

LONDON

**JOAN
SUTHERLAND
HANDEL
MESSIAH**
EXCERPTS



**JOAN
SUTHERLAND
HANDEL
MESSIAH**
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WITH
GRACE BUMBRY
SIR ADRIAN BOULT

CONDUCTING LONDON SYMPHONY ORCHESTRA & CHORUS

ELIZABETH H. PARCELLS

5712 **MONO**

HANDEL:
MESSIAH

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MESSIAH

JOAN SUTHERLAND

with *Grace Bumbry,
**LSO Chorus

and the LONDON SYMPHONY ORCHESTRA
conducted by SIR ADRIAN BOULT
(Chorus-master: John McCarthy)

Side One

1. PASTORAL SYMPHONY
2. THERE WERE SHEPHERDS . .
3. AND LO, THE ANGEL OF THE LORD . .
4. AND THE ANGEL SAID UNTO THEM
5. AND SUDDENLY
6. GLORY TO GOD**
7. REJOICE GREATLY
8. THEN SHALL THE EYES OF
THE BLIND BE OPENED . .*
9. HE SHALL FEED HIS FLOCK*
10. THY REBUKE HATH BROKEN HIS HEART
11. BEHOLD, AND SEE

Side Two

1. HOW BEAUTIFUL ARE THE FEET
2. I KNOW THAT MY REDEEMER LIVETH
3. IF GOD BE FOR US

4. Worthy is the Lamb

Although it is generally accepted that Joan Sutherland has a monopoly on the soprano heroines of the early nineteenth century opera, she is almost as well known as a Handel specialist. It was in Handel's *Alcina* that she won her first Italian laurels, and the sobriquet 'La Stupenda' by which she is known throughout that country. *Alcina* was also the vehicle for her triumphant American debut in Dallas in November 1960.

One of Miss Sutherland's first engagements outside Great Britain was a Cologne Radio performance of *Alcina* under Ferdinand Leitner. A further Handel triumph came at the Royal Opera House during the 1958-9 season where she appeared as the Israelite Woman in *Samson* with Jon Vickers in the title role. Her singing of 'Let the Bright Seraphim' in this opera drew one of the greatest ovations heard in London since the war. It was, in fact, this success which prompted the management to stage the famed Serafin-Zeffirelli production of *Lucia di Lammermoor* which made her a celebrated figure overnight.

Miss Sutherland has often expressed her gratitude to Handel for the training in breath control and flexibility which the singing of his music has facilitated for her. She has made a great study of the style in phrasing and ornamentation of his favorite singers and the results have made his music more alive, expressive and accessible to today's public. The great soprano is married to Richard Bonyngé whose taste for the florid music of the nineteenth century has been of inestimable value to his wife in her career.

The recitatives and airs on this record, which constitute the score for soprano in its entirety, provide the most fitting showcase for Joan Sutherland's virtuosity. Not only is *Messiah* the most beautiful and celebrated piece of oratorio ever written, but it is an exercise in every facet of musician-

ship, not only for the soloists, but for the chorus and orchestra also. The soprano first appears immediately after the 'Pastoral Symphony', with three consecutive recitatives. The first two, 'There were shepherds' and 'Lo! The Angel of the Lord' are calm and lyrical in phrasing and content; the third quotes the dramatic and joyful words of the Angel 'An the Angel said unto them'. This is followed by the overwhelming splendor of 'Glory to God', sung by the Chorus. Then comes an air beloved of all sopranos, 'Rejoice greatly', followed by another recitative 'Then shall the eyes of the blind be opened'. One of the most beautiful airs in the whole work is next; it is, of course, 'He shall feed his flock' and is shared by the alto and soprano soloists. The first half of the air is sung by the alto in the key of F major, the main content then being repeated by the soprano in B flat major. The gentle sway and tones of the accompaniment complement the pastoral quality of the text perfectly.

In part two come the recitative and air 'Thy rebuke' and 'Behold and see'. They are shortly followed by the air 'How beautiful are the feet' in the sombre key of G minor. The beauty of the words contrives to take away the gravity which colors all minor keys, and gives this air the majesty and purpose which pervade *Messiah*. At the commencement of part three we have what is probably the most well-known excerpt from this work, 'I know that my Redeemer liveth'. This, in the text alone is an unsurpassed declaration of simple faith and conviction; sung, it becomes a moving and beautiful message which comes to a wonderful climax in the line 'For now is Christ risen', an ascending scale in the key of E major. And as the final selection on the record, Miss Sutherland sings 'If God be for us'. This is relatively long, and is often omitted from modern productions.

In these beautiful airs and recitatives from *Messiah*, Joan Sutherland's voice is at its most pure and majestic.

Printed in U.S.A.

ELIZABETH H. PARCELLS

STEREO OS 26110

JOAN SUTHERLAND RICHARD BONYNGE

Russian Jewels

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SONGS BY STRAVINSKY, CUI, GRETCHANINOV



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JOAN SUTHERLAND

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Russian Jewels

Ossian Ellis, Harp — The London Symphony Orchestra

Glière: CONCERTO FOR SOPRANO AND ORCHESTRA

Glière: CONCERTO FOR HARP AND ORCHESTRA

Stravinsky: PASTORALE

Cui: ICI-BAS*

Gretchaninov: LULLABY

*Richard Bonyngé, Piano

Remembering that double negatives are entirely proper in Russian (even if their effect is additive rather than algebraic), it says something for Glière that his name is nowhere to be encountered in Nicolas Slonimsky's classic and cautionary *Lexicon of Musical Invective* — a compliment by omission which is accorded no other composer of consequence since Beethoven in that marvelous repository of malevolent prose. Exactly what this incidental intelligence says for Glière is arguable, to be sure. But one inference in particular seems to be inescapable. To wit, that order of eloquent vituperation inspired by what Slonimsky describes as "Non-Acceptance of the Unfamiliar" never did descend upon Glière because he was not only a fine craftsman but also a thoroughgoing conservative right from the beginning.

An overview of the Glière *oeuvre* suggests that his faith in the verities of musical orthodoxy was unwavering. Because he was unremittingly productive, his early command of the conventional not unnaturally increased apace. So did his reputation, doubtless in turn strengthening his commitment to all of the most traditional traditions. This kind of self-fulfilling prophecy may be retrogressive and reactionary, but it does not incite to riot. Nor has any such creative posture ever moved music critics to elegant epithet. A composer to whom "making waves" would be anathema discomforts nobody. Glière always got respectful reviews, at home and abroad.

For good or ill, the predictable irony of all this is that Glière's fealty to nineteenth-century tonal doctrine — in tandem with his lifelong enthusiasm for folksong research — served him equally well before and after the trauma that destroyed Romanov Russia. For the official aesthetic that evolved in the burgeoning U.S.S.R. was compounded primarily of the same two elements, and thus Glière could quite sincerely embrace the plethora of rules and regulations on which some of his contemporaries choked to artistic death.

Perhaps unwittingly, that is to say, Glière was the archetype and the virtually perfect paradigm of the "Socialist" musician. Small wonder that this paragon of the imperial bourgeoisie ultimately acceded to the presidency of the Union of Soviet Composers, and that he spent his twilight years as a revered doyen among the People's Artists. As it happened he was not to receive the coveted Stalin Prize until well into his seventies. But even when the dictator died, in 1953, a fruitful old age still remained to Glière. He was busily composing to the end, as was his wont. "An untiring professional" was Dmitri Shostakovich's succinct estimate of his older colleague, and this much is not to be gainsaid.

The émigré critic Leonid Sabaneyev had written of Glière as far back as 1927 that he "absorbs the most varied and usually fine influences in a masterly manner." (The epic Third Symphony, subtitled *Ilya Murometz*, was even then eighteen years behind

him; and he had just completed his most celebrated ballet score, *The Red Poppy*). Twenty-two years later (in 1949, when he composed his other notable ballet score, *The Bronze Horseman*), the Soviet critic Rena Moisenko was saying essentially the same thing: "Possibly (Glière) has nothing very new to say to the younger generation of the U.S.S.R., but he indubitably preserves and passes on the great musical traditions inherited by him from Tchaikovsky."

Even the bitterly anti-soviet polemicist Andrey Olkhovsky was relatively restrained in his 1955 appraisal: "Possessing considerable mastery within the limits of the classical-romantic tradition but lacking the necessary originality for creative individuality, Glière found it easier to follow the Party line in aesthetics than did some other composers of the senior generation....his compositions remain within the circle of the well-tested in form and theme."

One gathers that "eclectic" was about the unkindest word Glière ever earned, and at that without pejorative connotations. Certainly his ravishing extended vocalise so impersonally entitled Concerto for Coloratura and Orchestra, Op. 82 (composed amid the horrors of World War II, in 1942-43) deserved and received only the warmest praise for its bittersweet, *echt*-Russian lyricism — Tchaikovsky-cum-Rachmaninovistic in the opening *Andante*, stylistically indeterminate but awesomely pyrotechnical in the coruscating *Allegro*.

Rather less hyperbole would be appropriate to the Harp Concerto, Op. 74 (1938). But it is a lovely thing on its own terms, which might be summarized as a sonata-form evocation of that special theatrical cosmos created by Marius Petipa and Lev Ivanov in fin-de-siècle St. Petersburg. This balletic interpretation is the annotator's own, and the listener is entitled to know that the work is catalogued as a concert piece with no programmatic intentions beyond its movement markings (*Allegro moderato*, *Tema con variazioni [Andante]*, and *Allegro giocoso*). But the period mood, the flood of melody, and even something of the olden majesty are all there, neatly encapsulated. For the composer, who had been a teen-aged student when these great choreographers were in their heyday, writing this music must have been an exercise in pure nostalgia. Whether or not he consciously sought for verisimilitude, the mind's eye is dazzled by the bouquet of rustling tarlatan and tulle. To say that virtually no other composers were composing thus in 1938 does no disservice to Glière's shining vision of the past.

The three short cores (their average length is two minutes) need little explication. Igor Stravinsky's exquisitely wrought *Pastorale*, for wordless voice and four wind instruments, was composed in 1907 at his father-in-laws' estate in Ustilug. César Cui (1835-1918) is correctly identified in the history books as one of Russia's "Mighty Five" (the others were Rimsky-Korsakov, Mussorgsky, Borodin, and Balakirev). But for all his prolific output in the larger forms he was essentially a miniaturist, and nowadays he is remembered only for his smallest-

scale works and mostly for the violinist's staple known out of its original context as *Orientele*. Among his best songs is the fleeting, tenderly yearning *Ici-bas*, set to the same Sully Prud'homme poem about the impermanence of worldly life which was to inspire the better-known song by Gabriel Fauré. Cui's, incidentally, is No. 5 in his Op. 54 — a grouping, which, students should be forewarned, is unaccountably omitted from the detailed compilation in Baker's *Biographical Dictionary*. (There is yet another familiar setting published as Debussy's, but fraudulently so; it was actually composed by Paul and Lucien Hellemaicher).

Alexander Tikhonovich Gretchaninov (1864-1956), or Gretchaninoff as he always signed his surname after departing Russia in the early 1920s, is another composer who produced extensively in the larger forms. But his reputation rests on even fewer works than does Cui's. To be precise, it rests upon two songs. One of them is the very early *Lullaby* from his Op. 1 (1887), with words by Lermontov. In his autobiography Gretchaninoff recalls that Sergei Taneyev was unimpressed by his pupil's handiwork: "I was completely crushed. If I had failed to communicate my inner fire to Taneyev, the fire which I had hoped would kindle the whole world, then, I said to myself, I must have no gift whatsoever! In utter despair I went home and could not resume my work for a long time." We cannot know what would have happened if Taneyev had recognized the *Lullaby* to be a masterpiece. But we know what did happen. Gretchaninoff lived into his ninety-second year and never again recaptured the inspiration that has kept his *Lullaby* in the standard vocal repertoire for the better part of a century. Sometimes a little disapproval can go a long way.

Notes by James Lyons

Editor, *The American Record Guide*

In 1903, Czar Nicholas II of Russia presented the Imperial Easter Egg on the cover to Czarina Alexandra Feodorovna. The egg, 4 1/4" in height and 3 1/8" in diameter, is made of red, green and yellow gold and platinum, set with diamonds and rubies. Miniatures on the sides, by the court miniaturist, Vassily Zuev, comprise two portraits, Peter the Great and Nicholas II (shown), and two views, one of the wooden hut said to have been built by Peter himself and one of the Winter Palace, as it stood in 1903 (shown). Each Imperial Easter Egg contained a "surprise." With this egg, upon raising the top, a platform within the egg also rises, bearing a removable bronze, miniature replica of an actual statue of Peter the Great.

The exterior of the egg, unusually baroque in design, is full of Russian symbolism. The body is covered with an interwoven medley of laurel leaves (triumph and eternity), roses (victory, pride and heavenly joy), and bullrushes, which symbolize the faithful multitude by the source of the living waters of the Neva.

The egg is the property of the Virginia Museum, which owns the largest and finest public collection of Fabergé objects in the United States.

Photo by Ronald Jennings



Photo: Angus Macbean.

In any epoch the self-sustaining composer of serious music has been a *rara avis*. The daily bread comes hard in this chanciest of divine callings, and for optimal operation a creative impulse is no more unrelated to caloric reinforcement than any other human activity. No doubt that is why those literally fittest to survive tend also to garner the available modicum of temporal fame, in direct proportion to longevity.

Considered in this perspective, the career of Reinhold Moritzovich Glière (1875-1956) presents a success story without parallel anywhere, anytime. An analogy to Haydn might be inferred, but not without stretching the facts of history and perhaps implying some irrelevantly comparative value judgments. The point is that Glière, whatever the ultimate measure of posterity, has earned a space in the musical firmament by virtue of one indisputable and absolutely unique achievement: of what other composer can it be said that he pleased tsars and commissars equally for some three-quarters of a century?

Obviously neither timing nor talent can be factored out of the equation, but probably the case of Glière tells us less about him than about his national heritage. No social-science textbook ever proffered a more classical example of what the anthropologists call cultural persistence. Note that when the Revolution came to Russia he was already director of the Conservatory in his native Kiev, having studied in Moscow with Arensky, Taneyev, and Ippolitov-Ivanov. His position alone made him a "VIP" on the Russian musical scene — a personification of the Establishment so hated by the Bolsheviks. Those ten days that shook the world in 1917 ostensibly shook every fiber of Russian society as well. But the director of the Kiev Conservatory kept his job. And it was by his own choice that he returned three years later to the Moscow Conservatory, where he held a chair uninterrupted for the rest of his life.

Given this succession of events, the beholder is left to ponder an apparent paradox: should the Glière success story be perceived in part, at least, as a tribute to the resilience of the despised Establishment? *Plus ça change, plus c'est la même chose* and all that. Of course the question is unanswerable as posed. But the implicit proposition may be pursued with a certain logic nevertheless, and in fairness it ought to be explored a bit further as follows:



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IN
HIGHLIGHTS
FROM

LA TRAVIATA

CARLO BERGONZI

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CHORUS AND ORCHESTRA OF MAGGIO MUSICALE FIORENTINO conducted by JOHN PRITCHARD



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PHOTO: SEDGE LEE

Verdi *La Traviata* / highlights

Violetta Valéry	JOAN SUTHERLAND
Annina (her maid)	DORA CARRAL
Baron Douphol	PAOLO PEDANI
Alfredo Germont	CARLO BERGONZI
Giorgio Germont (his father)	ROBERT MERRILL
Flora Bervoix	MITI TRUCCATO PACE
Marquis d'Obigny (her protector)	SILVIO MAIONICA
Gastone di Letorières (a member of their circle)	PIERO DE PALMA
Doctor di Grenvil	GIOVANNI FOIANI

with Chorus and Orchestra of the
MAGGIO MUSCIALE FIORENTINO

conducted by

JOHN PRITCHARD

SIDE ONE

Act. 1.

Libiamo ne' lieti calici

È strano... Ah, fors' è lui... Sempre libera

Act. 2. Scene 1

Lunge da lei... De' miei bollenti

Pura siccome un angelo...

Dite alla giovine

SIDE TWO

Act 2. Scene 1 (cont)

Dammi tu forza

Di Provenza il mar

Act 2. Scene 2

Invitato a qui seguirmi... Alfredo, Alfredo

Act 3

Teneste la promessa... Addio del passato

Ah, Violetta!

LA TRAVIATA was the third of the group of operas, produced between 1851 and 1853, which confirmed Verdi's international reputation and won a lasting popularity. This work was not, however, an instant success. After the first night in Venice, Verdi wrote to his secretary, Emmanuele Muzio that LA TRAVIATA "was a fiasco. Is it my fault or the singers? Time will show". Time has, indeed, shown where the fault lay, though the "daring" subject of the opera may have had something to do with the reaction of the Venetian public.

The libretto, by Piave, is based on LA DAME AUX CAMÉLIAS by Alexandre Dumas fils, who modelled his heroine on Marie Duplessis with whom he had had a passionate love affair as a young man.

'La Traviata', or the fallen woman, is Violetta Valéry (Dumas's Marguerite Gautier), a demi-mondaine, who is, at the opening of the opera, the mistress of a wealthy nobleman. The curtain rises on a room in her Paris house, where a party is in progress. Among the guests is a young man, Alfredo Germont, who has been brought to the party by an old friend of Violetta's. He has long admired her from afar and now meets her for the first time. She coquettishly asks him to propose a toast, which he does in the Brindisi, LIBIAMO NE' LIETI CALICI, in which he sings of the pleasures of wine. All the guests join in the refrain, Violetta responds in the same vein, and the third verse is shared between her and Alfredo.

When the general gaiety has reached its height, Violetta's guests go off to dance in an adjoining room, while their hostess, who has had an attack of faintness, remains behind. Alfredo, joining her, declares his love. Violetta responds with cynical banter, but is nevertheless moved by the protestations of this new and rather callow lover, whom she nevertheless cannot help liking.

Left alone Violetta finds, to her surprise, that she has been strangely affected by Alfredo's declaration. (È STRANO! È STRANO!) She is at heart an unhappy woman, deriving little satisfaction from her life of pleasure and gaiety and having no real friends. In an aria AH, FORS' È LUI she reveals her longing for that which represents to her Alfredo—to love and be loved. She soon dismisses her thoughts as complete folly, and in a brilliant cabaletta SEMPRE LIBERA DEGG'IO she decides to throw herself once more into the continuous round of pleasure her life has always been. The sound of Alfredo's voice in the distance checks her for a moment, but casting doubt aside she soon returns to her hectic mood.

By the start of Act 2, Alfredo and Violetta have already eloped together and are living in a country house not far from Paris. Alone on the stage, Alfredo dwells on his new-found happiness in recitative LUNGE DA LEI; in the aria DE' MIEI BOLLENTI SPIRITI he sings of his love for Violetta.

In the same scene Violetta receives a visit from Alfredo's father, who is determined to end the relationship between her and his son. Although he is convinced she loves his son, Germont says he must extract a sacrifice from her—the future of his children is at stake. In an aria PURA SICCOME UN ANGELO he reveals that Alfredo has a sister, and if her brother refuses to return home, the girl's coming marriage will be jeopardised. Violetta, having neither friends nor relations, and knowing that her life is threatened by consumption, is filled with horror. Germont's pleading gradually wears down her resistance and in one of the most moving duets in opera AH! DITE

ALLA GIOVINE SÌ BELLA E PURA she agrees to make the sacrifice demanded of her.

In obedience to her promise to Germont, Violetta departs for Paris, but first, heartbroken, she begins to write Alfredo a note (DAMMI TU FORZA) to say that she is returning to her former lover, Baron Douphol. As he finds the note, Alfredo is confronted by his father who, in the well-known song DI PROVENZA IL MAR, tries to console his son by reminding him of his home in Provence, which has been a sad place since he left it. But Germont père has chosen an unlucky moment for his plea. Alfredo, furious at Violetta's desertion, rushes off to Paris to look for her.

