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RICHARD STRAUSS
Salome Op. 54 • Aus Italien Op. 16

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XR

Strauss wanted Mendelssohn-like textures in his *Salome*. These Keilberth, one of the last conductors to work with the composer, provides in this live Munich performance of 1951. His may not be the most glamorous or most sensual of readings, but it is admirable in making the score sound diaphanous by not over-weighting it with heavy emphases in the modern manner, although it has to be said that the recording sometimes obscures the conductor's efforts.

Likewise the singers are inevitably heard in differing perspectives. Hotter's Jokanaan suffers from being placed too deep in the bowels of the theatre when he's incarcerated in his cistern. For many the attraction of this set will rightly be his assumption of the prophet, one of his most famous roles in the early part of his long career, not 'officially' available on disc elsewhere.

A.B., Gramophone, September 1994 - (*CD reissue, excerpt*)

The Vienna Philharmonic's series, on Decca, of the Strauss major orchestral works with Clemens Krauss continues with a recording, of superlative technical quality, of a rarity—*Aus Italien* ...

Denza's tune [*Funiculi, funiculā*] certainly enlivens this finale; so does a brittle and exposed style of scoring, enormously difficult to play, that the Vienna orchestra bring off perfectly. Throughout they are on top form: the piccolo player has an unfortunate top G, and the principal oboe sometimes sounds dispirited (particularly when exposed in a solo on the Sorrento beach); but nothing other than praise can be found for the performance elsewhere ... I don't know of any record that sounds better than this highly recommended one of *Aus Italien*.

M.M., The Gramophone, June 1954 - (*original LP issue, excerpts*)

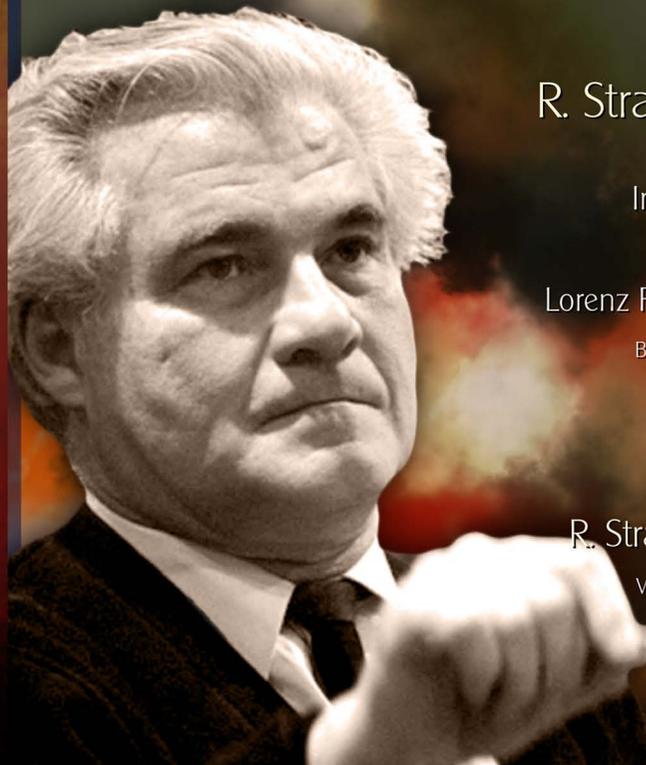
Producer's Note

As live staged opera recordings of the era go, the 1951 Keilberth *Salome* was remarkably successful, giving me plenty to work from. This XR remastering has dealt with the rather constricted sound of the original, bringing out depth, a sense of space, and a sparkling top end that makes a huge difference to the dramatic impact of the performance. This had the unexpected bonus of improving the perceived balance between singers and orchestra to a significant degree, all of which is of great benefit to the overall impression of drama and what Gramophone's reviewer called a "vital sense of occasion". I've coupled it with Krauss's 1954 *Aus Italien* at least partly because the works fit well onto two discs - there was no suitable Keilberth Strauss recording to fulfill this role. The Decca studio recording was indeed excellent for its day, but the tone was a little thin, especially at the bottom end. Again, though, I had a good start, and the full, beautiful tone of the Vienna Philharmonic can now be heard to great effect in one of Clemens Krauss's final recording sessions. **Andrew Rose**

