoro intanto (4:36)
- 5 In quali eccessi (1:48)
- 6 Mi tradi' quell'alma ingrata (3:46)
- 7 Ah, ah, ah, questa à buona (3:37)
- 8 O statua gentilissima (3:37)
- 9 Calmatevi, idol mio! (0:35)
- 10 Crudele? Ah no, mio bene! (1:53)
- 11 Non mi dir, bell'idol mio (5:13)
- 12 Già la mensa è preparata (4:36)
- 13 L'ultima prova dell'amor mio (3:28)
- 14 Don Giovanni a cenar teco m'invitasti (6:27)
- 15 Ah! dov'è il perfido? (1:40)
- 16 Or che tutti, o mio tesoro (2:57)
- 17 Questo è il fin di chi fa mal (1:41)

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