The scene changes to a richly furnished room in the Paris home of Violetta's friend, Flora Bervoix. She is giving a party, and Alfredo and Violetta are both guests, the latter in company with her former lover, Baron Douphol. Tension rises between Alfredo and the Baron and, fearing a duel between them, Violetta sends a message asking Alfredo to join her. She waits for him in a state of agitation, certain his hatred of her will drive him to come (INVITATO A QUI SEGUIRMI), and begs him to leave at once, terrified lest a quarrel develop between him and the Baron. Their duet MI CHIAMASTE? CHE BRAMATE? is set by Verdi in masterly fashion to brisk, alternating phrases above a fixed rhythmic accompaniment. When Violetta finally admits (falsely) that she loves Douphol, Alfredo is so angry that he calls in the company and makes a violent denunciation of her (OGNI SUO AVER TAL FEMMINA), finally throwing her the purse containing his winnings from a card game, calling the company to witness that he has paid his debt to her.

Amidst general indignation at his conduct, Germont disowns his son for thus insulting a woman. Moved by his father's reproaches, Alfredo gives way to remorse and Flora and her guests voice their reactions to the situation. This is interrupted as Violetta gently reproaches Alfredo for his action (ALFREDO, ALFREDO, DI QUESTO CORE) and as she continues to speak her thoughts, the others accompany her, continuing in the same strain until the act is brought to a close.

The final act shows Violetta in her Parisian apartment, dying of the consumption of which she has long been a victim. She has received a letter from Germont père which she reads aloud (TENESTE LA PROMESSA). He writes of a duel between Alfredo and the Baron in which the latter was wounded, and reveals that Alfredo, who is abroad, has been told of her sacrifice; and father and son are coming to ask her forgiveness. Sadly commenting that it is too late, Violetta looks in a mirror and sees the change illness has wrought in her appearance. In a pathetic aria (ADDIO DEL PASSATO) she bids farewell to the happy dreams of the past and asks God to have mercy on one who has erred.

Alfredo rushes into the room to implore Violetta's forgiveness. Momentarily forgetful of her condition, Violetta plans a new life with him in Paris. Alfredo is joined at her bedside by his father and the doctor. Violetta, to an accompaniment of sombre D flat minor chords hands her lover her portrait and then, in a lyrical E major passage still punctuated, however, by the previous accompaniment figure, tells him to give it to the girl he will one day marry. An ensemble follows in which Germont, Annina and the Doctor give vent to their sorrow, whilst Alfredo begs Violetta not to die, and she again charges him to take the miniature. Violetta declares that her spasms of pain have ceased and strength is returning to her, but as her animation reaches its height she falls back, dead.

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with artists of the Chamber Music Society of Lincoln Center



Gervase De Peyer, clarinet
Leslie Parnas, cello
Paula Robison, flute
Charles Tregger, violin
Charles Wadsworth,
piano & harpsichord



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MOZART, AH, VOUS DIRAI-JE, MAMAN
ADOLPHE CHARLES ADAM (1803-1856)
Despite the Germanic-sounding name, Adolphe Charles Adam — best known for his Giselle Ballet — was a Frenchman to the core. He spent most of his life there and was, along with his slightly older contemporary Meyerbeer, one of the mainstays at the Paris Opera of that epoch. The variations here recorded attribute their theme to Mozart, but while the latter similarly based a set of keyboard variations on "Ah, vous dirai-je, maman," the tune (better known to us as "Twinkle, Twinkle, Little Star") is actually of French folk origin. These variations contain specific virtuoso writing for both soprano and flute — truly *bravura* in spirit. For the most part it is a continuous duo with the voice and flute alternating upper and lower parts as well as the melody and accompaniment filigree. (The piano, aside from an interjection or two, is the merest cipher here.)

DER HIRT AUF DEM FELSEN
(Shepherd on the Rock)

For Soprano, Clarinet and Piano
FRANZ SCHUBERT (1797-1828)
In the final year of his life, Schubert composed two songs each calling for a guest instrumentalist to share the spotlight with the vocalist and keyboard collaborator — "Auf dem Strom," originally for Tenor, French Horn and Piano (now performed almost exclusively with soprano) and the work now under discussion. Both, as songs go, are fairly extended — indeed, "Der Hirt auf dem Felsen" is actually a mini-cantata — and both of the obbligatos are extremely demanding in respect to what can be done on those instruments (this is particularly true in "Auf dem Strom" which had to be played then on the valveless Waldhorn even though the creator of the part, virtuoso John Rudolph Lewy, was later credited with inventing the modern instrument). The construction of "Auf dem Strom" is that of a modified strophic form (i.e. the same music recurs though the words change). There are some elements of strophic in the "Hirt auf dem Felsen" also, but in keeping with that composition's grander scale, the elements of repetition are absorbed into a through-composed entity. The work begins with a brief introduction and then falls neatly into three basic sections, of which the central portion is most soaringly lyric and the finale most brilliantly virtuosic. One remarkable feature of "Der Hirt auf dem Felsen" is its thematic similarity with the first movement of Schubert's B Flat Piano Sonata, D. 960.

CANTATA "LA ROSA"

For Soprano, Harpsichord and Cello
ANTONIO CALDARA (1670-1736)
Antonio Caldara had the good luck to be the right man in the right place at the right time. After spending many years in nomadic style, flitting about Rome, Madrid, etc. (he was born a Venetian), he settled down in the post of vice-conductor at the Imperial Court of the Austrian Emperor Charles VI on New Year's Day of 1716. The Vienna of that epoch was enjoying an Italian music vogue and the public quickly adopted Caldara as its new idol. Becoming a legend in his lifetime, Caldara's talents are most evident in his vocal music; his ecclesiastical works exhibit a superb grasp of the Venetian choral style and also the melodic felicity associated with Naples. His operatic and oratorio writing was more embellished and complex than was considered usual at the time, and he was particularly at ease working within the specifications of small forms. Caldara's choice of textual material was astonishing in its diversity: he set love songs, bawdy barroom ballads, satires on current singing methods — even a scene at the dentist's. "La Rosa" is a short work of sunny and stately lyricism. The second aria's principal melody is built around ascending and descending broken-chord figures which encourage elaborate ornamentation. The embellishments for this recorded performance were provided by Roland Gagnon. If Caldara has gone into a relative decline of late, it is worth recalling that this astonishingly prolific artist amassed a rather staggering total of over one hundred operas and oratorios alone. Haydn and Mozart were both highly influenced by his work.

THE SOLDIER TIR'D OF WAR'S ALARMS

For Soprano, Violin and Continuo
THOMAS AUGUSTINE ARNE (1710-1778)
It was noted earlier that Caldara was the right man in the right place at the right time. Arne, a skilled though hardly "great" composer, made his mark largely by virtue of the fact that no one else was there. English music was in a post-Purcellian slump, and it was mainly by default that Arne picked up the chips. He did, nevertheless, write spirited, craftsman-like and wonderfully unpretentious

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Gervase DePeyer; Leslie Parnas; Paula Robison;

Charles Treger; Charles Wadsworth

music that is worthwhile in its own right. In 1762 Arne departed from tradition by writing an opera, *Artaserse* which used recitative in the Italian manner rather than the usual spoken dialogue. The venture was successful but ephemeral: three arias, "In Infancy our Hopes and Fears," "Water Parted from the Sea" and the present "Soldier Tir'd of War's Alarms," achieved a lasting popularity that far out-lived the opera *in toto*.

"MEINE SEELE HÖRT IM SEHEN"

For Soprano, Flute and Continuo
GEORGE FREDERICK HANDEL (1685-1759)
In 1729 Handel took temporary leave from his post as manager at the Royal Academy of Music in London (which was more of an opera company than the conservatory suggested by this institution's name). The composer journeyed to Italy as a sort of talent scout in order to recruit some talented singers for the forthcoming season. On the way back a stopover at Halle afforded Handel the chance of visiting his mother. It was there that he also renewed an old friendship with one Barthold Heinrich Brockes, an author who had thirteen years prior furnished Handel with the text for his first Passion, "Der für die Sünde der Welt gemarterte und sterbende Jesus." Brockes interested Handel in setting to music his moralistic poems entitled "Lyrisches Vergnügen in Gott." In all of these the soprano voice is complemented with an obbligato instrument of corresponding register, e.g. the flute as here, a violin or an oboe, and supported by a basso continuo (usually jointly realized by cembalo and a member of the viol family).

"LO, HERE THE GENTLE LARK"

For Soprano, Flute and Piano
SIR HENRY ROWLEY BISHOP (1786-1855)
If Arne is most remembered today as the author of the ubiquitous "Rule Britannia," it is, likewise, another old chestnut — the perennial "Home, Sweet Home" — which keeps the nearly forgotten name of Sir Henry Rowley Bishop alive in the twentieth century. That number, a part of the opera "Clari, Maid of Milan" was apparently annointed at birth since Bishop chose to make it a recurring theme-song of the work and in later years, even went so far as to compose a sequel to *Clari* entitled . . . you guessed it . . . "Home, Sweet Home!" In his day, Sir Henry was a highly respected conductor and composer. His bent for dramatic composition was evident early in his life and during his career, he amassed a grand total of nearly sixty operas. In addition, a great admiration for Sir Walter Scott prompted musical adaptations for no less than ten of that writer's novels. Bishop was active as a Handelian scholar (insofar as nineteenth century editions of Baroque music could be deemed "scholarly") and as befitted any English musician of the epoch, tried his hand at glees and oratorios. The setting of Shakespeare's "Lo, Here the Gentle Lark" is rather more Victorian than Elizabethan: It is wanly lyrical, tinged with sentimentality and just a mite conventional. Withal, it is a pleasing, ingratiating and thoroughly competent piece of writing which will live on as long as Coloraturas inhabit the earth.



"Opera's newest superstar" wrote Newsweek Magazine in a cover story on Beverly Sills. "America's Queen of Opera" was the title of the cover story which Time Magazine did on the soprano recently.

It is true that today she is the world-acclaimed interpreter of such operatic bel-canto heroines as "Lucia di Lammermoor," Queen Elizabeth in "Roberto Devereux," "Maria Stuarda," Pamira in "The Siege of Corinth," "The Daughter of the Regiment," "Manon," Violetta in "La Traviata," "Norma," Cleopatra in "Julius Caesar" or Elvira in "I Puritani" — to mention some of the roles in her repertory of more than sixty. Typical of the soprano, this repertory does not confine itself to one style but ranges from the baroque of Handel's "Ariodante" (which she sang at the opening festivities of Washington's Kennedy Center) to Nono's twelve-tone "Intolleranza" and from Mozart's "Abduction from

the Seraglio" to Strauss' "Ariadne auf Naxos."

It is also true that she is as much a star on the stages of La Scala, Covent Garden, Teatro Fenice, the West Berlin Opera, Teatro Colon as she is of the New York City or the San Francisco Operas.

Still, there is another facet to the art of Beverly Sills which is here caught for the first time on records — her achievement in the area of the art song and of chamber music.

The same love of singing and musical curiosity which led her to uncover such neglected operas as "Roberto Devereux" or "Maria Stuarda" and bringing them to pulsating life on stage has led her to explore the less grandiose world of the song and particularly of music where the voice shares the attention with other solo instruments. Throughout those years when her career climbed to its present lofty plateau, she divided her time equally between the opera and the concert stage. When she finally gave her first New York recital on Lincoln Center's "Great Performers at Philharmonic Hall" series she opened her program with two recently re-discovered Vivaldi cantatas employing not only the harpsichord but also the cello as solo instrument. To end the program she chose Schubert's more familiar "Der Hirt auf dem Felsen" with piano and clarinet solo. The program was hailed as one of the most musically adventurous in the coloratura concert repertory. And because of her collaboration with Charles Wadsworth at that concert she was persuaded to participate the following year in one of the programs of the Chamber Music Society of Lincoln Center. The success and musical satisfaction she experienced led her to accept another invitation for the following season and on this recording are collected some of the selections which she sang on those two programs. Some of the music was restored to performance practice of its time by Roland Gagnon who also collaborates with Miss Sills on the performance restoration of her bel-canto operas.



Charles Wadsworth is Artistic Director of the Chamber Music Society of Lincoln Center. Mr. Wadsworth, a graduate of the Julliard School of Music with a degree in piano under Rosalyn Tureck and conducting under Jean Morel, also studied interpretation of vocal repertoires with Povia Frijsch and Pierre Bernac. He has performed in recital, with orchestra and with many of the world's leading instrumentalists both in the United States and Europe. Since his first appearance as an accompanist, he has performed extensively with many reknowned artists, among them Beverly Sills, Shirley Verrett, Jennie Tourel, Jan Peerce and Montserrat Caballe. In 1962, he performed with Grace Bumbry at the White House for President and Mrs. Kennedy.

Ever since the summer of 1960 Mr. Wadsworth has been Director of Chamber Music Concerts at the Festival of Two Worlds in Spoleto, Italy. Mr. Wadsworth has assisted in many major competitions in the U.S., and acts as a special consultant to the Institute of International Education.



The noted English clarinetist, Gervase de Peyer, a charter member of the Chamber Music Society of Lincoln Center, has been a leading figure of Britain's musical life since he completed his studies at the Royal College of Music and was awarded the Medal of the Worshipful Company of Musicians. New Yorkers have heard him during recent seasons at the Metropolitan Museum of Art, Hunter College and Town Hall as a member of London's famed Melos Ensemble, which he founded in 1951. Since 1955, Mr. de Peyer has been the principal clarinetist of the London Symphony Orchestra with which he has made several world tours, appearing also as clarinet soloist. Mr. de Peyer has also been guest soloist with the BBC Symphony, the London Philharmonic, the New Philharmonia, the Hallé Orchestra, the London Wind Players, and at the Edinburgh, Spoleto, Holland, Venice, Warsaw, Vienna and the Inter-

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Side One	Band 1
Bravour Variations on a Theme of Mozart "Ah Vous Dirai — Je, Maman" (A. C. Adam)	
	Band 2
Der Hirt auf dem Felsen (Shepherd on the Rock) (F. Schubert)	
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"Meine Seele hört im Sehen" (G. F. Handel)	
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Cantata "La Rosa" (A. Caldara)	
	Band 4
"Lo, Here the Gentle Lark" (Sir H. R. Bishop)	

national (Florida) Festivals. Mr. de Peyer has performed in chamber music recitals with such distinguished artists as Britten, Rostropovich, Menuhin, Barenboim and Jacqueline Du Pré.



St. Louis-born Leslie Parnas, charter member of the Chamber Music Society of Lincoln Center, became world-wide front-page news in 1962, when he won first prize in the Tchaikovsky International Competition in Moscow. Five years earlier he had won the Prix Pablo Casals in the Paris International Cello Competition. Parnas began his musical studies on the piano at age four with his mother, but soon was attracted to the cello, which he studied with Max Steindl in St. Louis and later with Gregor Piatigorsky. His numerous recitals and orchestral appearances throughout the United States and Europe have included the Berkshire Music Festival, the Marlboro Festival, and the Casals Festivals. He is also well known for his concerts with Alexander Schneider and with Rudolf Serkin, with whom he toured Europe for the U.S. State Department in 1965-66.



Charles Treger first received international recognition in 1962 when he became the first American ever to win first prize in the Wieniawski Competition for violin in Poland. Since then, he has appeared with virtually every major orchestra in this country and his annual tours of Europe, the near and Middle East, have taken him to sixteen countries. The brilliant virtuoso's illustrious career of over 2,000 concerts has encompassed a repertoire of 50 concerti, world premieres of some of our most important composers, and performances of Chamber Music with distinguished colleagues. Critical acclaim meets Treger wherever he performs and is best summed up by the New York Times who has hailed him as "one of our most important violinists."



Paula Robison is a charter member of the Chamber Music Society of Lincoln Center, where she is featured in regular New York appearances each season. A frequent participant in the Spoleto and Marlboro Festivals, and Music from Marlboro Tours, Miss Robison has been soloist with l'Orchestre de la Suisse Romande, the New York Philharmonic, and Alexander Schneider's Chamber Orchestra.

In 1961, Miss Robison made her New York debut under the auspices of Young Concert Artists. In 1964, Miss Robison won top prize at the Munich competition. In 1966, she became the only American flutist to have won first prize in the Geneva International Competition.

Paula Robison has given New York premieres of many contemporary works including Toru Takemitsu's "Voice" for solo flutist in December, 1971.

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Beverly Sills

SINGS

WOLFGANG AMADEUS

Mozart:

MARTEN ALLE ARTEN

(Abduction from Seraglio)

RUHE SANFT, MEIN HOLDES LEBEN
("Zaide")

VOREI SPIE GARTI O DIO

RICHARD

Strauss:

AMOR, AMOR OP. 68

BREIT UBER MEIN HAUPT

Monologue and Transformation Scene
From "DAPHNE"

LONDON PHILHARMONIC ORCHESTRA

Conducted by

ALDO CECCATO





Beverly Sills

SINGS

WOLFGANG AMADEUS MOZART RICHARD STRAUSS:

:Mozart Strauss:

MARTEN ALLE ARTEN (Abduction from Seraglio)
RUHE SANFT, MEIN HOLDES LEBEN ("Zaide")
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AMOR, AMOR OP. 68
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Monologue and Transformation Scene
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ABOUT THE MUSIC:

MOZART: "MARTERN ALLER ARTEN" FROM "DIE ENTFUEHRUNG AUS DEM SERAIL," K. 384

"Die Entfuehrung aus dem Serail" (The Abduction from the Seraglio) is the earliest of Mozart's operas to achieve a strong position in the so-called standard repertoire.

The *Singspiel* was written between 1781 and 1782, during the composer's 25th and 26th years (ergo in his relative maturity). The role of Constanze, which contains some incredibly complex writing for the nearly extinct dramatic-coloratura soprano, was created for Caterina Cavalieri.

"Martern aller Arten" makes fearsome demands upon the singer's range, agility, and command of heroic sentiment. Constanze, a prisoner in the harem of the Pasha Selim, tells her captor in no uncertain terms that he may never command her love. In the process, she dips to a low B, soars to a high D (with lots of Cs in between), and, at one point, leaps directly from the bottom B to the G twelve tones above.

The aria—some scholars regard it as a little concerto for soprano and a quartet of solo instruments—abounds in fioratura. But the ornate lines serve an expressive function, never merely a decorative one.

Despite the comic-opera context, "Martern aller Arten" is highly serious. And, incidentally, a serious problem for the stage director who must find some meaningful activity for the Pasha and Constanze during the orchestral prelude which separates his threatening statement and her response.

MOZART: "RUHE SANFT, MEIN HOLDES LEBEN" FROM "ZAIDE" (DAS SERAIL), K. 344 (336b)

"Die Entfuehrung" was not Mozart's first *Singspiel* taking place in a Turkish harem. It was preceded, two years earlier, by a similar opus which Mozart never titled—or finished—now known as "Zaide." Although enough of the opera exists to make a performance feasible, revivals have been scarce since the belated premiere, which took place in Frankfurt in 1866.

One aria, however, has survived nicely. "Ruhe Sanft, mein holdes Leben" serves to introduce Zaide, who has come to join her lover Gomatz temporarily in captivity.

This is essentially a simple, reflective piece, lighter and less assertive than the music of Constanze which it is said to foreshadow. (Actually, Zaide's music is related more to the soubrette of "Entfuehrung"—Blondchen—than to the heroine.)

Still, there is much charm in the lyric sentiment, delicately poised formal balance in the ABA structure, and deceptive complexity in the scale passages which wind up to a climactic High B-natural.

MOZART: ARIA—"VORREI SPIEGARVI, OH DIO...AH CONTE PARTITE," K. 418.

It was common in Mozart's day to interpolate arias in operas even if the composer of the interpolation did not happen to be responsible for the rest of the evening's entertainment. Thus it was that Mozart wrote "Vorrei spiegarvi, oh dio" as a showpiece for the leading lady in an opera called "Il curioso indiscreto" by one Pasquale Anfossi. The opera was given its premiere in 1777, but Mozart's addition took place at a performance in Vienna six years later.

According to a letter Mozart wrote to his father, the opera was a dismal failure, but his interpolations—three in all—were a brilliant success.

