

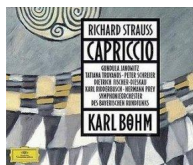
## Richard Strauss – Capriccio (Boehm) [2005]

Written by bluesever

Tuesday, 14 June 2011 10:44 - Last Updated Saturday, 17 May 2014 19:37

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CD1 1. R. Strauss: *Capriccio*, Op.85 - Introduction Karl Böhm 6:57 2. R. Strauss: *Capriccio*, Op.85 / 1. Szene - *Bezaubernd ist sie heute wieder* Karl Böhm 3. R. Strauss: *Capriccio*, Op.85 / 1. Szene - *Bei sanfter Musik schläft sich's am besten* Karl Ridderbusch 6:45 4. R. Strauss: *Capriccio*, Op.85 / 2. Szene - *Der Strom der Tränen trug mich fort* Dietrich Fischer-Dieskau 5:20 5. R. Strauss: *Capriccio*, Op.85 / 3. Szene - *Die Bühne ist fertig* Dietrich Fischer-Dieskau 1:35 6. R. Strauss: *Capriccio*, Op.85 / 3. Szene - *Da ist sie! Ich eile, sie zu begrüßen* Dietrich Fischer-Dieskau 2:53 7. R. Strauss: *Capriccio*, Op.85 / 4. Szene - *Ihr geht. Entließ schon die Macht* Dietrich Fischer-Dieskau 5:06 8. R. Strauss: *Capriccio*, Op.85 / 4. Szene - *Ein schönes Gedicht!* Gundula Janowitz 0:39 9. R. Strauss: *Capriccio*, Op.85 / 5. Szene - *Lassen Sie ihn bewähren* Gundula Janowitz 0:53 10. R. Strauss: *Capriccio*, Op.85 / 5. Szene - *Meine Prosa verstummt* Gundula Janowitz 3:22 11. R. Strauss: *Capriccio*, Op.85 / 5. Szene - *Hier ist er!* Gundula Janowitz 4:49 12. R. Strauss: *Capriccio*, Op.85 / 6. Szene - *Wie schön sind die Worte, kaum mehr kenn' ich sie* Karl Ridderbusch 2:09 13. R. Strauss: *Capriccio*, Op.85 / 7. Szene - *Verraten hab' ich meine Gefühle* Gundula Janowitz 1:45 14. R. Strauss: *Capriccio*, Op.85 / 7. Szene - *Diese Liebe, plötzlich geboren* Gundula Janowitz 4:49 15. R. Strauss: *Capriccio*, Op.85 / 7. Szene - *Wir werden die Schokolade hier im Salon einnehmen* Gundula Janowitz 2:33 16. R. Strauss: *Capriccio*, Op.85 / 8. Szene - *Welch' köstliche Begegnung* Dietrich Fischer-Dieskau 3:01 17. R. Strauss: *Capriccio*, Op.85 / 9. Szene - *Wir kehren zurück in die Welt des Salons* Dietrich Fischer-Dieskau 2:26 18. R. Strauss: *Capriccio*, Op.85 / 9. Szene - 1. Tanz: *Passepied - Was sagt ihr?* Karl Ridderbusch 2:23 19. R. Strauss: *Capriccio*, Op.85 / 9. Szene - 2. Tanz: *Gigue - Ich bin fest entschlossen* Karl Ridderbusch 2:13 20. R. Strauss: *Capriccio*, Op.85 / 9. Szene - 3. Tanz: *Gavotte - Eure Kunst entzückt und begeistert mich* Dietrich Fischer-Dieskau 2:22 21. R. Strauss: *Capriccio*, Op.85 / 9. Szene - *Fuge - Tanz und Musik stehn im Bann des Rhythmus* Dietrich Fischer-Dieskau 4:21 22. R. Strauss: *Capriccio*, Op.85 / 9. Szene - *Eine Oper ist ein absurdes Ding* Dietrich Fischer-Dieskau 3:34 CD2

1. R. Strauss: *Capriccio*, Op.85 / 9. Szene - *"Bevor sein Leben erloschen"* Karl Ridderbusch 0:52 2. R. Strauss: *Capriccio*, Op.85 / 9. Szene - *Duett der italienischen Sänger - Addio mio vita* Dietrich Fischer-Dieskau 5:30 3. R. Strauss: *Capriccio*, Op.85 / 9. Szene - *Das Hudigungsfestspiel, die grandiose 'azione teatrale'* Dietrich Fischer-Dieskau 3:47 4. R. Strauss: *Capriccio*, Op.85 / 9. Szene - *Er ist heroisch und hochdramatisch* Dietrich Fischer-Dieskau 3:44 5. R. Strauss: *Capriccio*, Op.85 / 9. Szene - *Hola! Ihr Streiter im Apoll!* Karl Ridderbusch 10:16 6. R. Strauss: *Capriccio*, Op.85 / 9. Szene - *La Roche, du bist groß! La Roche, du bist monumental!* Dietrich Fischer-Dieskau 0:32 7. R. Strauss: *Capriccio*, Op.85 / 9.

