

Clemens Krauss

conducts Richard Strauss

Clemens Krauss (March 31, 1893 – May 16, 1954) was an Austrian conductor and opera impresario, particularly associated with the form of Richard Strauss. As a boy, Krauss was a director in the Hofkapelle (Imperial Choir). He attended the Vienna Conservatory, graduating in 1912. He studied composition with Hermann Grädelner and theory with Richard Heuberger. After graduation he was church master in the Bruno Theater (1912-1913). There he made his conducting debut in 1913. The famous Romanian soprano Victoria Urdulich, with whom he often performed, was his second wife.

Krauss made the rounds of regional centers, conducting in Rega (1913-1914), Nuremberg (1915), and Sieton (1916-1921), now known as Szeged. The latter appointment gave him ample opportunity to travel to Berlin to hear Arthur Nikisch conduct the Berlin Philharmonic, a major influence. Krauss's next post was back in Austria, where he became director of the opera and symphony concerts in Graz. In 1922 he joined the conducting staff of the Vienna State Opera and teacher of the conducting class at the State Academy of Germany. In 1923 he became conductor of the Vienna Tonkünstler Concerts until 1927 and Intendant of the opera in Frankfurt am Main and director of the Museum Concerts in 1924 until 1929. Krauss visited the United States in 1929, conducting in Philadelphia and with the New York Philharmonic. Also in 1929 he became director of the Vienna State Opera. Its orchestra, in its independent concert form as the Vienna Philharmonic, appointed him its music director in 1930. He was a regular conductor at the Salzburg Festival from 1925 to 1934. In 1936 he conducted Alban Berg's *Wozzeck*.

In 1933 and 1934 Krauss gave up his Vienna positions, becoming director of the Berlin State Opera in 1935 after Erich Kleiber resigned in protest over Nazi rule. In 1933 he took over the preparations for the premieres of Strauss's *Andréa* when the conductor Fritz Busch (another non-Jewish anti-Nazi) left. Krauss's own position on Nazism was unclear, although he enjoyed a close relationship with Nazi official Alfred Frauentfeld and it has been claimed that he sought Nazi Party membership in 1933. In 1937 he was appointed Intendant of the National Theatre Munich, following the resignation there of Hans Knappertsbusch. He became a close friend of Richard Strauss, for whom he wrote the libretto to the opera *Capriccio* which he premiered in Munich in 1942. Also, he conducted the premieres of Strauss's operas *Freischütz* and *Die Liebe der Danae*. During the early 1940s he taught at the Mozarteum University of Salzburg where among his pupils was composer Roman Tot. After the Munich opera house was bombed, shutting it down, Krauss returned to conduct the Vienna Philharmonic until it closed shortly before the end of the War (1944-45). After the War, Allied officials investigated his pro-Nazi activities and because of them forbade him from appearing in public until 1947. They also found that he had frequently acted to assist a number of individual Jews escape the Third Reich machine. When his ban was lifted he resumed frequently conducting the Vienna Philharmonic, including its famous New Year's Day concerts.

Notes from Wikipedia

Notes on the transfers

The recordings of *Also sprach Zarathustra* and *Till Eulenspiegel* were both drawn from Decca's 1970 Eclipse reissue, whereas *Don Juan* was transferred from their Ace of Clubs disc. Both presented issues that have only been resolvable with the latest remastering technology. The Eclipse LP combines a superior pressing with some really awful fake stereo processing, which serves to present a particularly nasty, boomy sound. By negating the fake stereo (and removing any phase errors it introduced) and then re-equilising in XR processing, a much fuller, clearer and more extended sound picture emerged, demonstrating what marvellous performances had been captured in 1950. Meanwhile *Don Juan*, while in better sound on the earlier mono pressing, showed most clearly the fact that these recordings had been made with 78rpm discs in mind - the central section (equivalent to two 78rpm sides) was pitched significantly sharper than the two outlying sides. This has been corrected with Capstan pitch stabilisation processing. Elsewhere I've attempted to improve poor side joints, but one remains unfortunately obvious in *Zarathustra*. Finally, extensive frequency readings both of the music and the electrical mains hum indicate that Krauss was using a tuning of A=449Hz, and this has been restored to the final masters presented here. AR

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Clemens Krauss

conducts Richard Strauss

Also sprach Zarathustra

Don Juan • Till Eulenspiegel

Vienna Philharmonic Orchestra Decca studio recordings, 1950



Krauss conducts Strauss

STRAUSS Also sprach Zarathustra, Op. 30

- 1. Prelude (Sonnenaufgang) (1:29)
- 2. Von den Hinterweltlern (2:58)
- 3. Von der großen Sehnsucht (1:57)
- 4. Von den Freuden und Leidenschaften (2:05)
- 5. Das Grablied (1:54)
- 6. Von der Wissenschaft (4:14)
- 7. Der Genesende (5:26)
- 8. Das Tanzlied Das Nachtlid (7:54)
- 9. Das Nachtwandlerlied (4:47)

10 STRAUSS Don Juan, Op.20 (16:05)

11 STRAUSS Till Eulenspiegels lustige Streiche, Op. 28 (14:52)

Vienna Philharmonic Orchestra Clemens Krauss

XR remastering by **Andrew Rose**

Transfers from Decca ACL 16 (Don Juan)
and ECS 572 (Zarathustra, Till Eulenspiegel)

Cover artwork based on a photograph of
Clemens Krauss with Richard Strauss

Also Sprach Zarathustra

Recorded 12-13 June, 1980
First issued as Decca 78s KX283554-58
and Decca LP LXT2548 in 1980/81

Don Juan, Till Eulenspiegel

Recorded 16 June, 1980
First issued as Decca 78s KX283564-67
and Decca LP LXT2549 in 1980/81

Recording location: **Grosser Saal,
Musikverein, Vienna**

Recording producer: **Victor Olof**
Recording Engineer: **Cyril Windemank**

Total duration: **63:41**

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