The aria in question was designed to illuminate the special skills of Aloysia Weber Lange. Mozart had been in love with her once, but he eventually married her younger sister Constanze.

RICHARD STRAUSS: "AMOR," OPUS 68, NO. 5.

Strauss was 55 and the 20th century was 19 years old when this endearing romantic miniature was created. The text by Clemens Brentano, with its faintly coy depiction of cupid and the shepherdess, may not be a masterpiece of poetic profundity. (Strauss had a curious penchant for second-rate poetry.) But the elegance of the musical setting, with its playful coloratura and sophisticated harmonic shifts, provides apt compensation.

The vocal line, incidentally, predicated on piquant ripples and ruffles (a casual trill on a non-climactic High C) recalls Zerbinetta in "Ariadne auf Naxos."

RICHARD STRAUSS: "BREIT UEBER MEIN HAUPT," OPUS 19, NO. 2.

Strauss was a mere 23 in 1887, and far more sentimentally inclined, when he wrote "Breit ueber mein Haupt." It is one of six highly emotional indulgences inspired by the "Lotosblaetter" (Lotus Leaves) of Adolf Friedrich Graf von Schack and dedicated to the singer Emilie Herzog.

There is no coloratura punctuation here, just rapturous lyricism and the sort of arching legato phrase which was to become Strauss' vocal trade mark.

RICHARD STRAUSS: FINAL SCENE FROM "DAPHNE," OPUS 82.

By 1937, when Strauss finished "Daphne," the impetuosity of youth had become the mellowness of old age. Strauss was 73 at the time, and relatively impervious to the political unrest around him.

In "Daphne" he foreswore the heroic gestures and dramatic extroversion of his earlier operas. Instead he strove for what he must have regarded as Mozartean finesse and for heightened thematic concentration. He achieved maximum compositional refinement, relatively speaking, without a loss in orchestral virtuosity.

The "Daphne" finale stands as a valid contradiction to the old accusation that Strauss had said his operatic all with "Rosenkavalier." Its only serious obstacle is theatrical, not musical; the libretto requires the heroine, literally, to be transformed into a tree. In full view of a hopefully credulous audience.

Josef Gregor's libretto for this "pastoral tragedy" concerns the fable of the innocent maiden who communes with nature to the extent that she finds ecstasy—a Straussian "Liebestod"—when Apollo turns her into a laurel. The composer utilizes this touchy situation for some of his most limpid writing, the tranquility of which is matched only in the Four Last Songs.

The soprano line is at first distinctly separate from the orchestra. The graceful carolena weaves in and out of the shimmering instrumental fabric until, ultimately, it becomes a wordless, motivic part of that fabric.

"Daphne" was first performed in Dresden, the ninth and last premiere for Strauss in that city, in 1938. The opera was conducted by (and dedicated to) Karl Boehm. Although it has become firmly established in Germany and Austria, it has received only one staged production in the United States (Santa Fe, 1964).

—MARTIN BERNHEIMER
Music Critic, L.A. Times

ABOUT THE ARTIST:

The Sills career is, obviously, international on the grand scale, and it is all the more arresting to contemplate in that its foundations rest on a firmly established earlier career in the standard repertoire which had been carved through regular appearances as a leading soprano of the New York City Opera and guest appearances with other U.S. companies over a period of years.

In the fall of 1966, as Cleopatra in Handel's "Giulio Cesare," Newsweek reported: "The evening belonged to Beverly Sills as Cleopatra. She breathed the spirit of the baroque while developing her Cleopatra from a shallow girl into a queen in love." "Sang with melting tone and complete artistry," summed up the New York Times. "Dazzling effect," "vocally stupendous," "endless stream of pure, poised tone," and "one of the great coloraturas of this century," are some of the other comments that have greeted her in this role.

In 1967 as the Queen of Shemakah in Rimsky-Korsakoff's "Le Coq d'Or," she sang, as the New York Post critic put it, "with a cream and sheen interchange of qualities that can only be described as devastatingly consistently lovely."

In 1968, after her first Manon, the New Yorker said of her: "She is a great lady of the operatic world—beautiful, flawless as a singer, formidable as an actress." In a later performance of this Massenet work the same critic wrote: "If I were recommending the wonders of New York City to a tourist, I should place Beverly Sills as Manon at the top of the list—way ahead of such things as the Statue of Liberty and the Empire State Building."

Newsweek called her "Opera's new super star," and the Los Angeles Times observed: "...But Sill triumphs where most Manons must fail, flake or flounder. She tosses off the coloratura with dazzling ease, caps the line with stratospheric brilliance and still retains ample power for the dramatic outbursts..."

Time magazine ranked her as "one of the two or three finest coloraturas in the world."

"A glowing example of bel canto singing," wrote the influential Italian paper, Corriere della Sera, of Beverly Sills following her La Scala debut as Pamira in Rossini's "The Siege of Corinth," in Milan in April, 1969. The critiques following the premiere were unanimous in their praise. L'Espresso reported: "Her singing can often be compared to the stroke of a bow on a violin, even more throbbing if possible... the voice aficionados have found another super singer to adore." "A voice of pure spun sugar," was the verdict of La Stampa... A wonder of sure technique and ease of delivery."

In October, 1969 she was heard in New York as Lucia de Lammermoor. The New York Times critic wrote: "It is a safe bet that the City Opera would not have revived this work if Beverly Sills had not been on the roster... There was sensitive coloration of her arias in every phrase and her handling of the Mad Scene was anything but a pyrotechnical bore.

Albert Goldberg, critic of the Los Angeles Times wrote of her concert at the Hollywood Bowl in August of 1970: "If her only rival among coloratura sopranos can be called 'La Stupenda,' there is no reason why Beverly Sills should not be known as 'L'Incredibile'... she was both stupendous and incredible... a lady who carries a virtually infallible vocal mechanism in her throat."

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Side 1

- ¹ DONIZETTI: "IL FAUT PARTIR" from LA FILLE DU REGIMENT (Recorded July 14, 1941)
² DONIZETTI: "REGNAVA NEL SILENZIO" and "QUANDO RAPITA IN ESTASI" from LUCIA DI LAMMERMOOR (Recorded January 29, 1942)
² DONIZETTI: THE MAD SCENE from LUCIA DI LAMMERMOOR (Recorded November 30, 1944)

Side 2

- ² DELIBES: "POURQUOI DANS LES GRANDS BOIS?" from LAKME (Recorded January 29, 1942)
² DELIBES: "BELL SONG" from LAKME (Recorded November 30, 1944)
² VERDI: "CARO NOME" from RIGOLETTO (Recorded November 30, 1944)
³ VERDI: "AH, FORS' E LUI" and "SEMPRE LIBERA" from LA TRAVIATA (Recorded May 15, 1946)

Side 3

- ³ GRETRY: "LA FAUVETTE" from ZEMIRE ET AZOR (Recorded December 19, 1947)
³ OFFENBACH: "LES OISEAUX DANS LA CHARMILLE" from LES CONTES D'HOFFMANN (Recorded December 11, 1957)
² MEYERBEER: "OMBRE LEGERE" from DINORAH (Recorded January 29, 1942)
³ SAINT-SAËNS: "LE BONHEUR EST UNE CHOSE LEGERE" from LE TIMBRE D'ARGENT (Recorded September 20, 1947)
⁴ DAVID: "CHARMANT OISEAU" from LA PERLE DU BRESIL (Recorded June 21, 1945)

Side 4

- ² PROCH: THEME AND VARIATIONS (Recorded November 30, 1944)
³ DELL'ACQUA: VILLANELLE (Recorded November 21, 1947)
³ BISHOP: LO' HERE THE GENTLE LARK (Recorded November 21, 1947)

This album contains previously released material

- ³ BISHOP: PRETTY MOCKING BIRD (Recorded April 27, 1950)
³ MOORE: THE LAST ROSE OF SUMMER (Recorded September 15, 1947)
³ BISHOP: HOME, SWEET HOME (Recorded July 31, 1941)

Side 5

- ³ RACHMANINOFF: OH, CEASE THY SINGING, MAIDEN FAIR (ASCAP) (Recorded May 1, 1950)
³ RACHMANINOFF: HERE BEAUTY DWELLS (ASCAP) (Recorded May 1, 1950)
³ RACHMANINOFF: VOCALISE, Op. 34 No. 14 (ASCAP) (Recorded November 21, 1947)
³ ALABIEV: THE NIGHTINGALE (Recorded July 31, 1941)
³ RIMSKY-KORSAKOV: THE ROSE AND THE NIGHTINGALE (Recorded September 19, 1946)
³ RIMSKY-KORSAKOV: "HYMNE AU SOLEIL" from LE COQ D'OR (Recorded December 11, 1947)
³ RIMSKY-KORSAKOV: "SONG OF INDIA" from SADKO (Recorded July 31, 1941)

Side 6

- ³ JACOBSON: CHANSON DE MARIE ANTOINETTE (ASCAP) (Recorded September 19, 1946)
⁴ FAURE: LES ROSES D'ISPAHAN (Recorded September 19, 1946)
³ DUPARC: L'INVITATION AU VOYAGE (Recorded April 2, 1947)
³ MILHAUD: CHANSONS DE RONSARD—"A UNE FONTAINE"—"DIEU VOUS GARDE"—"A CUPIDON"—"TAIS-TOI, BABILLARDE" (ASCAP) (Recorded April 2, 1947)
⁴ BACHELET: CHERE NUIT (Recorded September 19, 1946)

All selections are in the public domain except where noted.

¹Pietro Cimara and the Metropolitan Opera Orchestra

²Pietro Cimara and the Columbia Opera Orchestra

³Andre Kostelanetz and Orchestra ⁴Maurice Abravanel and Orchestra

Engineer: Milt Cherin

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Back Cover Photo: Lucia, Act I, at the Metropolitan Opera with Thelma Votipka

Cover photo: Lily Pons during her 25th season at the Metropolitan Opera

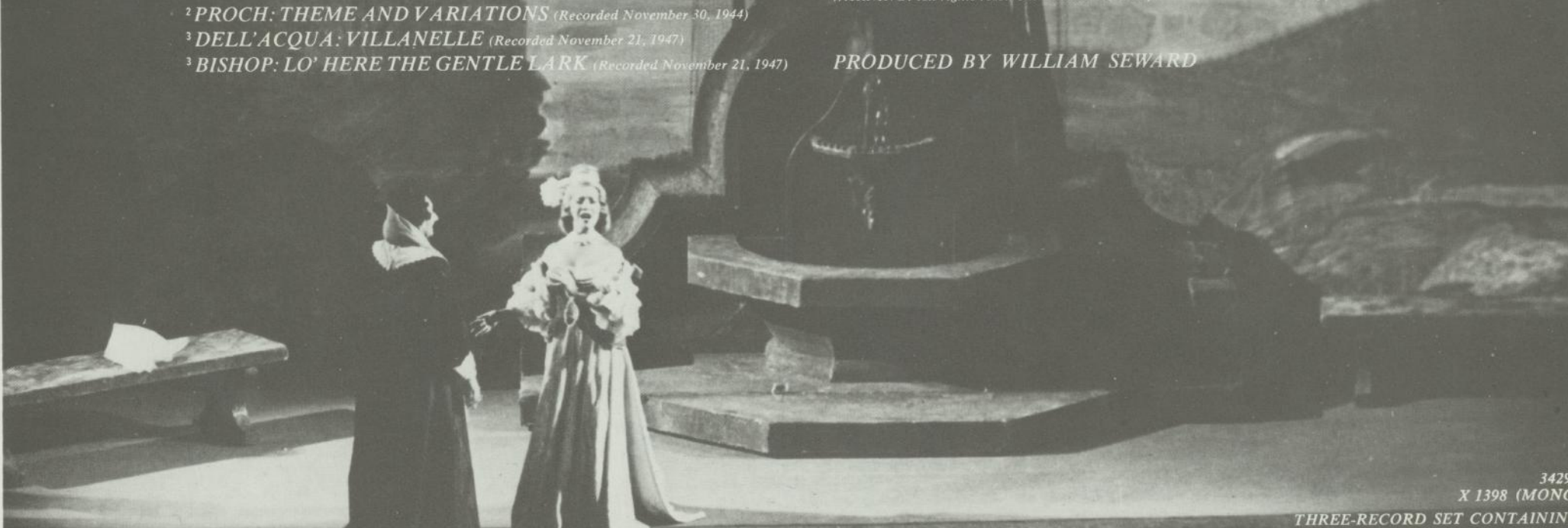
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LOTTE LEHMANN—Scenes from "Ariadne" and "Arabella" ♪ ELISABETH SCHUMANN—Eight Strauss Songs



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Arien



Die Primadonna

Maria Callas

singt ihre schönsten Arien:

Keusche Göttin (Casta Diva aus »Norma« von Bellini).

Wahnsinns-Arie (aus »Lucia di Lammermoor« von Donizetti).

Frag ich mein beklommnes Herz (aus »Der Barbier von Sevilla« von Rossini).

Ja, die Liebe hat bunte Flügel (Habanera aus »Carmen« von Bizet).

Draußen am Wall von Sevilla (Seguidilla aus »Carmen« von Bizet).

Du, im irdischen Wahn einst befangen (aus »Don Carlos« von Verdi).



„Bewundert viel und viel gescholten: Callas!“ Ein abgewandeltes Goethe-Zitat muß herhalten, um die Faszination zu bezeichnen, die diese wirklich große und interessante Frau seit Jahren ausstrahlt. Wie schön auch andere weltberühmte Sopranistinnen der großen Oper ihre Engelsstimmen erblühen lassen —, diese griechische Apothekerstochter Maria Anna Sofia Cecilia Calogeropoulos, genannt MARIA CALLAS, darf bis heute als Primadonna des Jahrhunderts gelten. Man nannte sie „Tigerin“, „Assoluta“ oder gar „Callas Athene“. Man zahlte ihr die höchsten Gagen (52 650 Mark für einen Auftritt in Paris!), man verfolgte mit Spannung ihre sogenannten Skandale. Die Callas entzückte Könige und provozierte Staatspräsidenten. Kollegen ließen sich ohrfeigen, Reeder ließen sich hinreißen. Man sagt von ihr, der gebürtigen Amerikanerin, daß sie das Klavier der Publicity genau so bravourös beherrsche wie das edle Sortiment ihrer Stimmbänder. Trotzallem: die Callas ist keine Kreatur des Ruhms, kein kalter Kehlkopf-Star, kein Drei-Oktaven-Roboter. Sie ist vor allem eine Persönlichkeit —, möglicherweise eine verspätete Grande Dame des 18. Jahrhunderts. Sie ist eine furiose Schauspielerin, eine Künstlerin aus Fleisch und Blut und Seele. Mit einem Wort: sie ist atemberaubend! Die Wandlungsfähigkeit dieser einzigartigen Frau sorgte bis heute dafür, daß ihr der Beiname „Primadonna des Jahrhunderts“ erhalten blieb. Und das mit Recht! Auf dieser HÖR ZU-Langspielplatte singt die Callas einige ihrer schönsten Arien. Zwischen Wahnsinn und Liebe, zwischen Tanzlied und Gebet zeigt sie ihre faszinierende Spannweite, ihr musikantisches Genie.

Das war Primadonna Maria Callas zu einer Zeit, da sie in New Yorks Metropolitan-Opera als Norma 28 Vorhänge erzielte. Voller Leidenschaft brach sie in den allzu perfekt gewordenen Kunstbetrieb ein. Die Amerikaner nannten sie erstaunt „Tigerin“.

März 1962 hieß es im „Hamburger Abendblatt“: „Eine halbe Stunde lang tobte das Publikum. Jubel um die neue Callas. Eine strahlend junge Königin auf dem Podium! Sie trägt Extravaganz zur Schau, die ihre herbe Anmut sogar noch unterstreicht.“



... aber die Callas kann auch lächeln; sie besitzt Charme.

Seite 1:

Keusche Göttin (Casta Diva aus „Norma“ von Vincenzo Bellini). Diese Cavatina der Callas wurde unter der Leitung von Tullio Serafin in der Mailänder Scala aufgenommen. Bei Mondschein singt Norma, die Geliebte eines römischen Prokonsuls, im Mistelhain ihre „keusche Göttin im Silberglanze“ an und bittet sie um Frieden.

Wahnsinns-Arie (aus „Lucia di Lammermoor“ von G. Donizetti). Ein absoluter Höhepunkt im weitgespannten Repertoire der Callas. Chor und Orchester der Londoner Philharmonia unter Tullio Serafin schaffen mit der Primadonna zusammen die geisterhafte musikalische Szene. Lucia betritt im Nachtgewand das Brautzimmer; sie hat ihren Gatten getötet und verfällt dem Wahnsinn.

Seite 2:

Frag ich mein beklommnes Herz (aus „Der Barbier von Sevilla“). Für diese Leistung erhielt die Callas in Paris den begehrten Grand Prix du Disque. Rosina bekennt ihre Liebe zum Grafen Almaviva mit dieser Cavatina (= kleine Form der da capo-Arie). Es begleitet das Philharmonia-Orchester London unter Alceo Galliero.

Ja, die Liebe hat bunte Flügel (Habanera aus „Carmen“ von Bizet). Bizet, der nie die Iberische Halbinsel betrat, kam besonders mit dieser (fünfmal umgearbeiteten) Habanera der Spanien-Schwärmerei seiner Pariser Zeitgenossen entgegen. Die französisch singende Callas wird vom Orchestre National de la Radiodiffusion Française unter Leitung von Georges Prêtre begleitet.

Draußen am Wall von Sevilla (Seguidilla aus „Carmen“ von Bizet). Die berühmte Seguidilla aus dem 1. Akt wird in derselben Gala-Besetzung wie die Habanera vorgetragen.

Du, im irdischen Wahn einst befangen (aus „Don Carlos“ von Verdi). Diese Arie der Elisabeth von Valois am Grabmal Karls V. wurde unter der Leitung von Nicolò Rescigno mit Londons Philharmonia-Orchester aufgenommen.

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Callas portrays Verdi Heroines



Philharmonia Orchestra
under the direction of **Nicola Rescigno**

ANGEL STEREO

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**RICHARD
STRAUSS
FOUR
LAST
SONGS**

AND FIVE OTHER
SONGS WITH
ORCHESTRA

Zueignung · Muttertändelei
Die heiligen drei Könige
Freundliche Vision
Waldseligkeit

**ELISABETH
SCHWARZKOPF
GEORGE
SZELL**

conducting the
BERLIN RADIO
SYMPHONY
ORCHESTRA



RICHARD STRAUSS

Four Last Songs

& five other songs with orchestra

Elisabeth Schwarzkopf (soprano)

George Szell conducting the Berlin Radio Symphony Orchestra

SIDE ONE [22' 51"]

FOUR LAST SONGS:

Frühling (Hesse) [band 1—3' 38"]

September (Hesse) [band 2—5' 24"]

Beim Schlafengehen (Hesse) [band 3—5' 25"]

Im Abendrot (Eichendorff) [band 4—8' 24"]

SIDE TWO [17' 01"]

Muttertändelei, Op. 43 No. 2 (Bürger) [band 1—2' 02"]

Waldseligkeit, Op. 49 No. 1 (Dchmcl) [band 2—3' 17"]

Zueignung, Op. 10 No. 1 (Von Gilm) [band 3—1' 54"]

Freundliche Vision, Op. 48 No. 1 (Bierbaum)
[band 4—3' 10"]

Die heiligen drei Könige, Op. 56 No. 6 (Heine)
[band 5—6' 38"]

LEAFLET ENCLOSED WITH TEXTS AND TRANSLATIONS

Brahms, in the last number of his *Deutsche Volkslieder*, one of his very last works, used a theme on which he had written variations in his Opus 1 piano sonata. He spoke of "closing the circle," like "the serpent that bites his own tail."