FULL PROGRAMME NOTES CAN BE FOUND ONLINE AT WWW.PRISTINECLASSICAL.COM
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Keilberth *conducts* Strauss

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R. Strauss - *Salome*

Inge Borkh (*Salome*)
Irmgard Barth (*Herodias*)
Hans Hotter (*Jokanaan*)
Max Lorenz (*Herod*)
Lorenz Fehenberger (*Narraboth*)

Bavarian State Opera Orchestra
conductor Joseph Keilberth

Live recording, 1951

R. Strauss - *Aus Italien*

Vienna Philharmonic Orchestra
conductor Clemens Krauss

Studio recording, 1954

R. STRAUSS *Salome, Op. 54*

DISC ONE

- 1 Scene 1 - Wie schön Ist Die Prinzessin Salome heute Nacht! (2:47)
- 2 Nach mir wird Einer kommen (2:37)
- 3 Scene 2 - Ich will nicht bleiben (1:48)
- 4 Siehe, der Herr ist Gekommen (1:33)
- 5 Jauchze nicht, du Land Palästina (2:21)
- 6 Du wirst das für mich tun (3:05)
- 7 Scene 3 - Wo ist er, dessen Sündenbecher jetzt voll ist? (10:05)
- 8 Jokanaan, ich bin verliebt in deinen Leib (8:23)
- 9 Wird dir nicht bange, Tochter der Herodias? (7:45)
- 10 Scene 4 - Wo ist Salome? (2:25)
- 11 Es ist kalt hier (1:27)
- 12 Salome, komm, trink Wein mit mir (2:34)
- 13 Sieh, die Zeit ist gekommen (0:53)
- 14 Wahrhaftig, Herr, es wäre besser (2:47)
- 15 Siehe, der Tag ist nahe (2:46)
- 16 Eine Menge Menchen wird sich gegen sie sammeln (2:12)
- 17 Tanz für mich, Salome (4:04)
- 18 Salomes Tanz (8:38)

DISC TWO

- 1 Ah, Herrlich! Wundervoll (3:30)
- 2 Still, Sprich nicht zu mir! (2:54)
- 3 Salome, bedenk, was du tun willst (2:53)
- 4 Man soll ihr geben, was sie verlangt! (1:45)
- 5 Es ist kein Laut zu vernehmen (2:09)
- 6 Ah! Du wolltest mich nicht deinen Mund küssen lassen, Jokanaan! (11:16)
- 7 Sie ist ein Ungeheuer, deine Tochter (1:06)
- 8 Ah! Ich habe deinen Mund gekusst (4:40)

Bavarian State Opera Orchestra *Joseph Keilberth*

R. STRAUSS AUS ITALIEN, OP. 16

- 1 1st mvt. - Auf der Campagna (9:28)
- 2 2nd mvt. - In Rom's Ruinen (11:26)
- 3 3rd mvt. - Am strande con Sorrent (11:58)
- 4 4th mvt. - Neapolitanisches Volksleben (8:12)

Vienna Philharmonic Orchestra *Clemens Krauss*

CAST

Inge Borkh (Salome), Hans Hotter (Jokanaan),
Max Lorenz (Herodes), Irgard Barth (Herodias),
Lorenz Fehenberger (Narraboth),
Katja Sabo (Page), Karl Ostertag, Peter Kaussen,
Georg Binder, Walther Carnuth, Rudolf Wünzer
(Fünf Juden), Max Proebstl (Erste Nazarener),
Albrecht Peter (Zweite Nazarener),
Adolf Keil (Soldat), Fritz Friedrich (Soldat),
Karl Hoppe (Cappadozier)

Munich Festival Hall, 21 July 1951

XR remastering by Andrew Rose

Cover artwork based on a
photograph of Joseph KeilberthAus Italien
Recorded December 1953,
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Issued as Decca LXT.2917

Total duration: 2hr 19:29

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