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*Szene - Ihr hörtet die mahnende Stimme Dietrich Fischer-Dieskau 4:45 8. R. Strauss: Capriccio, Op.85 / 9. Szene - Das ist mehr als eine Versöhnung Dietrich Fischer-Dieskau 2:59 9. R. Strauss: Capriccio, Op.85 / 9. Szene - Wählt doch einen Vorwurf, der Konflikt schildert Dietrich Fischer-Dieskau 4:26 10. R. Strauss: Capriccio, Op.85 / 10. Szene - Auf Wiedersehen, Flamand! Members of the Bavarian Radio Chorus 2:53 11. R. Strauss: Capriccio, Op.85 / 11. Szene - Das war ein schöner Lärm Members of the Bavarian Radio Chorus 4:10 12. R. Strauss: Capriccio, Op.85 / 12. Szene - Herr Direktor ... Wo kommen Sie her? Karl Böhm 4:13 13. R. Strauss: Capriccio, Op.85 / Letzte Szene - Andante con moto (Mondschein-Musik) Wladimir Haag 3:05 14. R. Strauss: Capriccio, Op.85 / Letzte Szene - Wo ist mein Bruder? Wladimir Haag 3:06 15. R. Strauss: Capriccio, Op.85 / Letzte Szene - Kein andres, das mir so im Herzen loht Wladimir Haag 4:28 16. R. Strauss: Capriccio, Op.85 / Letzte Szene - Ihre Liebe schlägt mir entgegen Wladimir Haag 4:01 17. R. Strauss: Capriccio, Op.85 / Letzte Szene - Du Spiegelbild der verliebten Madeleine Wladimir Haag 5:58*  
Gundula Janowitz (Soprano) Tatiana Troyanos (Mezzo Soprano) Arleen Augér (Soprano) Anton de Ridder (Tenor) Peter Schreier (Tenor) Dietrich Fischer-Dieskau (Baritone) Hermann Prey (Baritone) David Thaw (Tenor) Karl Ridderbusch (Bass) Karl Kohn (Bass-Baritone) Bavarian Radio Symphony Orchestra, Bavarian Radio Chorus Karl Böhm – conductor

Capriccio (1942), the last opera Strauss completed, in some ways represents the culmination of the composer's work in this genre. Capriccio is sometimes described as a "conversation piece," since the plot revolves around a discussion of the nature of opera and the shifting primacy between text and music. Strauss takes up in this work ideas he had already begun to explore in the prologue to the revised version of Ariadne auf Naxos (1916), which opens with the character of the composer worrying about the reception to his art. In Ariadne the issue is not resolved, because the composer's opera is surrealistically commingled with the efforts of a commedia dell'arte group. In Capriccio, however, the matter receives attention as the composer and the poet explore their work and are challenged to compose an opera about that very discussion; in some ways the opera is a metaphor for operatic composition, a topic with obvious resonance and significance for Strauss.

The singer (perhaps muse) Madeleine must choose whom she favors between between Olivier and Flamand, the opera's embodiment of poetry and music, respectively. However, she can never abandon one for the other, since she needs both. This leaves the dramatic situation at the opening of the opera unresolved though perhaps better understood by the conclusion.

The libretto was written in collaboration with Clemens Krauss, the conductor who was one of Strauss' most loyal champions. Krauss based the libretto on work Strauss had earlier undertaken with Joseph Gregor and, even earlier, with Stefan Zweig. Zweig had begun to plan

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an opera based on Giambattista Casti's eighteenth century text *Prima la musica, poi la parole* (First the Music, Then the Words), the basis for Antonio Salieri's 1786 opera of the same title. In adapting the earlier libretto, Krauss maintained an eighteenth century setting and used essentially the same characters as those found in Casti's version.

Capriccio was premiered in Munich on October 28, 1942, to an enthusiastic reception and was subsequently performed in several European opera houses during World War II. It is often viewed as a particularly fitting valedictory to Strauss' work in opera and in fact includes both quotations from operas by other composers (including Gluck's *Iphigénie en Aulide*) and humorous references to Strauss' own *Ariadne* and *Daphne* (1936-1937). Such references are not so much self-indulgent as self-critical, and show the composer's lighter side in the twilight of his career; at the same time, the music is more conversational, the motives and ideas more fleeting in their motion. Right from the start, from the string sextet that serves as the overture, *Capriccio* is more chamber music than grand opera. In exploring the nature of opera in *Capriccio*, Strauss relied more upon intimate gestures than upon the splashy grandeur of works like *Salome* (1904-1905) or *Elektra* (1906-1908); the result bears the stamp of a composer of great facility in full command of his style. --- James Zychowicz, Rovi

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