An even more striking instance of the creative artist who senses the approaching end of his creation and returns to his beginning is that of Richard Strauss. Last, save for Hugo Wolf, of the great tradition of the "Romantic" German

Lied, the youthful Strauss achieved fame for his songs even as his reputation spread for composing symphonic poems and for conducting. Born in 1864, he wrote between 1882 and 1919 some 141 songs that have been published and others that remain in manuscript. Some were composed with orchestra, and others were orchestrated by Strauss from the original piano part.

Then after 1919 he composed no songs except *Gesänge des Orients* from the Persian and the Chinese (1925) and *Three Hymns* for soprano and orchestra from Hölderlin (1921). After *Salome* (1905), opera had become almost a preoccupation of the composer, and Strauss is virtually the only major composer to achieve eminence in both opera and song. Not until 1948, the year before his death, after years of near-seclusion in his home at Garmisch-Partenkirchen, did Strauss return to song; it was this form he chose for his valedictory.

The *Drei Gesänge* (*Three Songs*) to words of Hermann Hesse, and *Im Abendrot* (*In the Glow of Evening*) are posthumous works (not published in the composer's lifetime) and in every way "swan songs." All are concerned with approaching death in various metaphors: night, rest, autumn, rebirth in spring—and at the very end of *Im Abendrot* the composer (through the poet's and the singer's voice) utters the unnamable word: *death*. The most obvious autobiographical reference is the quotation from the symphonic poem *Death and Transfiguration* at the conclusion of *Im Abendrot*, but there are others, subtle references or echoes, perhaps, of the last operas. (Strauss had quoted himself before of course—the *Don Quixote* sheep turn up served at the banquet in *Le Bourgeois Gentilhomme* music; and there is the composer's own thematic catalog displayed in *Ein Heldenleben*.)

While these "four last songs" may not have been conceived together, the practice of performing the four together is already honored by long usage, and is fully justified by style and subject matter. In quality too, the four are well matched—each with its own distinctive beauties: the self-indulgent pictorial effects in *Frühling* (*Spring*) at the word "Vogelsang" ("bird song") . . . the extremely long cantilena in *September*, the ultimate development in Straussian lyricism . . . In *Beim Schlafengehen* (*Going to Sleep*) the gorgeous violin and horn solos and the respectful references to the composer's craft of fugue-making at the words "Hände, lasst von allem Tun" ("Hands, leave off your deeds") . . . the two larks that flutter in *Im Abendrot*.

The composer (again through his poets) is at one with nature, and by the side of his beloved. One thinks naturally of his wife, Pauline de Ahna, whom he met as a singer in Weimar in 1894. She survived her husband by only a few months.

The five other songs of this record are chosen from the great body of earlier songs. Listed with dates of composition they are: *Muttertändelei* (*Motherly Fondling*) (1899); *Waldseligkeit* (*Forest Contentment*) (1901); *Zueignung* (*Dedication*) (1882-83—before the composer reached twenty!); *Freundliche Vision* (*A Welcome Vision*) (1900); and *Die heiligen drei Könige* (*The Three Blessed Kings*) (1904-06). If *Zueignung* is the most popular of the group, *Waldseligkeit* is rarely heard indeed. The middle three are particularly linked to the *Four Last Songs* for their allusions to the spiritual bliss of love. The first and last offer a delicious contrast in their simple charm and humor.

C 063-02184



Elly Ameling

singt Lieder
von Robert
Schumann

Jörg Demus,
Klavier



Elly Ameling singt Lieder von Robert Schumann

Seite 1

Friedrich Rückert
Widmung op. 25 Nr. 1

Julius Mosen
Der Nußbaum op. 25 Nr. 3

Heinrich Heine
Die Lotosblume op. 25 Nr. 7

Friedrich Rückert
Jasminenstrauch op. 27 Nr. 4

L'Égru
Aufträge op. 77 Nr. 5

August Halm
Geisternähe op. 77 Nr. 3

J. B.
Resignation op. 83 Nr. 1

Emanuel von Geibel
Melancholie op. 74 Nr. 6

Johann Wolfgang von Goethe
Liebeslied op. 51 Nr. 5

Kinkel
Abendlied op. 107 Nr. 6

Seite 2

Johann Wolfgang von Goethe
Mignon op. 98a Nr. 5

Johann Wolfgang von Goethe
Philine op. 98a Nr. 7

Johann Wolfgang von Goethe
Lied der Suleika op. 25 Nr. 9

T. Ulrich
Ophelia op. 107 Nr. 1

Oswald Lorenz
Lorelei op. 53 Nr. 2

Friedrich Rückert
Volkliedchen op. 51 Nr. 2
Stiller Vorwurf op. 77 Nr. 4

Friedrich Rückert
Der Himmel hat eine Träne geweint op. 37 Nr. 1

Eduard Mörike
Die Soldatenbraut op. 64 Nr. 1

Adalbert von Chamisso
Die Kartenlegerin op. 31 Nr. 2

Die Liedertexte für diese Aufnahme finden Sie auf dem inliegenden Beiblatt.

ELLY AMELING, Sopran
JÖRG DEMUS, Klavier

Die Liederjahre

Robert Schumann hat von 1830 bis 1840 ausschließlich Klavierwerke komponiert, Werke für das Instrument also, das ihm von seinen Studien her am besten vertraut war und das auch seine geliebte Clara Wieck spielte, für die er praktisch alle seine Klavierkompositionen geschrieben hatte. Noch im Jahre 1839 hat Schumann über sich selbst geschrieben, daß „ich Gesangskompositionen, solange ich lebe, unter die Instrumentalmusik gesetzt habe und nie für eine große Kunst gehalten . . .“ Scheinbar unvermittelt entstehen dann im Jahre 1840 in einem ungehemmten Schaffensdrang rund 140 Lieder. Erst 1849 rückt das Lied noch einmal derartig in den Mittelpunkt von Schumanns Arbeit.

Gedanken und Vorstellungen

Noch erstaunlicher als die so plötzliche wie entschiedene Hinwendung von der Klaviermusik zum Lied ist die formale und stilistische Vollendung, in der sich Schumanns Lied von Anfang an präsentiert, ohne daß wie erwartet jahrelange Studien und Versuche vorausgegangen wären. Dennoch lassen zumindest Schumanns vielzitierte Rezensionen „Lied und Gesang“ aus dem Jahre 1836 darauf schließen, daß er sich ungeachtet seiner für die Vokalmusik geäußerten Gering-schätzung mit dem Lied beschäftigt hat. Die Vorstellungen, die er in seinen Rezensionen zum Teil ex negativo entwirft, könnten als Maxime über seinem eigenen Liedschaffen stehen. Er plädiert für ein kunstgerechtes Lied, wenn er schreibt: „Einfachheit macht das Kunstwerk noch nicht und kann unter Umständen ebenso tadelns-wert sein als das Entgegengesetzte; der gesunde Meister aber nutzt alle Mittel zur rechten Zeit.“ Das höchste Verlangen geht nach einer „wahren, d. h. nach der Musik, die natürliche, tiefe und klare Empfindungen kunstgemäß ausspricht“, wobei er sich zugleich gegen den „Triolenschlendrian“ und die „ultraromaneske Malerei“ wendet.

Vier Jahre später, als Schumann aus eigener kompositorischer Erfahrung sprechen kann, sind seine Äußerungen über das Lied entschiedener und präziser. In seiner Rezension über Lieder von N. Burgmüller, W. H. Veit und H. Esser schreibt er, Veit wende wie die anderen auf die Wahrheit des musikalischen Ausdrucks in der Wiedergabe der Worte die treueste Sorgfalt. Das Lob geht über jedes andere. Gesellt sich solchem Streben noch ein ziemlicher Schatz klarer, gesunder Melodie bei, so darf der Künstler doppelten Lobes gewiß sein.“

Die Verwirklichung

So beiläufig, so fragmentarisch Schumanns Äußerungen sein mögen, so umreißen sie doch zusammengekommen eine Ästhetik des Liedes, der nur wenig hinzuzufügen bleibt. Schumanns Lied unterscheidet sich erheblich von dem aller seiner Vorgänger und Zeitgenossen, denn es setzt substantiell das romantische Klavierstück ins Vokale fort. Im Gegensatz zu Schubert, noch mehr aber zur Berliner Schule und beider Epigonen, die zu Schumanns Lebzeiten leichte Ernte halten, wird in dessen Lied das Klavier zum ebenbürtigen Partner der Stimme. Diese verliert nichts von ihrer Bedeutung; sie trägt das melodische Geschehen, wobei sie deklamatorisch schmiegsam dem Text folgt. Dem Klavier aber, und darin besteht die Neuerung in Schumanns Lied, werden nicht allein stimmungsdeuterische, malerische oder gar nur harmonisch stützende Funktionen zuteil. Es greift Phrasen der Singstimme auf und führt in musikalisch reicher Arbeit aus, was die Singstimme angedeutet, aber nicht ausgedeutet hat, weil sie nicht verweilen kann und dem Text folgen muß. Schumanns Lied ist kunstvoller, musikalisch komplexer als das der Vorgänger und Zeitgenossen, aber nur in wenigen Momenten, da die Inspiration versagt, gekünstelt. Seine Lieder erfüllen die 1836 formulierte Vorstellung von einem „Doppelleben in Sprache und Musik; hier lebt und flüstert alles, fühlt sich jede Silbe, jeder Ton.“ S. Sch.

Natürlichkeit von Kunst — Elly Ameling

„Elly Amelings Stimme besitzt eine sehr intensive Ausstrahlung. Wie man sich bereits anhand ihrer Platten überzeugen konnte, gehört sie zur Schar jener wenigen Sängerinnen, deren Stimmen so perfekt geschult sind, daß ihr Gesang vollkommen natürlich klingt. Die Stimme ist ebenso rein wie schön und wird getragen von einer Technik, dank derer alles vollkommen mühelos wird . . . Diktion und Phrasierung sind makellos . . .“, urteilte Robert T. Jones in der „New York Times“ (13. April 1969) über die holländische Sopranistin, die im Verlauf des letzten Jahrzehnts in die erste Reihe der Liedinterpreten vorgedrungen ist. Nach ihrem Debüt in San Francisco hieß es im „San Francisco Chronicle“: „Die holländische Sopranistin ist heute einzigartig. Auf der Liedszene kann man heute keinen besseren Gesang, keine natürlich-schönere Stimme hören, und man muß schon weit zurückgehen — vielleicht auf Elisabeth Schumann, wie ein Experte meinte —, um einen rechten Vergleich zu finden.“ (31. Juli 1969). Über ihre einzigartige Aufnahme von 19 Mozart-Liedern endlich hieß es im „fono forum“ (8/1970): „Sie (i. e. die Lieder) brauchen die gestalterische Nuance, den Farbwechsel auf kleinstem Raum, sie wollen oft zu kleinen Szenen geformt sein. Genau dies gelingt Elly Ameling. Sie hat so viele Töne und Zwischentöne, daß sie auch die musikalisch weniger ergiebigen herkömmlichen Strophenlieder . . . attraktiv und amüsant zu machen versteht.“

NATURAL ART — ELLY AMELING

„Elly Ameling's voice has a powerful appeal; as heard on her disks, she seems to be one of those rare singers who are so impeccably trained that they sound trained not at all. The voice is pure and lovely; with technique that manages everything with no difficulty . . . The diction is clear, the interpretation neither obtrusively arty nor intensely dramatic . . .“ This was noted by T. Jones in the New York Times on 13th April 1969 on the Dutch soprano who, in the course of the last decade, has advanced to the top of lieder singers. After her San Francisco debut the San Francisco Chronicle reported: "The lovely Dutch soprano is peerless. There is not a more exemplary vocal production or a more naturally beautiful voice on the current scene. One would have to go far back (to Elizabeth Schumann, an expert suggested) to match it." (31st July 1969). And fono forum remarked on her unique recording of Mozartlieder in No. 8/1970: "These lieder request a formative nuance, a change of colour en miniature, they often want to be transformed into a small scene. This exactly is what Elly Ameling manages. She disposes of such rich variety of tones that she knows how to approach even the less attractive verses in an attractive and amusing manner.“

Spezialist für Vielseitigkeit

Jörg Demus, am 2. Dezember 1928 in Sankt Pölten geboren, gehört zu den führenden Pianisten der Wiener Klavierschule. Nach dem Konzertexamen setzte er das Studium bei Walter Giesecking fort. 1956 erspielte er sich in Bozen den Busoni-Wettbewerb, einen der bedeutenden internationalen Wettbewerbe. Demus ist Spezialist für Vielseitigkeit, sein Repertoire reicht von Bach über die Wiener Klassik bis zum Impressionismus und in die Moderne. Neben seiner Tätigkeit als Konzertpianist ist er vor allem als Liebegleiter hervorgetreten — er ist ständiger Partner von so bedeutenden Liedinterpreten wie Dietrich Fischer-Dieskau und Elly Ameling.

Jörg Demus, who was born in Sankt Pölten in 1928, ranks with the finest pianists of the Viennese school of pianists. After having completed his education at the Vienna Academy, he continued his studies with Walter Giesecking. In 1956 he won first prize of the International Busoni Competition at Bozen, one of the most coveted international award. Demus is a pianist of extraordinary versatility, his repertoire including Bach, the music of the classical masters, the piano works of musical impressionism and modern works as well. In addition to his activities as a concert pianist, he has established a great reputation as an accompanist of such famous singers as Dietrich Fischer-Dieskau and Elly Ameling.



Jörg Demus · Foto: Verkehrsamt der Stadt Bonn

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TONMEISTER: JOHANN NIKOLAUS MATTHES
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PRINTED IN GERMANY



ELISABETH SCHWARZKOPF

MOZART: EXSULTATE, JUBILATE (MOTET, K. 165)

BACH: JAUCHZET GOTT IN ALLEN LANDEN (CANTATA, BWV. 51)

Philharmonia Orchestra

Walter Susskind & Peter Gellhorn cond.



"She is a marvelous Mozart singer, with the warmth, the purity, the brilliance of style, and the special patina that makes it music of the heart."

Chicago Tribune

Singing "about as beautiful as anything human can be . . . strictly blissful."

The Atlantic

Elisabeth Schwarzkopf

(soprano)

FROM EVA in "Die Meistersinger" of Wagner to the operettas of Johann Strauss and Franz Lehár; from the cantatas and the choral works of Bach, Mozart, Beethoven, and Brahms to the racy folk songs of Austria, Bavaria and Switzerland, Elisabeth Schwarzkopf covers with complete ease and naturalness an extraordinarily wide range of musical interpretation. She graduated at the Berlin High School for Music in 1938 — not only in singing, but in theory, harmony, musical history, and piano and viola playing also.

Her first engagement was at the Deutsches Opernhaus of Berlin-Charlottenburg, where she quickly took over the leading coloratura parts. It was then that she became a pupil of the now almost legendary Maria Ivogün, from whom she especially learned the art of Lieder singing. Elisabeth Schwarzkopf is really a lyric soprano with a beautiful warm middle voice and a clear and brilliant high register.

Her repertoire ranges from Mozart (Fiordiligi in "Così fan tutte," the Countess in "The Marriage of Figaro," Donna Elvira in "Don Giovanni") through Rossini and Verdi to Massenet's "Manon," Strauss' "Arabella" and "Ariadne," and Die Feldmarschallin in "Der Rosenkavalier."

Opera singing is but one facet of her art. The magical sound of her voice, her delicate sensibility and wide sympathies have made her the most sought-after singer for Beethoven's *Missa solemnis* and Ninth Symphony, Brahms' Requiem and Mozart's Masses.

Elisabeth Schwarzkopf has reached the stage where she has come to be regarded as one of the world's leading sopranos. Her appointment as leading soprano at London's Covent Garden, then as leading soprano of the Vienna State Opera, and her tours throughout the world have shown her to be one of the outstanding singers of the generation.



Cover Photo: Fayer, Vienna

SIDE ONE

J. S. Bach Jauchzet Gott in allen Landen

Cantata BWV. 51

Geraint Jones (Organ) • Harold Jackson (Trumpet)

The Philharmonia Orchestra
conducted by Peter Gellhorn

Composed during Bach's long Leipzig period, probably in 1731 or 1732. The score is marked "Cantata for the Fifteenth Sunday after Trinity Sunday, and for Any Occasion." Bach uses a solo trumpet in the first and last sections, as well as the usual strings and continuo. The author of the text is unknown; the theory that it may have been written by Bach himself is given credence by the composer's letters and meditations.

ARIE

Jauchzet Gott in allen
Landen!
Was der Himmel und die Welt
an Geschöpfen in sich hält,
müssen dessen Ruhm erhöhen,
und wir wollen unserm Gott
gleichfalls jetzt ein Opfer bringen,
dass er uns in Kreuz und Not
allezeit hat beigestanden.

REZITATIV

Wir beten zu dem Tempel an,
da Gottes Ehre wohnt,
da dessen Treu,
so täglich neu,
mit lauter Segen lohnet.
Wir preisen, was er an uns hat
getan.
muss gleich der schwache Mund
von seinen Wundern lallen,
so kann ein schlechtes Lob
ihm dennoch wohlgefallen.

ARIE

Höchster, mache deine Güte
ferner alle Morgen neu.
So soll für die Vätertreu
auch ein dankbares Gemüte
durch ein frommes Leben weisen,
dass wir deine Kinder heissen.

CHORAL

Sei Lob und Preis mit Ehren
Gott, Vater, Sohn, heiligem
Geist!
Der woll' in uns vermehren,
was er uns aus Gnaden verheisst,
dass wir ihm fest vertrauen,
gänzlich verlassen auf ihn,
von Herzen auf ihn bauen,
dass unser Herz, Mut und
Sinn
ihm festiglich anhangen;
drauf singen wir zur Stund:
Amen, wir werdens erlangen,
glaub'n wir aus Herzens Grund.
Alleluja!

ARIA

Rejoice in God throughout all
nations!
All creatures that live
in Heaven and Earth
must exalt his name;
and we would now, all together,
bring offerings unto our God,
for on the Cross and in tribulation
he has ever stood beside us.

RECITATIVE

We worship at the temple
where God's glory lives,
where his grace,
renewed each day,
is made known in real blessings.
We glorify what he has done
for us.
Though our weak tongues
falter in speaking his miracles,
poor praise can yet
please him all the same.

ARIA

Almighty, show thy favor
anew in each new day.
For thy fatherly troth
our thankful spirits
will show by pious living
that we are thy children.

CHORALE

Praise and glory, with all honor,
be to God, the Father, Son and
Holy Ghost!
May he increase the grace
that he has promised us,
so that we trust only in him,
be wholly devoted to him
and dedicate our hearts,
so that our hearts, minds and
spirits
joyfully follow him;
therefor we shall ever sing:
Amen, may God so will it,
that we believe within our hearts.
Alleluia!



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SIDE TWO

Mozart Exsultate, jubilate

Motet, K.165

George Thalben-Ball (Organ)
The Philharmonia Orchestra
conducted by Walter Susskind

Composed in 1773 at Milan, and first performed on January 17, the score having been completed only the day before. Mozart composed it for the celebrated castrato Venanzio Rauzzini, who had sung the leading part in his opera *Lucio Silla* three weeks earlier. The orchestra is composed of oboes, horns, strings and organ.

Exsultate, jubilate,
o vos animae beatae.
Dulcia cantica canendo
cantui vestro respondendo
psallant aethera cum me.

Fulget amica dies,
jam fugere et nubila et procellae;
exortis es justis inexpectata
quies.
Undique obscura regnabat
nox,
surgite tandem laeti,
qui timuistis adhuc,
et jucundi aurorae fortunatae
frondes dextera plena et lilia
date.

Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.

Alleluja!

Exult, rejoice,
o happy souls.
With sweet music
let the heavens resound,
in answer, with me, to your song.

Bright glows the day,
now clouds and storms have fled;
sudden calm arises for the
righteous.
Everywhere dark night held sway
before,
but now arise and rejoice,
ye who are not afraid,
and happy in the blessed dawn
offer a full hand of garlands and
lilies.

Thou, O crowned Virgin,
grant us peace,
assuage the emotions
that affect our hearts.

Alleluia!

