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OTTO KLEMPERER

in Philadelphia, Volume 1

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STEREO

klemperer

in philadelphia - volume 1

BACH Brandenburg Concerto No. 1

BRAHMS Symphony No. 3

BEETHOVEN Egmont Overture

BEETHOVEN Symphony No. 3 'Eroica'

The Philadelphia Orchestra
Otto Klemperer conductor
Live concert recordings, 1962



"Incomparable" is a word frequently used to describe Klemperer's art; the man himself is incomparable. He is a giant whose towering frame, powerful physique and relentless will have withstood adversity like an ancient oak. The man and the artist are a twin manifestation of an uncompromising, daemonic will and integrity unchanged by age, adversity and suffering. He is a man of few but trenchant words whose mordant wit seems a bizarre amalgam of Swift and Groucho Marx, but is, in fact, laconic expression of a basic truth.

It is his obsession with truth that makes him the great interpreter. For Klemperer the score is Holy Writ and his obedience to the composer's text is the very antithesis of the artifices by which too many conductors intrude their own personalities between the composer and the listener. Klemperer departs from the detail of the text only when he is convinced that either the manuscript does not exactly convey what the composer really wanted, or when subsequent development in the structure or carrying power of present-day instruments automatically leads to a misinterpretation of the composer's intentions. Earlier in his career he used in turn the Wagner, Mahler and Weingartner retouchings of the scoring of the problematic passages in the Beethoven Symphonies. After more than half a century of wrestling with these problems the only luxuries he now indulges in the nine Beethoven Symphonies are the doubling of the piccolo in the last movement of the Fifth Symphony and the doubling of the woodwind parts in the tuttis of the second and fourth movements of the Ninth. Otherwise the adjustments are in dynamic markings to make clear the span and detail of musical architecture.

The logical corollary of Klemperer's preoccupation with the composer's text, his long practical experience of conveying his will and intentions by Spartan economy of word and gesture is the extraordinary suggestive power he radiates. He does not ask more of the orchestral musician than that he should play exactly what he sees in the notes in front of him, with meticulous attention to detail of note values, rhythm, phrasing, intonation, dynamics, beauty and intensity of tone.

By some inexplicable alchemy, deceptively undemonstrative, Klemperer restores to the clumsy hieroglyphics we call musical notation—black shapes on white paper—the incandescent glow they had in the composer's mind in the ecstatic agony of creation.

Walter Legge The Gramophone, May 1960

Producer's Note

I'm delighted to have been able to access superb transcriptions of stereo radio master tapes in the preparation of this first of two volumes dedicated to Klemperer's autumn 1962 concerts with The Philadelphia Orchestra, a rapturously-received return to the city where he'd last conducted the orchestra in 1935 but failed in his bid to take the helm from Leopold Stokowski, that role instead going of course to Eugene Ormandy.

Indeed it would be another two decades before Klemperer's international reputation was cemented, after falling under the wing of Walter Legge and taking charge of the Philharmonia Orchestra, and then undertaking a large number of highly successful recordings for EMI. Thus did the conquering hero return to Philadelphia at the age of 77, with a short series of concerts heavy on Beethoven, with strong support from Bach, Mozart, Schumann and Brahms - sufficient to fill four CDs, of which this volume offers the first two.

Sound quality is excellent throughout. I've tamed a slightly over-wide stereo image and used a light convolution reverberation derived from one of the world's foremost concert halls to bring a little extra realism to a slightly dry acoustic, whilst XR remastering has helped bring out the full warmth of the Philadelphia Orchestra's sound.

Andrew Rose

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in philadelphia - volume 1

CD 1 **BACH** Brandenburg Concerto No. 1 in F major, BWV 1046

- 1 1st mvt. - Allegro (4:57)
- 2 2nd mvt. - Adagio (15:21)
- 3 3rd mvt. - Allegro (1:38)
- 4 4th mvt. - Menuetto (2:52)

BRAHMS Symphony No. 3 in F major, Op. 90

- 5 1st mvt. - Allegro con brio (13:44)
- 6 2nd mvt. - Andante (8:23)
- 7 3rd mvt. - Poco allegretto (6:20)
- 8 1st mvt. - 4th mvt. - Allegro (9:54)

CD 2 1 **BEETHOVEN** Egmont, Op. 84 - Overture (10:02)

BEETHOVEN Symphony No. 3 in E-flat major, Op. 55 'Eroica'

- 2 1st mvt. - Allegro con brio (16:46)
- 3 2nd mvt. - Marcia funebre: Adagio assai (16:36)
- 4 3rd mvt. - Scherzo: Allegro vivace - Trio (6:51)
- 5 4th mvt. - Finale: Allegro molto (13:21)

XR remastering by **Andrew Rose**

Cover artwork based on a photograph of Otto Klemperer

Beethoven Symphony No. 3
Recorded 19 October 1962

Beethoven Egmont Overture
Bach Brandenburg Concerto No. 1
Recorded 27 October 1962

Brahms Symphony No. 3
Recorded 3 November 1962

Recorded live at the Academy of Music, Philadelphia

Total duration: **2hr 6:46**

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The Philadelphia Orchestra *Otto Klemperer*

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