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as

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For Leontyne Price, 1960 was probably the most important year of her life. In that year she signed her first contract with the Metropolitan Opera, made her debut at La Scala ("our great Verdi would have found her the ideal Aida," wrote one critic), then triumphantly swept through a crowded schedule of European summer festival appearances and recording sessions. But it is probably safe to say that no appearance in this year of her arrival as one of the great sopranos of our time equaled the one she made in Laurel, Mississippi on March 18.

Laurel is Leontyne Price's home town and when she sang there she did a great deal more than disprove the adage that you can't go home again. She proved that you *must* go home if you wish to taste to the fullest the joys of success. "It was the sweetest thing that ever happened to me," Leontyne said afterwards. "It wasn't the best I've ever sung—I was too choked up emotionally to do my very best. But I think that concert represented a great deal of progress for a little town in the deep south. For an hour and a half we weren't white and black. We were just human beings together."

One national magazine has written that "for Leontyne Price the climb to La Scala's stage seemed remarkably easy." That is a matter of opinion. The sacrifices made for a career are known only to the artist, but Leontyne discovered early the one important thing that every artist must know: "that you're not really a person until you've fulfilled yourself as an artist; you can't live until you've said what you have to say." On the road to her fulfillment, Leontyne has had help from her "two families." Her father is a carpenter in Laurel, her mother a midwife who "delivered more babies than necessary so I could have piano lessons." At college Leontyne discovered that her voice, not her pianistic skill, was her greatest musical asset. Now her second family—the Alexander Chisholms, leading citizens of Laurel—stepped into the picture. To study at Juilliard School of Music in New York required more money than the Prices could raise. The Chisholms helped out, not just with money but with advice, encouragement, confidence. At Juilliard Leontyne was heard by composer Virgil Thomson who asked her to appear in the revival of his *Four Saints in Three Acts*. Then came the role of Bess in the now-famous revival of *Porgy and Bess*. Three years later she starred in the NBC-TV production of *Tosca*, and in 1957-58 she made her first appearances on operatic stages in San Francisco and in Vienna. Her role on both occasions was Aida. Then followed the international string of concert, recording and operatic triumphs, culminating at the Metropolitan in January, 1961—"It's the blue ribbon tied around my career."

In the first row that night in Laurel sat the two ladies to whom Leontyne Price feels the most gratitude—her mother and her mentor, Mrs. Chisholm. Says Mrs. Chisholm: "I feel God has favored us more than most by allowing us to participate—even a little bit—in Leontyne's career. I think someone with a talent like hers is one of God's chosen creatures."

This is a judgment with which most of the world's critics now agree. As Paul Hume of the *Washington Post & Times Herald* wrote, "they come no greater, few anywhere near so great."

On this record there is ample evidence of that greatness. From the Italian masters of operatic melody, Verdi and Puccini, the soprano has selected arias which give full range to the warm expressive qualities of her voice. There is the dramatic "Ritorna vincitor" and the moving "O patria mia"; then Leonora's two contrasting arias of love—"Tacea la notte," a declaration of awakening love, and "D'amor sull'ali rosee," a poignant expression of hope that her now matured love can penetrate even the dungeon where her lover is held prisoner.

"Un bel di," the most popular of all operatic expressions of love's undying hope, and the tragic "Morte di Butterfly" open Side 2. From the rarely performed *La Rondine* there is the lovely "Chi il bel sogno di Doretta" followed by Tosca's passionate apostrophizing of love and art, "Vissi d'arte." Finally, from Puccini's *Turandot*, Miss Price sings the arias of the slave girl, Liù—"Signore, ascolta," her plea to Calaf not to attempt Turandot's deadly riddles, and her declaration, under torture, of love for him, "Tu che di gel sei cinta," perhaps the greatest melodic flight of that magnificently lyrical opera.

Notes by RICHARD SCHICKEL
author of *The World of Carnegie Hall*

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O patria mia (6:43)

Rome Opera House Orchestra, Oliviero de Fabritiis, *Conductor*

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D'amor sull'ali rosee (5:16)

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TOSCA

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Signore, ascolta (ASCAP 2:30)

Tu che di gel sei cinta (ASCAP 2:30)

Rome Opera House Orchestra, Oliviero Fabritiis, *Conductor*

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Wagner *Götterdämmerung*
Act III: Brünnhilde's Immolation

Side 2

Beethoven *Ah, perfido!*, Op. 65

Wagner *Die Walküre*
Act I: Du bist der Lenz

Wagner *Lohengrin*
Act II: Euch Lüften, die mein Klagen

Weber *Oberon*
Act II: Ozean, du Ungeheuer!

An unending wave of vocal splendor

When we think of Jenny Lind, Christine Nilsson, Adelina Patti and Amalie Materna, we can only try to imagine how they must have sounded. Aural sensation being almost impossible to convey by written commentary, we are left speculating about the impact, the characteristics of these historic singers whose names have endured despite the fact they went to their graves vocally unrecorded, with the exception of Patti in the utter decline of her last days.

Fortunately for us and for those who succeed us, Kirsten Flagstad lived in an era when vocal reproduction had achieved such a level that an accurate idea can be formed of a voice and its particular color. Even the orchestral accompaniment, which had baffled early sound-engineers, emerges as a glowing, entirely convincing background.

With due apologies to singers who are still before the public or living in retirement, Kirsten Flagstad will probably go down to posterity as the greatest Wagnerian soprano of the present century. I am speaking about sheer voice and adaptability (either accidental or contrived) to this specific repertoire.

I have often thought that Flagstad at her peak was like a glorious accident of nature—an elemental force she herself didn't altogether comprehend. During her earliest days at the Metropolitan I had cause to wonder whether this rather stolid, honest, simple woman suspected the total effect she was producing on her audiences.

Gods and goddesses (the most majestic of them) are observed in an aura of serenity. Undoubtedly it was the singer's unruffled surface that caused people to refer to her art as superhuman.

When, in *Tristan*, Isolde describes how she could have slain the wounded Tristan but was unable to do so when he looked deeply into her eyes—"er sah mir in die Augen"—Flagstad raised her arms slightly and looked upward. Suddenly, we saw the Holy Grail. I can also never forget her in the Good Friday Scene in *Parsifal*. Kundry just

utters two words—"Dienen, dienen" ("Service, service"). During the remainder of the scene she is mute. The action at this point requires the singer to stand motionless in mid-stage for a long period. Flagstad assumed a position with her body bent slightly forward—humility at its most selfless. She never moved or even indicated that she was breathing. Slowly you became riveted to this silent figure, completely oblivious of anything else taking place on stage. How to explain such things?

However, these quasi-psychic moments, remarkable as they were, would hardly have given Flagstad such enduring fame. It so happened that she possessed one of the greatest voices of all time and that she produced an unending wave of vocal splendor without a hint of strain. I heard many of her performances from a front-row seat in the orchestra, and I cannot recall ever seeing her take a breath or move the upper part of her body as she sang. It all seemed completely natural. At the end of the longest performances you came away feeling that she could have begun all over again without any effort whatsoever.

No wonder New Yorkers went into such ecstasies over this wonderful Norwegian woman who had burst upon them unheralded at a matinee of *Die Walküre* on February 2, 1935. Her radiant Sieglinde took an unsuspecting audience by storm. When I first heard her, on February 6 (Isolde), I wrote as follows in my diary (I had not yet gone into professional criticism): "A singer and an artist of a rare mould. The voice is a very beautiful one, clear and strong with a fresh, bright resonance, free from any hint of vibrato and capable of clarion power which never, even in the highest notes, becomes hard. There is a feeling of truth and simplicity, of belief."

On a picnic in Maine during the summer of 1940 I asked Walter Damrosch how Flagstad's Wagnerian heroines compared to those of Lilli Lehmann, Nordica, Ternina and Fremstad. Going into considerable detail (he had conducted

performances for the first three ladies), he came to the conclusion that Flagstad sang this repertoire with more beauty of voice than any of them.

It was only natural that the country's symphony orchestras would seek out this new marvel. One of the most successful in making contact was Eugene Ormandy and his superb Philadelphia Orchestra. Flagstad made her debut with them during her third American season, on February 5, 1937. Her voice had reached the very apex of its glory. At Philadelphia's Academy of Music she was heard in the five Wesendonk songs and the Immolation Scene from *Götterdämmerung*—one of her greatest achievements. She returned to the Academy the following October to make the recordings in this album. Ormandy was delighted. He considered Flagstad the ideal vocal soloist for his orchestra, reveling in her heroic tones and rocklike musicianship.

It came to be taken for granted that Flagstad was a Wagnerian soprano to the exclusion of everything else. People forgot that she had sung a varied repertoire before coming to America. Here we find her proving herself in scenes of Beethoven and Weber—music that makes different demands from those of the Wagnerian idiom. The inclusion of Sieglinde's "Du bist der Lenz" will recall the unheralded debut that lit the operatic sky with a display of Northern Lights. Elsa's balcony aria gives the singer a chance to display her seamless legato. Of great value is Flagstad's *Immolation Scene* in conjunction with Ormandy. The *Götterdämmerung* Brünnhilde was one of the singer's greatest roles.

Kirsten Flagstad was not a worldly woman, not a versatile woman in her enthusiasms and range of interests. She was most certainly in no sense a political figure. She was an artist, a vocal phenomenon. When she died in Oslo on December 7, 1962, she passed into the glory of the operatic Valhalla that was awaiting her. She became a legend for generations to come.

—MAX DE SCHAUENSEE

Music Editor, Philadelphia Evening and Sunday Bulletin

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Richard Capell
*Grove's Dictionary
of Music and
Musicians
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Lotte Lehmann

(soprano)

RICHARD STRAUSS: SCENES

Side One 19:28

The year 1888 was a propitious one for lovers of song. In that year, Lotte Lehmann was born in the German town of Perleburg and joined the list of great female singers born in that same year: among them, Frida Leider, Elisabeth Schumann and Maggie Teyte. Mme. Lehmann possessed an extraordinary sense of musicianship and artistic discipline which made her interpretations of roles composed by Wagner, Beethoven, Puccini, Massenet, Strauss and others all the more memorable. Indeed, her repertoire was as vast as her talent, and those who heard her will never forget the matchless intensity with which she sang, nor will they forget the dramatic and emotional coloring that underlined, but never overstressed. Presently, Mme. Lehmann resides in Santa Barbara where her life is still music. She is Director of the Music Academy of the West and viewers of her nationally-syndicated master classes on educational television are benefitting from her years as a legendary singer.

ARIADNE AUF NAXOS—Sie atmet leicht . . . Es gibt ein Reich (Ariadne's Aria)

band 1 6:58

Ariadne, deserted by Theseus on the island of Naxos, contemplates the day (which she feels is imminent) when she will be summoned by Hermes, the Messenger of Death.

Light is her breath, so light her step . . . (losing herself in thought, Ariadne begins) There is a kingdom where everything is pure; it has a name: the Kingdom of the Dead.

ARABELLA—Er ist der Richtige nicht für mich

(Act 1) (with Kate Heidersbach, soprano)

band 2 6:00

Zdenka and Arabella are sisters, although everyone believes that Zdenka is a boy for their parents have raised the younger daughter as the son they had wished to have. Matteo, an officer, desperately in love with Arabella, begs Zdenka (who is secretly in love with Matteo) to plead his case for him. Zdenka's entreaties on his behalf fall on deaf ears: Arabella is unmoved. The two sisters join in a charming duet with Arabella confident of the future.

One day the right man will come along . . . I will know him right away.

ARABELLA—Mein Elemer!

(Finale, Act 1)

band 3 6:20

Elemer is one of Arabella's three suitors and he has promised to take her for a ride. As she prepares for the outing, Zdenka refers to him as "dein Elemer" (your Elemer) and the words have a romantic ring for Arabella as she begins "My Elemer."

RICHARD STRAUSS

Der Rosenkavalier, Op. 59

(abridged)

Comedy for Music by Hugo von Hofmannsthal

Sides Two through Five 1:36:31

Story of the Opera

The plot of *Der Rosenkavalier* can be briefly summarized. Marie Therese, (the Feldmarschallin) wife of the Fieldmarshal, the Prince of Werdenberg, has formed an amorous attachment with the young Count Octavian Rofrano. One morning Marie Therese and Octavian are disturbed at breakfast by the Marschallin's country cousin, Baron Ochs of Lerchenau, who has recently become engaged and desires to send his fiancée a silver rose as betrothal gift; [Ochs asks the Marschallin to name a young and noble emissary for him—in fact a Rose Knight or Rosenkavalier.* Octavian has sought to escape Ochs' notice by disguising himself as a chambermaid, [but the Baron characteristically starts a flirtation with the supposed servant, who is addressed by the Marschallin as Mariandel,] and asks her to supper. The Marschallin proposes Count Rofrano as Rose Knight; Ochs is delighted, [not without remarking upon Mariandel's likeness to the features of Octavian's portrait.]

Sophie von Faninal is fresh from the convent and (eager for marriage (she has not yet seen her betrothed). Her rich and aging father is impressed by the honor of such a marriage. Octavian arrives with the silver rose and the two fall in love at first sight, Sophie all the more deeply when she meets Ochs [who praises her points as though she were horse-flesh.] Octavian, after a quick consultation, [tells the Baron that Sophie will not marry him; the Baron draws his sword and is pricked in the arm by a movement from Octavian. Faninal threatens his daughter with a nunnery if she will not wed Ochs. While the Baron is recuperating on a couch, the party has dispersed, Octavian has enlisted the services of two Italian intriguers;] through the female, Annina, he sends a note signed Mariandel to Ochs accepting the invitation to supper.

The intriguers rig the supper room at a shady tavern with hallucinatory devices. [Annina interrupts the Baron's tête-à-tête with Mariandel, claiming him as her husband. Ochs calls for the police, but finds them suspicious and unco-operative, particularly when Faninal appears. Ochs' body-guard fetches the Marschallin,] who tells the police that the whole affair is a practical joke, and sends Ochs away with his tail between his legs. Octavian resumes male attire and is left hesitant between Sophie and the Marschallin who realizes that her own affair with the boy is finished. In the great trio she yields him to Sophie, and departs on Faninal's arm. The young couple leave too, and last of all the Marschallin's little page who has been sent back to fetch Sophie's handkerchief—and to end the opera on a light, sparkling note, because tears are not far away.

*Those parts of the action shown above in square brackets are omitted in the present recording. In the enclosed libretto, each cut is indicated by a dotted line.

The Cast

Die Feldmarschallin Fürstin Werdenberg, soprano LOTTE LEHMANN
Der Baron Ochs auf Lerchenau, bass RICHARD MAYR
Octavian, young Count Rofrano, mezzo-soprano MARIA OLCZEWSKA
Herr von Faninal, a parvenu, baritone VICTOR MADIN
Sophie, his daughter, soprano ELISABETH SCHUMANN
Marianne Leitmetzerin, her duenna, soprano ANNE MICHALSKY
Valzacchi, an Italian intriguer, tenor HERMANN GALLOS
Annina, his accomplice, contralto BELLA PAALLEN
A Police Commisar, bass KARL ETTL
An Innkeeper, tenor WILLIAM WERGNIK
Four servants of the Marschallin's household, two tenors and two basses
Four Waiters, one tenor, three basses

The Chorus of the Vienna State Opera/The Vienna Philharmonic
Orchestra/Conducted by Robert Heger/Sung in German

A note about this recording . . .

When this now historical recording was made in 1933, *Der Rosenkavalier* was nearly 22 years old, having received its world premiere in Dresden on January 26, 1911; but of particular interest was the cast of principal singers, three of whom had sung together at their Covent Garden debut in 1924. For years, Lotte Lehmann (who had also sung the roles of Sophie and Octavian before finding her true part as the Marschallin in the now-famed performance of 1924), Elisabeth Schumann (who had created the role of Sophie), Richard Mayr (who had created the part of Ochs in Vienna, 1911) and Delia Reinhardt (as Octavian) cast under Bruno Walter, remained unchanged. Only in 1931 did Maria Olczewska appear as Octavian with the inseparable Lehmann, Schumann and Mayr.

Mme. Lehmann continued in her definitive part as the Marschallin for fourteen years and fittingly, she sang it in her farewell operatic appearance in 1945 with Rise Stevens, Nadine Conner and Emmanuel List under George Szell. Of her first performance as the Marschallin, Ernest Newman wrote: "An exquisite singer, with a voice capable of the most delicate inflections, and an actress whose quiet ease is the perfection of the art that conceals art."

Much of Elisabeth Schumann's association with *Der Rosenkavalier* runs parallel with that of Lotte Lehmann's. But she remained true to the role of Sophie, which she sang in her American debut when Richard Aldrich, writing in the New York Times, 1914, claimed: ". . . her voice, as it was disclosed in the difficult tessitura of the music she sings in the second act, is a clear and high soprano of pure quality and agreeable timbre, a voice possessing the bloom of youth. . . ." She sang opposite Lehmann's Octavian at the Vienna State Opera for five seasons, thereafter opposite her Marschallin. And in her 1924 Covent Garden debut, Ernest Newman commented: "We had a Sophie who could be trusted as a singer to see the whole business through, and rise to the top of her form in the trio." Mme. Schumann was last heard in the part at Covent Garden in 1931, but she continued singing the role of Sophie at the Vienna State Opera until her long association there terminated in 1938.

It has been difficult to ascertain where and when Maria Olczewska sang her first Octavian, but she had already sung it in Munich and then in Vienna. The part of Octavian requires a darker voice, and of all the Octavians, (successful among them, sopranos, Delia Reinhardt, Marie Gutheil-Schoder; mezzos, Rise Stevens and Christa Ludwig) Olczewska probably was the darkest voiced, and certainly the most plausible on record.

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Ochs was Richard Mayr's most famous part. Richard Strauss himself declared after the Vienna premiere that only then had he seen and heard the Ochs he had imagined. As an Austrian, born and bred, Mayr had exactly the right accent for the part and his robust sense of humor and immense gusto placed the role at once in higher relief. For almost a quarter of a century, he remained Vienna's only Ochs. Of his Covent Garden debut with Lehmann and Schumann, Ernest Newman noted that Mayr was: "a constant joy . . . and his smile and whistle during Annina's reading of the letter said more than a page of words could have done." Like Schumann, he continued singing the opera at Covent Garden until 1931.

Side Two 26:05

Part 1—Act One (beginning)

Side Three 27:08

Part 2—Act One (conclusion) band 1 12:07

Act Two (beginning) band 2 14:57

Side Four 22:01

Part 3—Act Two (conclusion) band 1 6:27

Act Three (beginning) band 2 15:30

Side Five 23:17

Part 4—Act Three (conclusion)

Enclosed: Libretto

Elisabeth Schumann

(soprano)

RICHARD STRAUSS: SONGS

Side Six 20:57

Elisabeth Schumann (1888-1952) was one of the most celebrated singers in operatic history, and equally famous as a lieder singer. She was the most authentic interpreter of the songs of Richard Strauss, who entrusted her with the first rendering of many of them. She personally felt that Strauss' position was unique, for no other great opera composer had won as lofty a place in the realm of song. He was deeply inspired by poetry on which German song is built, and the selections here, represent various moods—lyrical, quietly ecstatic, radiant and melodic, like *Morgen*, *Ständchen*, *Wiegenlied* and *Freundliche Vision*—among the most beautiful and popular in the whole range of German song. All 'mein Gedanken is an airy little song which describes the free flight of the lover's thoughts to his beloved; *Hat gesagt, bleibt's nicht dabei*, the amusing text from *Des Knaben Wunderhorn* is written with much grace and ingenuity; *Schlechtes Wetter* is composed with a mixture of irony and romantic feeling which captures the mood of Heine's prose to perfection. *Heimkehr* is a song of lyrical simplicity, describing "the dove turning home to its nest, as home to you turns my heart." As the poet Uhland expressed, "they sing of all things lovely that human hearts delight, they sing of all things lofty that human souls excite," so might one apply the same tribute to Mme. Schumann's singing of Strauss' songs.

Morgen band 1 3:54

Ständchen band 2 2:57

Wiegenlied band 3 3:45

Freundliche Vision band 4 2:49

All' mein Gedanken band 5 1:11

Hat gesagt, bleibt's nicht dabei band 6 2:04

Schlechtes Wetter band 7 1:49

Heimkehr band 8 2:12

For accompaniment credits sides 1 and 6 please see page 20 of enclosed libretto.

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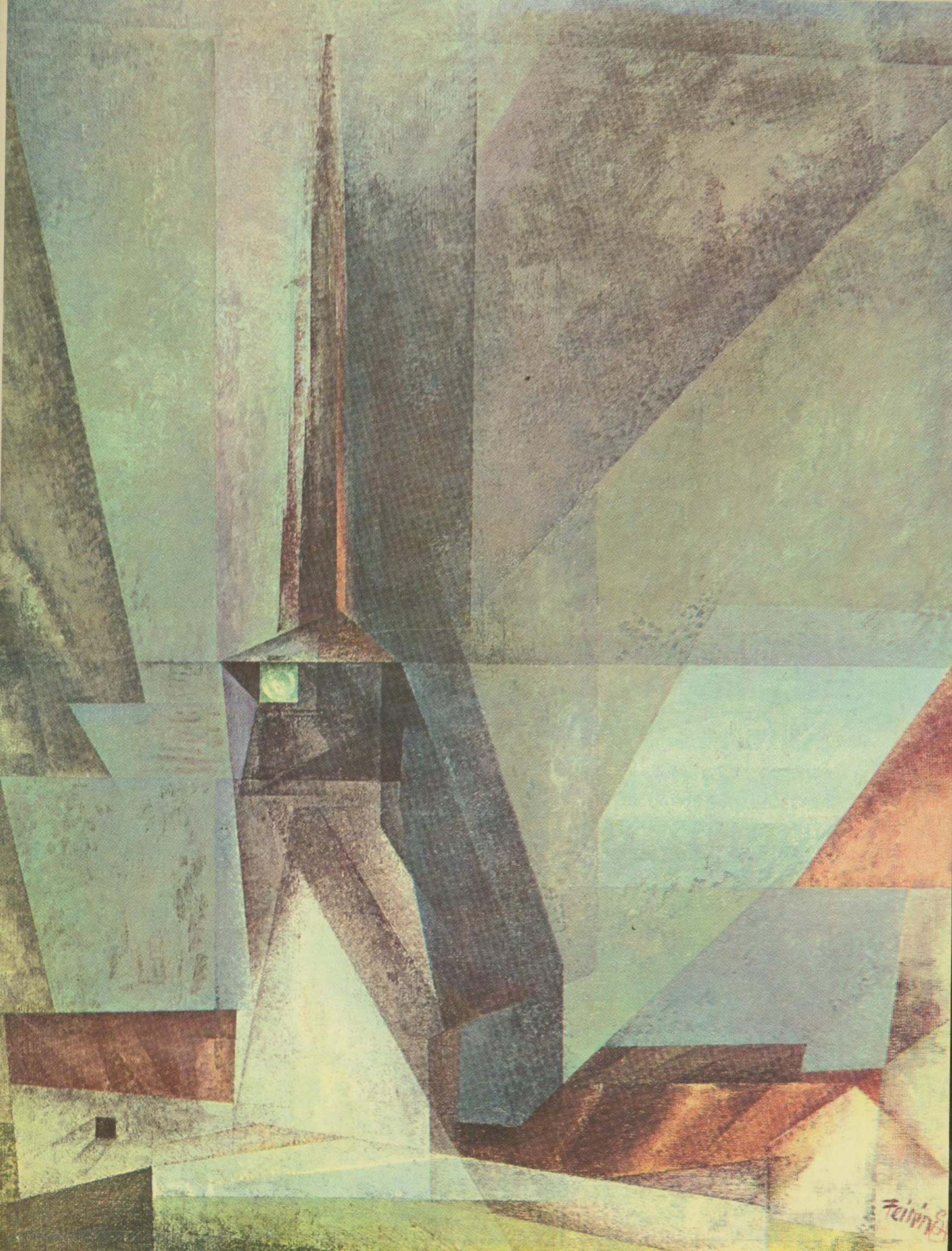
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MOZART

BASTIEN and BASTIENNE

k. 50
(Opera in One Act)

*Eva Düske * Mimi Coertse * Horst Günter*

HAMBURG SYMPHONY ORCHESTRA
WOLFGANG EBERT, Conductor



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MOZART

"Bastien und Bastienne"

(An Operetta in One Act)

BASTIEN Eva Düske
 BASTIENNE Mimi Coertse
 COLAS Horst Günter

Hamburg Symphony Orchestra
 WOLFGANG EBERT, Conductor

Leopold Mozart and his astonishing children spent fifteen months in England, from April 22, 1764 to Aug. 1, 1765. Their social and artistic successes were enormous but among the most important consequences of this English visit were young Wolfgang's meetings with two musicians of note—Johann Sebastian Bach's youngest son, Johann Christian, who at 29 was acting music master to the Queen; and the opera singer Giovanni Manzuoli, who gave the boy singing lessons.

The results of Wolfgang's friendship with Johann Christian Bach were deep and far-reaching. This attractive and admirably schooled musician was then winning particular favor as an operatic composer and his influence became the dominant factor in the boy's musical education, stimulating his curiosity in opera as a creative form. Quite different was the part played by Manzuoli. One of the last and greatest of the sopranisti—a musician of imminent accomplishment as well as a vocal virtuoso—he gave Wolfgang lessons in singing, and we may be sure that Mozart's early mastery of all the secrets of writing for the human voice can be attributed to his instruction.

In January 1768 the Mozarts were once more in Vienna. At the Emperor's invitation, Mozart wrote *La Finta Semplice* (K. 51), the performance of which was continually postponed. Deeply wounded by the intrigue raging around the opera, Leopold Mozart petitioned the Emperor, but, on receiving no satisfaction, the crafty Leopold set about baiting other traps. He intended to have Vienna see what it was missing; and what better showcase could be provided than the salon of Vienna's foremost scientist, the eminently rich, socially prominent Dr. Anton Mesmer?

Leopold's planning bore fruit, and in late September or early October of 1768 Wolfgang's one-act opera *Bastien und Bastienne* (K. 50), begun in the summer, was performed at Dr. Mesmer's. Alfred Orel, writing in the *Schweizerische Musikzeitung* (Zurich) for April 1951, doubted that this work had already been finished at that time; certainly the *secco* recitatives for the early scenes were written later for a performance that had been planned in Salzburg. In any case, the *Singspiel* was not given in the magnetist's garden theater, which did not yet exist; but in his house, probably in a garden room, in the Rauchfangkehrer- (now Rasumovsky) Gasse in the Landstrasse suburb.

At his father's suggestion, Wolfgang chose for his libretto *Les Amours de Bastien et Bastienne*, a comic opera which had first appeared in Vienna in 1755 and become very popular with the Court. This pleasing trifle was a collaboration of Favart, Madame Favart and Harny de Guerville; first performed in Paris on Aug. 4, 1753, it was in itself a parody of Jean-Jacques Rousseau's *Le Devin du Village*. Its German translation by Friedrich Wilhelm Weiskern formed the basis for *Bastien und Bastienne*. Of the translation, Favart's brilliant biographer, Alfred Iacuzzi has this to say: "For the verses of the original Weiskern substituted prose dialogue which he interrupted by songs and duets. He has, however, handled the text unskillfully . . . missing a good deal of the parody element." Although Weiskern's version was performed later in several cities, according to Loewenberg there is no evidence to show that these were accompanied by the Mozart score. The next performance of Mozart's opera was to be a revival 122 years later by the *Gesellschaft der Opernfreunde* at the Architektenhaus, Berlin, on Oct. 2, 1890. The opera's popularity grew thereafter. It was produced in English for the first time by the Carl Rosa Opera Company at Daly's Theatre, Leicester Square, London, on Dec. 26, 1894. Of this production *The Times* (London) had this to say: "The evening's entertainment opened with the first performance in England of Mozart's youthful effusion, *Bastien und Bastienne*. Since this work was composed when its author was but twelve years of age it obviously arouses no little general interest;

nevertheless, for musicians, perhaps, its most remarkable feature is that it contains the identical melody of the opening of the 'Eroica' symphony . . ."

Though *Bastien und Bastienne* was less sophisticated than the Favart work from which it was drawn, Mozart's genius transformed its rococo charm into a completely individual work of youthful, fresher lines. The characteristics of his own affectionate nature are to be found in the warm, appealing portraits of Bastien and Bastienne; while in the picture of Colas one is provided with an accurate glimpse into the Viennese folk humor of the time. The small orchestra of strings, two oboes, two horns, and—for a single occasion—two flutes, supports these characterizations to an amazing degree. Though its musical significance as a portent of things to come is enormous, the opera is a delightful entity quite capable of competing on its own merits. It is a simple, pristine example of effulgent genius at its emergence. Argument: Bastienne, a shepherdess, is inconsolable because her shepherd swain, Bastien, is faithless. She consults the village soothsayer, Colas, who advises her to feign indifference to win him back. Bastienne plays her part for a while, but finally, when she notices that her lover is in despair, confesses her ruse. There follows a reconciliation, in which Bastien and Bastienne vow their love anew.

Action: The curtain rises to disclose the edge of a village with fields in view. Bastienne enters. Left distraught and disconsolate by Bastien's desertion, she laments her fate (Nos. 1 & 2: Arias). While she is pitying herself, Colas, the village so-called soothsayer, enters playing his bagpipes (No. 3: Interlude) and bragging about his qualities as a seer (No. 4: Aria). Bastienne approaches him and asks him to give her a love potion which will ease her sorrow (No. 5: Aria). Colas remarks that Bastien's head has been turned by the lady from the castle who knows how to beguile a simple shepherd. Bastienne is stunned and angered by such a betrayal (No. 6: Aria). Colas reminds her that "anger is not likely to woo the errant lover," advises her to act coldly toward Bastien and, "with wit and guile," conduct herself "as do in town the courted ladies" (No. 7: Duet). Bastien appears, repentant, lauding the charms of Bastienne (No. 8: Aria). Colas suggests that Bastienne's heart may now belong to another. Bastien, disbelieving, scoffs at him (No. 9: Aria) and so Colas declares that his "magic" has revealed this to him. Bastien, shaken, says that he wishes to die, but Colas assures him the power in his "book of charms" will restore Bastienne to him. Whereupon, Colas begins an incantation of magical abracadabra, while all about them the scene has become bathed in an ominous reddish glow, (No. 10: Aria). When the spell is complete, Colas tells Bastien to wait upon this spot as Bastienne will soon be there. Bastien sings an impassioned aria, "Meiner Liebsten schönen Wangen," extolling the charms of his beloved (No. 11: Aria). Suddenly, Bastienne appears. Bastien eagerly greets her, but Bastienne, feigning indifference, pretends she no longer cares and twits him about his other love (No. 21: Aria). Bastien denies the accusation, tossing it off as "but a tiny witching." The usual lovers' quarrel ensues (No. 13: Aria [duet], No. 14: Recitative and Arioso), each threatening the most dire of acts. At the height of their dispute, they find mutual attraction stronger than pride, and end by declaring their love (No. 15: Duet). This brings about a reconciliation. Colas appears and receives the happy couple's thanks (No. 16: Trio).

Notes by Hope Sheridan



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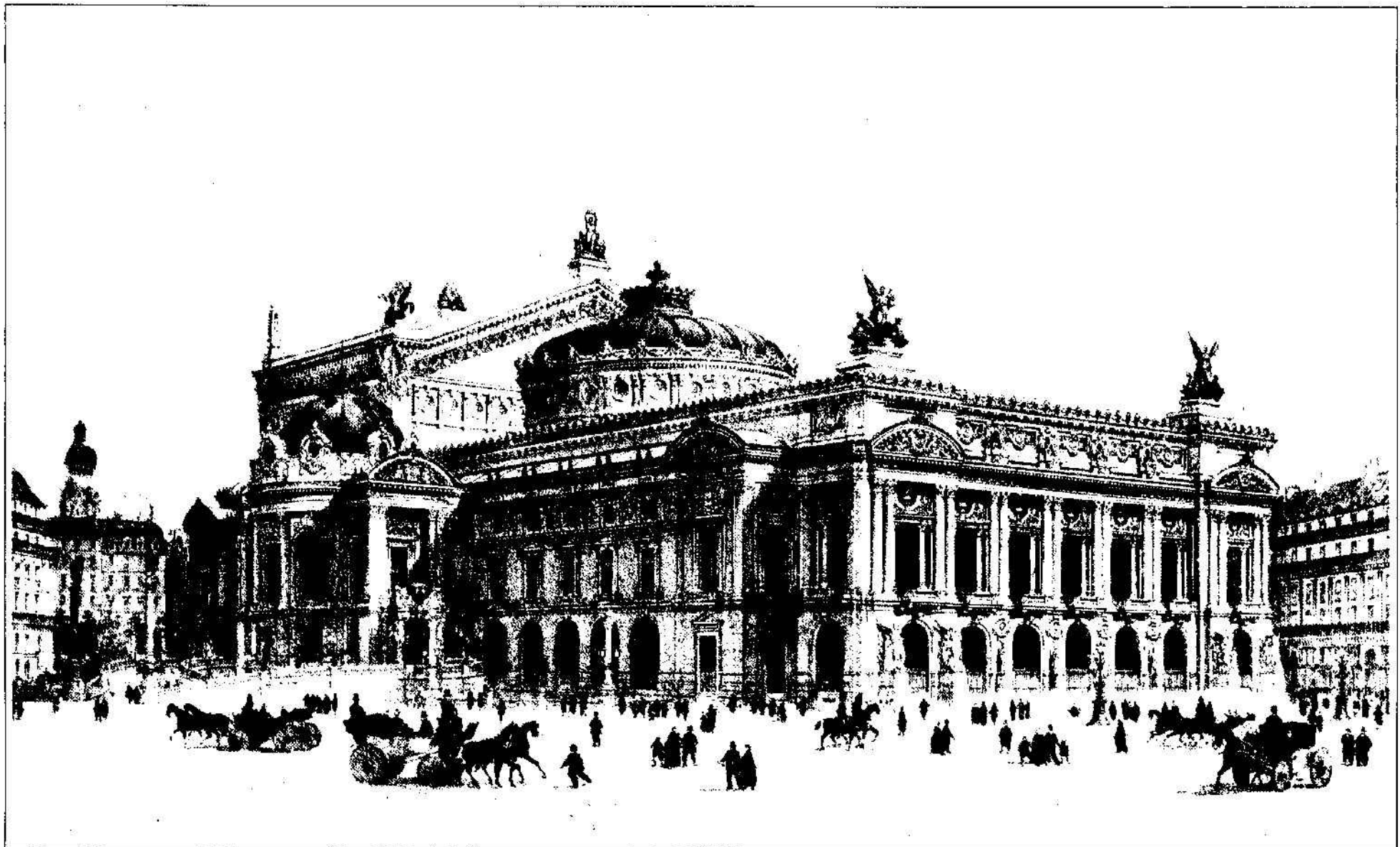
Side 1

1. **MEYERBEER: LES HUGUENOTS**
Cavatine du Page: Nobles Seigneurs, salut!
2. **GOUNOD: ROMEO ET JULIETTE**
Depuis hier je cherche en vain
3. **BERLIOZ: BEATRICE ET BENEDICT**
Dieu! Que viens-je d'entendre?...
Il m'en souvient
4. **MASSENET: WERTHER**
Va, laisse couler mes larmes
5. **OFFENBACH: LA PERICHOLE**
Ah! Quel dîner je viens de faire

Side 2

1. **MASSENET: CENDRILLON**
Enfin, je suis ici
2. **BERLIOZ: LA DAMNATION DE FAUST**
D'amour l'ardente flamme
3. **THOMAS: MIGNON**
Connais-tu le pays?
4. **OFFENBACH: LA GRANDE DUCHESSE
DE GEROLSTEIN**
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Am Flügel: Leonard Hokanson

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singt Lieder von

RICHARD STRAUSS & CLAUDE DEBUSSY

Am Flügel: Leonard Hokanson

- | Seite 1
Lieder von Richard Strauß | Seite 2
Lieder von Claude Debussy |
|--|---|
| 1. Ständchen op. 17 Nr. 2 - 2'03
<i>A. F. von Schack</i> | 1. Rondel Chinoise - 2'15 |
| 2. Ich schwebe op. 48 Nr. 2 - 1'42
<i>Karl Henckell</i> | 2. Apparition - 3'21
<i>Stéphane Mallarmé</i> |
| 3. Amor op. 68 Nr. 5 - 2'35
<i>Clemens v. Brentano</i> | 3. Clair de lune - 2'43
<i>Paul Verlaine</i> |
| 4. Säusle, liebe Myrte op. 68 Nr. 3 - 3'45
<i>Clemens v. Brentano</i> | 4. Pierrot - 1'22
<i>Th. de Banville</i> |
| 5. All mein Gedanken op. 21 Nr. 1 - 1'00
<i>Felix Dahn</i> | 5. Fleur des blés - 1'46
<i>André Gide</i> |
| 6. Als mir dein Lied erklang op. 68 Nr. 4 - 4'14
<i>Clemens v. Brentano</i> | 6. Cyclus über Gedichte von Paul Verlaine: |
| 7. Morgen op. 27 Nr. 4 - 3'35
<i>John Henry Mackay</i> | a) Fêtea gelantes - 2'45 |
| | b) Clair de lune - 2'39 |
| | c) Fantoques - 1'12 |

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C. J. Luten In Opera News



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The scene now changes to a hall in the Pasha's palace. The Pasha enters and guards bring in Belmonte and Constanze. The Pasha queries Osmin: "What's happening, Osmin? What is the meaning of this uproar?" To which Osmin replies: "Sir, vile treachery! These base Christian slaves are carrying off our women. The great architect was trying to elope with your beautiful Constanze!" The Pasha is scandalized and asks Constanze if this is true. She admits that it is, but begs for Belmonte's life to be spared. Belmonte, in turn, implores the Pasha: ". . . I lie at your feet and beg your pity. I come from a respected Spanish family. Fix a ransom for me and Constanze. My name is Belmonte Lostados." Once again, the Pasha is shocked: "Happy day! I have the son of my worst enemy in my hands! Your father is responsible for my having to leave my native land. Tell me, what would your father do now in my position?" Belmonte: "My fate would be pitiable." The Pasha: "It shall be so! I will treat you as he treated me. Come Osmin." Belmonte and Constanze are left alone to sing "Welche ein Geschick! O Qual der Seele!" (What a fate! Oh torment of the soul!).

Pedrillo and Blonde are brought in by the guards as the Pasha Selim returns with Osmin and attendants. The Pasha turns to Belmonte: "Do you tremble as you await your sentence?" Belmonte: "Yes Pasha, cool your rage on me." But the Pasha has a surprise for them all: "You are mistaken. I despise your father far too deeply to be able ever to walk in his footsteps. Believe me, it is a far greater pleasure to repay with magnanimity an injustice suffered than to expiate guilt with guilt. Take your freedom, take Constanze . . . Constanze, may you never have cause to regret that you refused my heart."

And now both Blonde and Pedrillo, despite the protestations of Osmin, are given their freedom. As a final blow, the Pasha instructs Osmin to escort all four to the ship. Osmin: "What, is he to take my Blonde with him?" The Pasha wisely replies: "Calm yourself, old friend! He who cannot be won by beneficence must be got rid of."

The joyous couples now sing their thanks in the famous *vaudeville*, "Nie werd ich deine Huld verkennen" (Never shall I fail to value your graciousness), and are muttered at briefly by Osmin before he leaves in a rage. The opera closes with the chorus of Janissaries singing "Bassa Selim lebe lange!" (Pasha Selim, long may he live!).

This new stereo recording, featuring an all-star international cast, is here released in America for the first time at any price.

In order to make this set available at Seraphim's exceedingly modest cost, it has been impossible to include a libretto. However, a recommended German-English libretto is published by G. Schirmer, Inc., 4 East 49th Street, New York 10017, and is available at most music stores for a bit over a dollar.

clever architect, for architecture and gardening are his hobbies. But, dear master, restrain yourself, for Constanze is with him." Belmonte, left alone, sings "Konstanze! Konstanze! dich wieder zu sehen, dich! O wie ängstlich, o wie feurig" (Constanze! Constanze! To see you again! Oh how anxiously, oh how ardently). Belmonte leaves as Constanze and the Pasha arrive and are greeted by a chorus of Janissaries singing "Singt dem grossen Bassa Lieder, töne, feuriger Gesang" (Sing songs to the great Pasha, let a fiery song ring out).

SIDE TWO band 1

The Pasha Selim and Constanze are alone together and Selim speaks to her of how sad he is to see her so unhappy. He says he could command her to love him . . . "But no, Constanze, I wish to have you alone to thank for the gift of your heart, you alone." In reply she says, "Noble Pasha, would that I could return your love, but, forgive me, I cannot." And with those words she sings the haunting "Ach ich liebte, war so glücklich" (Ah, I was in love, was so happy). She leaves and Pedrillo introduces Belmonte to the Pasha as a fine young architect. The Pasha smiles favorably upon them both, but later, Osmin refuses to allow them to enter the palace. Only after the lively *terzetto*, "Marsch, marsch, marsch, trollt euch fort" (March! March! March! Be off with you!) do Belmonte and Pedrillo outwit Osmin and enter the palace.

Act II (band 2) is set in the garden of the Pasha's palace. Part of the house is visible as Blonde and Osmin enter. They are quarreling and Osmin, as always, loses the battle of wits in magnificent style to the clever Blonde who beautifully demonstrates in "Durch Zärtlichkeit und Schmeicheln" (With tenderness and flattery) her charming perception. All Osmin can do in self-defense is complain that the English allow their women too much freedom! This is the essence of Osmin and Blonde's duet "Ich gehe, doch rate ich dir" (I'm going, but I advise you). Constanze enters and sings of her sorrows to Blonde in "Traurigkeit ward mir zum Lose" (Sadness has become my lot), perhaps the most exquisite expression of sadness in all operatic literature.

SIDE THREE

Once more the Pasha Selim enters and urges her to marry him but she refuses him saying that she would prefer torture and death, then singing the dramatic "Marten aller Arten" (Torture me and flay me). Both Constanze and the Pasha depart and Blonde and Pedrillo now enter chatting excitedly about their plans for escape. Osmin is to be drugged to make way for their double elopement. Blonde's happy song "Welche Wonne, welche Lust" (How delightful it will be) reflects her mood just as Pedrillo's brave "Frisch zum Kampfe! Frisch zum Streite!" reflect his slight case of nervousness at the thought of dealing with Osmin.

Osmin enters and Pedrillo proceeds to get the guard decidedly drunk, praising the wine in a hearty duet with his victim: "Vivat Bacchus! Bacchus lebe!" (Vivat Bacchus! Long live Bacchus!). Osmin staggers off just as Belmonte enters seeking Constanze. At last the lovers are together again, Constanze exclaiming "Ach Belmonte, ach mein Leben!" (Ah, Belmonte, ah my life!) as she begins the quartet with Belmonte "Welche Wonne, dich zu finden!" (What bliss to find you!). Blonde and Pedrillo joyfully join in the happy reunion.

SIDE FOUR

The scene for Act III is set in the courtyard in front of the Pasha Selim's palace. On one side of the stage is the palace; opposite it, Osmin's house. The sea is visible beyond. The hour is midnight. While Pedrillo frantically arranges ladders for the girls' escape, Belmonte sings "Wenn der Freude Tränen fließen" (When tears of joy are flowing). A few seconds later, Pedrillo returns and sings his enchanting *romance* "Im Mohrenland gefangen war" (In a Moorish land) as the signal for the escape. While Belmonte attempts to get Constanze, Pedrillo rushes up the ladder to rescue Blonde, unaware that he has awakened Osmin who discovers the double elopement and with great glee sings "O, wie will ich triumphieren" (Oh, how I shall triumph) and thinks of sweet revenge upon Pedrillo and Belmonte.

Mozart

The Abduction from the Seraglio

(Die Entführung aus dem Serail)

Libretto by Stephanie, from Bretzner's "Belmont and Constanze"

CONSTANZEANNELIESE ROTHENBERGER (soprano)
 BLONDELUCIA POPP (soprano)
 BELMONTENICOLAI GEDDA (tenor)
 PEDRILLOGERHARD UNGER (tenor)
 OSMINGOTTLÖB FRICK (bass)
 PASHA SELIMLEOPOLD RUDOLF (speaking role)

Dialog (arranged by Gisela Storjohann) spoken by the singers
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OPERA IN THREE ACTS BY MOZART (1756-1791) — FIRST PERFORMED
 AT THE BURGTHEATER, VIENNA, JULY 16, 1782.

SIDE ONE

Mozart's overture establishes the Turkish atmosphere of the opera's setting, also introducing (in the minor) Belmonte's first aria which is heard as the curtain rises. The setting for Act I is the Pasha Selim's country house at the sea-shore. At the back of the stage a view of the sea with a terrace and balustrade in front of it is seen. In the middle is an opening with steps down to a landing-stage. On the right is a wing of the house with steps going up to it; on the left is a fig tree and a ladder leaning against it. Belmonte, a young Spanish nobleman, enters searching for his betrothed, Constanze, who has been captured by Turkish pirates along with her English maid, Blonde, and Belmonte's own servant, Pedrillo. All three have been sold into slavery to the Pasha Selim, who falls deeply in love with Constanze, himself, and desires to make her his own wife, although not against her will. He has made a present of Blonde to his steward Osmin and has employed Pedrillo as a gardener. Belmonte has heard of the fate of his friends and enters the Pasha's garden in search of Constanze. Belmonte sings "Hier soll ich dich denn sehen" (Here I may hope to find her). Osmin enters the garden and, not aware of Belmonte, begins his wistful "Wer ein Liebchen hat gefunden" (You may think you've found a woman). He is soon interrupted by Belmonte who inquires if this is the Pasha Selim's house. After a lively vocal exchange Belmonte next asks if Pedrillo is here. This produces a surly retort from Osmin who is bitterly jealous of Pedrillo—his rival-in-love for the charming Blonde. He chases Belmonte out and then runs into Pedrillo himself whom he snaps at and then gives forth with "Solche hergelaufne Laffen" (These upstart fops), which one critic has called "a virtuoso expression of the comic bass's art."

Belmonte returns and eagerly asks Pedrillo: "Tell me, good Pedrillo, is my Constanze alive?" Happy he is to hear Pedrillo's affirmative reply, but he is shocked to learn of the Pasha's intentions toward her. Pedrillo assures him of Constanze's fidelity and anxiously inquires how they are all to escape from the Pasha. Belmonte reveals that there is a boat waiting for them if only they can steal Blonde and Constanze from under the Pasha's watchful guard who is none other than Osmin. Pedrillo tells him. Before he leaves Belmonte admonishes him: "The Pasha will soon be back from a pleasure trip. I will introduce you to him as a

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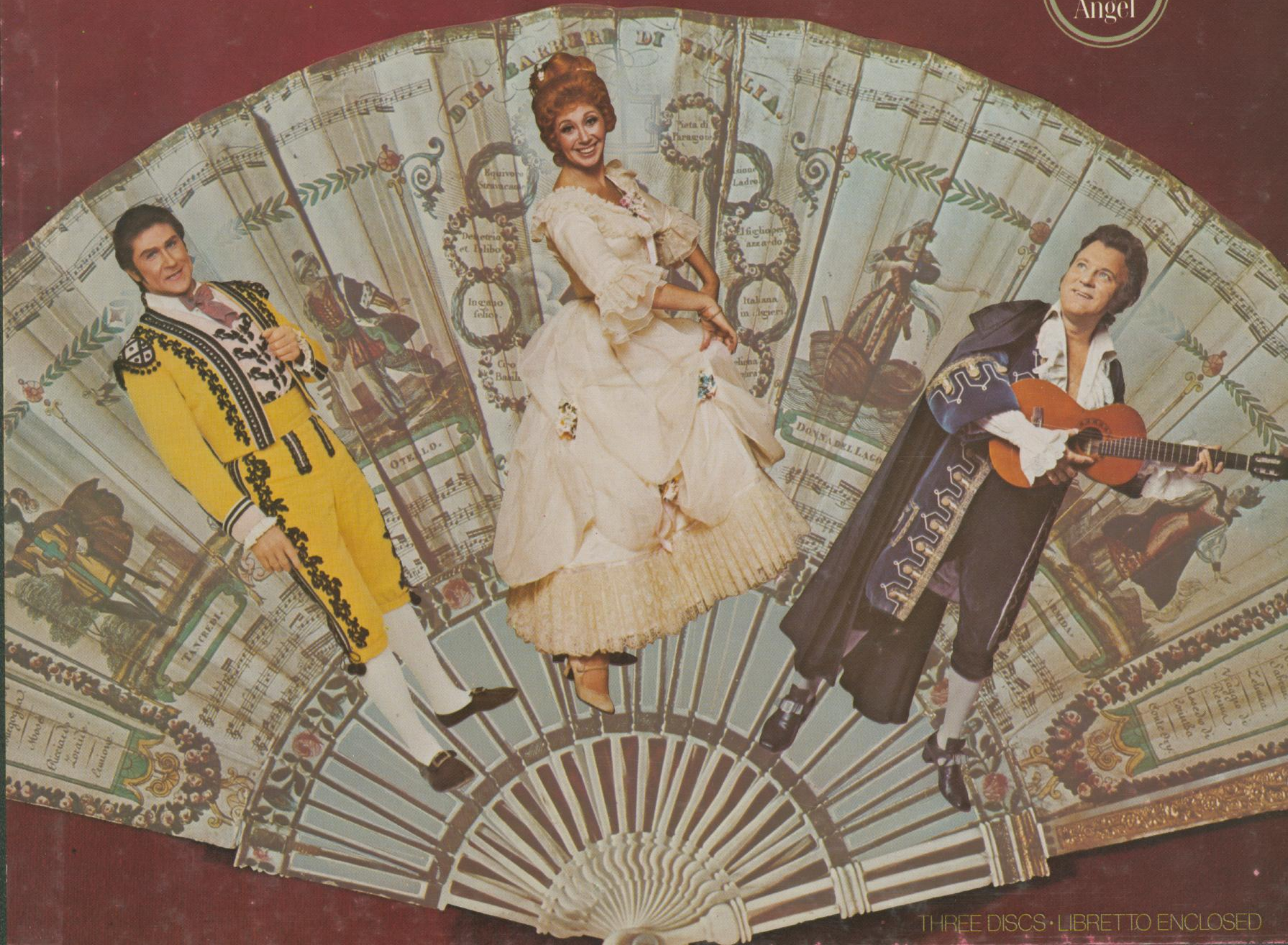
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ROSSINI

THE BARBER OF SEVILLE

BEVERLY SILLS / SHERRILL MILNES / NICOLAI GEDDA
RENATO CAPECCHI / FEDORA BARBIERI / RUGGERO RAIMONDI
London Symphony Orchestra & John Alldis Choir
JAMES LEVINE conducting



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Sherrill Milnes



Nicolai Gedda



Renato Capecchi



Fedora Barbieri



Ruggero Raimondi



James Levine

ROSSINI: THE BARBER OF SEVILLE

Comic opera in 2 acts

Libretto by Cesare Sterbini, after the comedy
by Beaumarchais
(published by Ricordi)

CAST

Rosina BEVERLY SILLS, soprano
Almaviva NICOLAI GEDDA, tenor
Bartolo RENATO CAPECCHI, bass
Figaro SHERRILL MILNES, baritone
Basilio RUGGERO RAIMONDI, bass
Fiorello JOSEPH GALIANO, bass
Ambrogio
A Police Officer } . . . MICHAEL RIPPON, bass
Berta . . . FEDORA BARBIERI, mezzo-soprano

LONDON SYMPHONY ORCHESTRA
and the JOHN ALLDIS CHOIR
(John Alldis, Chorus Master)

conducted by
JAMES LEVINE

THE RECORDS

Side One: Overture (band 1, 7:22)
Act I (beginning—band 2, 23:27)
Side Two: Act I (continued—28:38)
Side Three: Act I (continued—29:12)
Side Four: Act I (conclusion—band 1, 7:57)
Act II (beginning—band 2, 19:19)
Side Five: Act II (continued—27:00)
Side Six: Act II (conclusion—26:41)

Total Timings: 2 hrs., 49:36

Enclosed: Libretto with Italian text &
English translation

Recording Producer: Christopher Bishop
Recording Engineer: Robert Gooch
Italian Coach: Gwyn Morris
Harpichord Continuo: John Constable

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FROM THE NOTEBOOK OF
BARBARA FISCHER-WILLIAMS . . .
All Saints Church, Tooting

Rossini's irresistibly sunny *opera buffa*, "The Barber of Seville," was recorded in August 1974, at All Saints Church, Tooting, situated in an outlying district of London. Because of its acoustic virtues, All Saints is often used by EMI for recording purposes and, on this particular occasion, the dignified yellow brick Gothic edifice provided a somber contrast indeed to the gaiety of the opera itself and the exuberance of its performers.

The internationally famous soloists, each of whom has a tremendous sense of theater, brought to the recording an added dimension of dramatic intensity, so that it often seemed as if "The Barber" was being staged as a live theatrical performance, rather than a recorded one. As Beverly Sills commented at one point, "Sherrill, Nicki (Gedda) and I are all blessed with having a tremendous sense of the theater; we are none of us 'stand up and sing' performers. Even at the recording, Sherrill was wearing Figaro like a skin." One look, however, at the complex battery of arching, tangled mikes and the labyrinth of trailing wires and conduits, quickly dispelled the visual illusion, and there was no doubt that a recording session was in process.

During the recording of "The Barber" the high-vaulted nave of All Saints Church was transformed into a studio with Maestro Levine seated on a makeshift podium at the foot of the chancel steps. From there he presided over the orchestra, and behind them on a temporarily erected platform, the singers—soloists in front, chorus at the rear.

Though "The Barber of Seville" is familiar fare to opera lovers, having enjoyed more than a hundred years in the repertory, the present recording includes both an additional aria for Rosina, "Ah! se è ver," interpolated just before the storm in Act II, and also Almaviva's final aria, "Cessa di più resistere," usually deleted on stage and never before recorded. Furthermore, it is believed that every extant note of the opera

has been included in this performance.

The role of Rosina is a new one for soprano Beverly Sills. She had sung it only once before, in three performances with the Opera Company of Boston, in June 1974, under the baton of Sarah Caldwell. The extra aria was introduced then, and Sills welcomed the addition because she feels it "makes Rosina a total character, whereas before there was always something missing." In the aria, Rosina expresses her anguish when Don Bartolo tricks her with the letter purporting to show that "Lindoro" (Almaviva) is not faithful to her. "Up till then, Rosina is a very clever little perky figure," Sills explains. "I play her knowing all the time that she can outwit these men. She finds Bartolo a funny, bumbling little man—until he shows her the letter—then all the perky self-confidence goes out the window; then she is filled with doubt about Lindoro. This is the only time you see any doubt in her."*

Levine agrees that the new aria "deepens Rosina's character considerably." He also approves heartily of the inclusion of Almaviva's final aria, although he notes that it "is a murderously hard coloratura tenor aria." (Nicolai Gedda sings Almaviva for the first time in his distinguished career in this recording which lends an additional measure of excitement to the performance.)

One might have anticipated more tension during the recording of this "Barber," but because of the total professionalism of the artists, their genuine enthusiasm for the project and admiration for one another, the sessions were a model of congeniality and cooperation. It seemed as though the sparkle and elan of Rossini's music had worked its magic on the entire company. Summing it up with characteristic verve, Beverly Sills remarked, "We all had such a marvelous time!"

*Note: Light on the probable origins of the aria is cast by an expert, Dr. Philip Gossett, Professor of Music at the University of Chicago and General Editor of the "Opera Omnia" of Rossini. Dr. Gossett emphasizes that Rossini used the piece on a number of occasions "but not in identical form," beginning with "Sigismondo" in 1815, a year before the world premiere of the "Barbiere." The likelihood, although not the certainty, Dr. Gossett thinks, is that Rossini included it in the Venice revival of the "Barbiere" in 1819 for the French soprano Josephine Fodor-Mainvielle. As far as he knows, it has not been heard in a performance of the opera since then until Sills sang it in Boston in June 1974. "But after all," he points out, "it was printed in Naples, Vienna and Paris, and someone could therefore have sung it." However, he says, this is certainly the first time it has been recorded.



TITO GOBBI
as
GIANNI SCHICCHI
in Puccini's One-Act Opera
ILEANA COTRUBAS, PLACIDO DOMINGO
London Symphony Orchestra
LORIN MAAZEL
Conductor



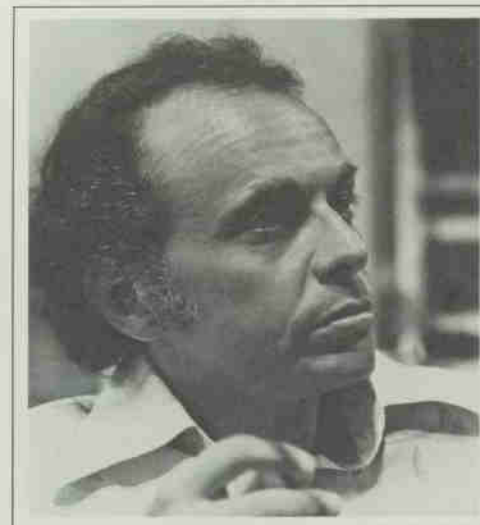
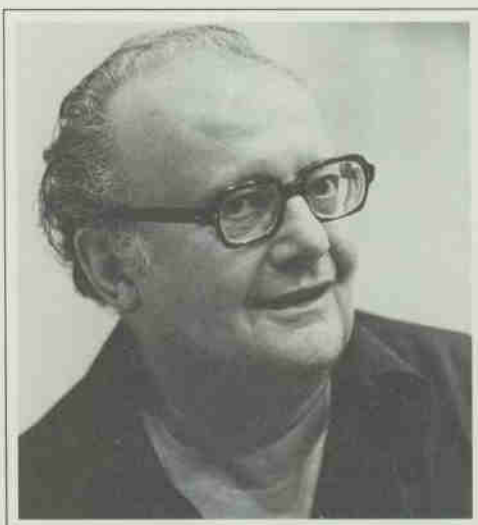
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Photos: Clive Barak

TITO GOBBI was born at Bassano del Grappa, Italy. He had begun the study of law at the University of Padua when he decided to devote himself to a musical career. After studying with Giulio Crimi in Rome, he entered the 1938 International Voice Contest in Vienna and was awarded first prize from among 330 baritone competitors. In 1939, he made his debut at the Teatro Costanzi as the elder Germont in *La Traviata*. In 1942, he first sang at Milan's La Scala, where he has appeared regularly ever since. Mr. Gobbi has also been a regular guest star with London's Covent Garden, the Paris Opera, the State Operas in Vienna and Munich, the opera houses of Barcelona and Lisbon, and in the Teatro Colón in Buenos Aires and the Opera in Rio de Janeiro. He made his debut at New York's Metropolitan Opera in 1956 as Scarpia in *Tosca* and has since been heard there as Rigoletto, Iago and Falstaff, a role in which he won world-wide acclaim. Also in the United States, he has sung leading roles with the San Francisco Opera and with the Lyric Opera of Chicago. He has concertized extensively throughout Europe, South America and the Near East and has starred at many of the world's most noted music festivals, among them the Salzburg Festival and the Maggio Musicale in Florence.

ILEANA COTRUBAS is one of the most highly respected and unanimously acclaimed sopranos in the opera world today. Born in Rumania, she studied at the "Scoala speciala de Musica" and continued her studies at the Conservatory in Bucharest (Conservatorul Ciprian Porumbescu) with Professor Constantin Stroescu. Her initial debut was with the Bucharest State Opera. Following a three-year contract with the Frankfurt Opera, Ileana Cotrubas has appeared in all major European opera houses. In 1971 she made her debut at the Royal Opera House, Covent Garden, as Tatyana in a new production of *Eugen Onegin*, and in December of the same year she sang her first *Traviata* in a new production at the Vienna State Opera. She has appeared regularly in both opera houses since then. In 1974 she performed with the Paris Opera in their first production of *Manon* at Palais Garnier, and in January 1975 she made a sensational last-minute debut at La Scala as Mimi. In the United States thus far, the soprano has established herself as a favorite of the Lyric Opera of Chicago, where she has starred as Mimi, Norina, Violetta and Euridice. She also sang the role of Mimi with La Scala during its United States visit in 1976. Miss Cotrubas made her New York debut at the Metropolitan Opera in 1977 as Mimi.

PLACIDO DOMINGO is a star of the Metropolitan Opera, Covent Garden, La Scala, the Vienna State Opera and the San Francisco Opera. Domingo made his operatic debut in *La Traviata* with the National Opera of Mexico in 1961, and that same year the 20-year-old tenor appeared with the Dallas Civic Opera in *Lucia di Lammermoor* with Joan Sutherland. In 1966, after Domingo sang the title role in Ginastera's *Don Rodrigo* at the New York City Opera's opening night at the New York State Theater, he was suddenly proclaimed "a sensational young star," even though, at this point in his career, he had behind him almost 300 performances in *Madama Butterfly*, *Tosca*, *Carmen*, *Don Giovanni*, *La Bohème*, *Pagliacci*, *The Tales of Hoffmann*, *La Traviata* and *Il Tabarro*. In 1967 he joined the Hamburg State Opera, where he performed his first *Lohengrin*. His many roles at the Metropolitan Opera include Ernani, Andrea Chenier, Radames in *Aida*, Calaf in *Turandot*, Edgardo in *Lucia di Lammermoor*, Cavaradossi in *Tosca* and Alfredo in *La Traviata*, among others. Domingo has also triumphed in Italy—at Verona in *Turandot* and *Don Carlo*, and at La Scala in *Ernani* and *Don Carlo*. In 1970 he returned to his native Madrid, to sing the role of Enzo Grimaldi in *La Gioconda*.

LORIN MAAZEL, Music Director of the Cleveland Orchestra, is one of the outstanding conductors of our time. In the last twenty years he has performed over 3,000 concerts with every major orchestra. As Artistic Director of the West Berlin Opera between 1965 and 1971, he conducted more than 300 performances of 20 operas and has since conducted one major production each season at the world famous opera house. He has also served as Music Director of the Berlin Radio Orchestra since 1965. He has toured with orchestras in Australia, North and South America, Japan, the Soviet Union, and is a regular guest at international festivals around the world.

Mr. Maazel has appeared extensively on European television, conducting the Vienna Philharmonic, London Symphony Orchestra and Czech Philharmonic, as well as making TV appearances in France, Germany and Italy. He has also been the subject of a German television special and a documentary on the BBC. In addition to his duties with the Cleveland Orchestra and the Berlin Radio Orchestra, Maazel has appeared with the Vienna Philharmonic, L'Orchestre National Français and the Israel Philharmonic Orchestra. Mr. Maazel is also an honored recording artist: Ten of his recordings have been awarded the Grand Prix du Disque.

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Messaggero	FRANCO RICCIARDI
Sacerdotessa	ELVIRA GALASSI

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Volume I

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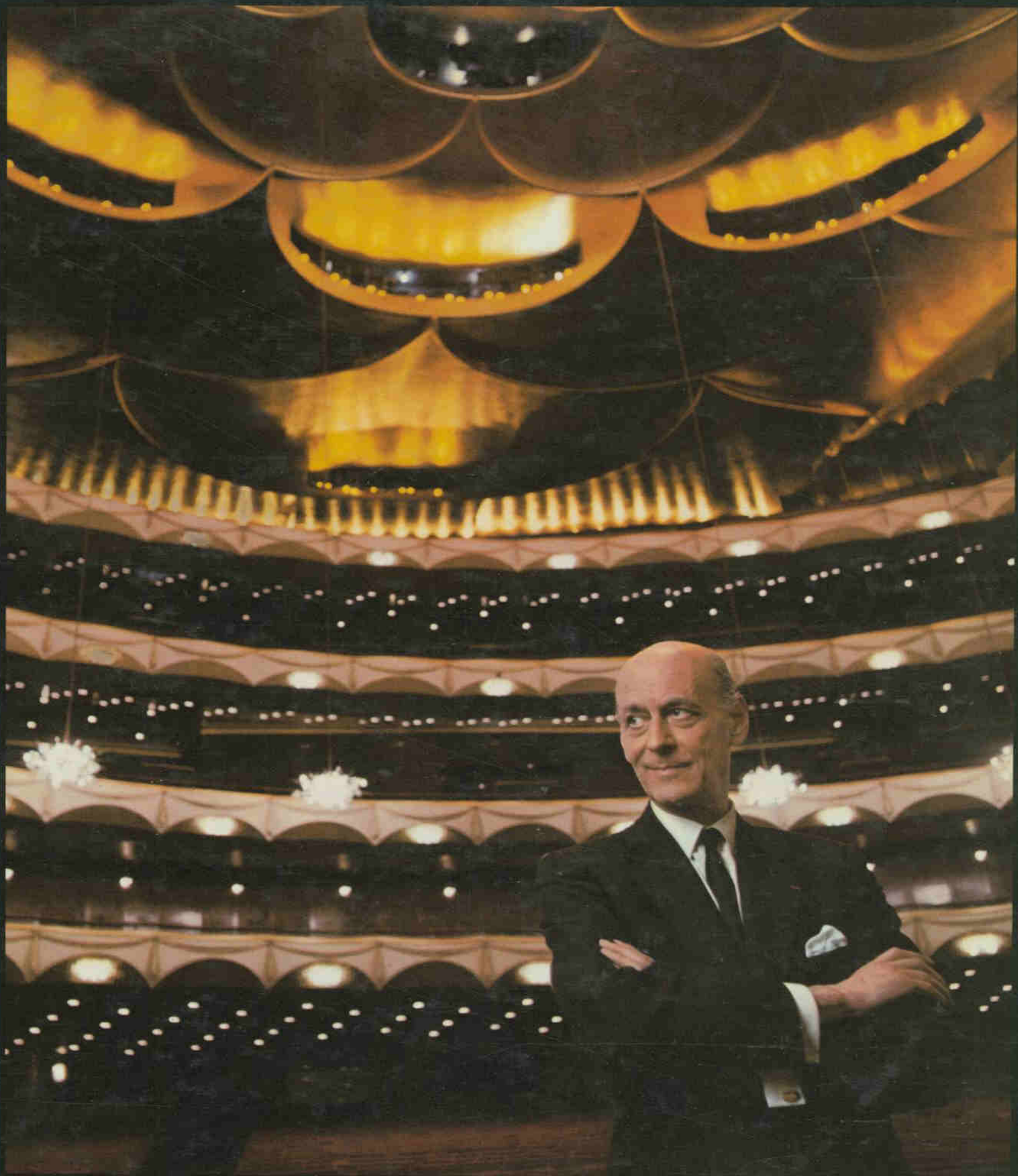
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Madame Butterfly

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RCA Victor Orchestra, Frieder Weissmann, Conductor



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Puccini HIGHLIGHTS FROM MADAME BUTTERFLY

When Puccini began work on his opera, *Madame Butterfly*, he was recognized in Europe and throughout the world as one of the foremost operatic composers of his time. Behind him were such successes as *Manon Lescaut*, *La Bohème* and *La Tosca*, each of which had served to brighten still more his reputation. With *La Tosca* successfully launched, however, Puccini found himself in desperate need of a libretto, a problem that was to become more and more pressing as time went on.

During the summer of 1900, he went to London for the première of *La Tosca* at Covent Garden, and while there also managed to see David Belasco's adaptation of John Luther Long's short story, *Madame Butterfly*. Although he understood little or no English, Puccini was enchanted with the story. He found the language problem no barrier at all; each aspect of the pathetic story became immediately clear to him as Butterfly's tragic life unfolded. For him with his unerring sense of the theater, this immediacy of appeal was a strong incentive to adapt the story for operatic presentation. Subsequent letters to friends revealed that Puccini had literally fallen in love with Cho-Cho-San, just as he had fallen in love in turn with Manon, Mimi and Tosca.

Once Belasco's consent for an adaptation had been secured, there remained only for Illica and Giacosa, those faithful collaborators on so many Puccini masterpieces, to supply him with the libretto.

With unqualified enthusiasm, Puccini set to work. The finished result represents him at his creative peak. The most typical and characteristic of all his operas, *Madame Butterfly* by its very nature revolves about a feminine subject, and Puccini was always at his best when writing music about women. Few of his male characters ever achieve the realistic, three-dimensional life of his women; Pinkerton, for example, is called upon only for the first act and a few moments in the third. The entire opera, however, has its heroine on stage except for the first five minutes in the opening scene. About Butterfly the action revolves, and for her Puccini fashioned some of his most passionate and beautiful music. From the soaringly ecstatic phrases of her Act I entrance, surrounded by her winsome and charming friends until the last act when, deserted by Pinkerton and facing dishonor, she pathetically does away with herself, Butterfly is the touchstone of the opera.

Strangely enough, *Madame Butterfly* was a fiasco at its première at La Scala, Milan, the night of February 17, 1904. Puccini, always filled with misgivings at all his premières, for once anticipated *Madame Butterfly's* reception with unrestrained enthusiasm. He knew he had achieved something fine. He failed to take into account, though, the cynical attitude of the Milanese. A host of trivial details added up to shouts of denunciation as the opera progressed. In addition to the strangeness of

Licia Albanese
Soprano

James Melton
Tenor

Lucielle Browning
Mezzo-soprano

•

RCA Victor Orchestra

Frieder Weissmann
Conductor

the Japanese setting, the audience was antagonized by a faint similarity to a passage from *La Bohème* in the first act.

With his faith unshaken, Puccini withdrew and revised sections of the opera, and saw his beloved heroine triumph less than three months later when an audience at the *Teatro Grande* in Brescia cheered itself hoarse. Since then, *Madame Butterfly* has taken her place as one of opera's most beloved personages, a delicate and charming heroine, more sinned against than sinning, whose tragically pathetic story has attained the status of a musical classic.

Love Duet—Act I

The scene takes place outside Pinkerton's house at Nagasaki. Before an impressive array of relatives and friends, Cho-Cho-San, the beautiful Geisha girl, and Pinkerton, lieutenant in the United States Navy, have been wedded. Congratulations are being exchanged on all sides, Butterfly is overcome with emotion and even Pinkerton (who has taken the wedding lightly) is momentarily moved by the festivities when suddenly Butterfly's uncle, a Japanese bonze, enters in a rage. He has learned of Butterfly's desertion of her family and religion to marry a foreigner and threatens her with eternal damnation.

Her relatives are horrified and rush away. Pinkerton and Butterfly are left alone. Weeping bitterly, Cho-Cho-San makes a pathetic figure. She

stands to one side, a forlorn child in her gay wedding garment, surveying the ruins of her happiness. Pinkerton, however, is master of the situation, and tenderly enfolds her in his arms as he tells her in ardent words of the happiness that will be theirs. Under his spell, Butterfly dries her tears, and together they sing in ecstatic phrases of their love.

Un bel di vedremo (One fine day . . .)—Act II

This act takes place inside Butterfly's house. Two years have passed since Pinkerton has left her with the promise that he will return when "the robins nest again." No word has come from him in all that time. Butterfly's handmaiden, Suzuki, is frankly skeptical, pointing out that she "never heard of a foreign husband who returned to his nest."

Her doubts enrage Butterfly, who remains alone in her faith. Partly to convince Suzuki and partly to still the doubts that occasionally creep into her own heart, she paints an ideal picture of Pinkerton's return in the famous aria, "Un bel di vedremo."

Flower Duet—Act II

In the course of this exquisitely tender duet, Butterfly and the faithful Suzuki joyfully strew flowers about the house, anticipating Pinkerton's arrival, for his ship has finally been sighted in the harbor. Sharpless, the American Consul, with Goro, the marriage broker, has just visited Butterfly, trying to dissuade her from her blindness. Goro has brought with him Yamadori, a wealthy suitor for Butterfly's hand. But she is deaf to their entreaties. Sharpless asks her what she would do if Pinkerton were never to return. Butterfly, astounded at such a thought, answers that she would either kill herself or become a Geisha again.

Sharpless is stunned to learn that Butterfly has a child. Realizing that this complicates still more the situation, he promises to inform Pinkerton of the fact and goes down the hill with a heavy heart. Butterfly, left alone, comforts her child, her little "Trouble" whose name will be changed to "Joy" the day his father returns. Suddenly a cannon shot is heard. Suzuki rushes into the room in great excitement. In the distance they recognize the flag of the American ship.

Addio (Farewell)—Act III

Butterfly has prepared the house, herself and her child in great finery for Pinkerton's arrival. She is the last to learn the tragic news that Pinkerton has brought with him an American wife who has come to adopt the child. In despair, Suzuki has agreed to help them convince Butterfly she must give up the child. Pinkerton, overcome with remorse, wanders anxiously about the room, now a tragic scene with its wilted flowers and memories of happier days. Sharpless relentlessly points out to Pinkerton his selfishness, until at last the lieutenant sings an agitated farewell to his former happiness and leaves the house.

LJUBA WELITCH

in two scenes from

"Don Giovanni"



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and **fritz reiner**
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Ljuba welitch, soprano
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LJUBA WELITCH IN TWO SCENES FROM "DON GIOVANNI"

With Alessio de Paolis and **FRITZ REINER** conducting the ORCHESTRA OF THE METROPOLITAN OPERA ASSOCIATION, N.Y.

Mozart: Or sai, chi l'onore (with Recitative: Don Ottavio! Son morta!) • Non mi dir, bell' idol mio (with Recitative: Crudele? Ah, no, mio bene!)

The evening of February 4, 1949, was, as it proved an occasion of rare excitement, for it was then that the Bulgarian soprano, Ljuba Welitch, made her now historic American debut, singing the title role in the Metropolitan Opera Association's production of Strauss' *Salome*, with the eminent musician, Fritz Reiner, making his Metropolitan Opera debut at the same time as conductor of the performance. The flaming success of that performance and those two artists aroused an enthusiasm that reverberated throughout the music world for months thereafter and induced the two brilliant musicians to record the final scene of Strauss' opera for Columbia Masterworks (ML 2048).

A similar excitement was generated the following season when—again at the Metropolitan—Fritz Reiner conducted and Ljuba Welitch appeared as Donna Anna in what many discriminating music lovers hold to be the greatest of all operas—Mozart's *Don Giovanni*. Now the remarkable soprano and conductor, with the assistance of the tenor, Alessio de Paolis, in the recitative, *Don Ottavio!*, bring us two of the superb arias from this masterpiece of Mozart's.

Don Giovanni, composed and first presented in Prague in 1787, is based on the famous old Spanish story about the amorous Don whose excesses and villainies finally drag him down into the very maw of hell. The libretto is by Lorenzo da Ponte, that fascinating Italian who was half-charlatan and half-genius and who came to New York City in his old age to

become a respected teacher of Italian literature.

Donna Anna is the tragic heroine of *Don Giovanni*. It is she and her father (or his ghost in the form of a statue) who motivate the serious action of the opera. Her attempted seduction by the masked Don brings about the duel in which the Spanish libertine kills Donna Anna's father. From then on her mission is to find and identify and then to punish the murderer. As is fitting, Mozart has given to her some of the most powerful and moving arias in the opera.

The first of the arias Miss Welitch sings on this record, *Or sai, chi l'onore*, occurs in the third scene of the first act. Donna Anna has recognized Don Giovanni by his voice as her attempted seducer and her father's murderer. In the preceding recitative, *Don Ottavio! Son morta!*, her suitor Ottavio expresses astonishment and doubt that a Spanish nobleman should be so black a villain. But Donna Anna, thoroughly certain she has found the man she seeks, describes to Ottavio the frightful scene of Don Giovanni's forced entrance into her room, his face masked, then his unwelcome attentions, the struggle with him, and finally the tragic duel in which her father is killed. In the ensuing aria she demands that Don Ottavio pledge again his aid in obtaining vengeance for the murder.

The setting for the second aria and recitative is Donna Anna's palace, and it occurs in the scene before the last of the opera. Don Ottavio, promising vengeance

SONGS BY LJUBA WELITCH

With Paul Ulanowsky, Piano

Dargomyshsky: I Grieve; The Miller • Moussorgsky: Star, Tell Me • Heyse—Marx: Hat dich die liebe beruhrt ("If love hath entered thy heart") • Marx: Valse de Chopin ("Chopin Waltz") (From Albert Giraud's "Pierrot Lunaire") • Richard Strauss: Die Nacht, Op. 10, No. 3 ("Night"); Cécilie, Op. 27, No. 2 ("Cecily")

LJUBA WELITCH, Soprano

for her father, asks Donna Anna to marry him. Replying in the great recitative and aria, *Non mi dir*, Donna Anna says that she loves Don Ottavio but that she cannot—or will not—marry until Don Giovanni has been brought to justice.

Coupled with the *Don Giovanni* arias on this record are performances by Ljuba Welitch of seven songs with piano accompaniment.

I Grieve and *The Miller* by Dargomyshsky (1813-1869). Along with the more famous Glinka, Dargomyshsky may be said to have been one of the founders of the Russian nationalist school of composition. Opera was his particular field, and, like Mozart, he composed an opera—*The Stone Guest*—on the Don Juan theme.

Star, Tell Me by Moussorgsky (1835-1881). It has been said that if the schools of realistic painting and fiction had never come into existence, we still would be able to reconstruct from Moussorgsky's songs the psychology of Russian life. This particular song is a remarkable example of Russian lyricism.

Hat dich die liebe beruhrt and *Valse de Chopin* by Marx (1882). Marx' music is in the great tradition of German *lieder* as these two lovely songs testify.

Die Nacht and *Cécilie* by Richard Strauss (1864-1949). Strauss' songs, of which there are some one hundred and fifty, show at their best the influence of Brahms. These two songs are among the most treasurable of Strauss' *lieder*, the first being an evocative nocturne, and the second an ardent love song.

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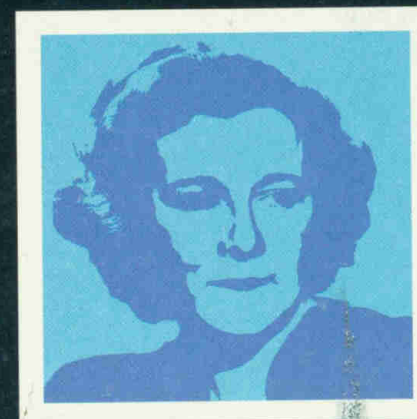
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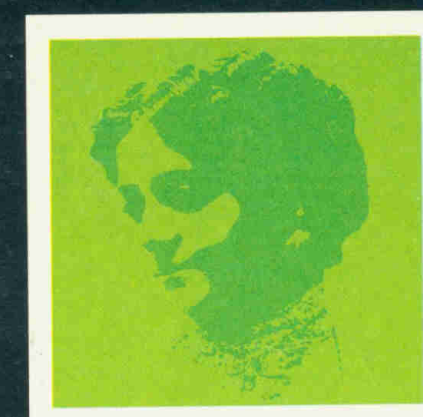
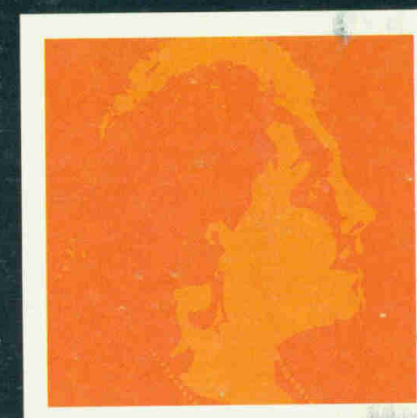
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