

Josef Krips was one of the busiest of Austrian-born conductors after World War II, an unexpected benefit to his having been forced out of his native country following its annexation by Germany. He had a major performing and recording career on two continents, in orchestral and operatic music.

Josef Krips studied at the Vienna Academy with Felix Weingartner (later permanent conductor of the Vienna Philharmonic) and then served as Weingartner's assistant at the Vienna Volksoper from 1921 until 1924. He headed orchestras in various cities, and in 1933 was appointed resident conductor at the Vienna State Opera and to a professorship at the Vienna Academy. Krips held both posts for three years, until the German annexation in March 1938, when he was forced to leave the country. He emigrated to Yugoslavia and spent a year with the Belgrade Opera and the Belgrade Philharmonic, before the onset of the war forced Krips to halt his work in music.

Following the Allied victory in 1945, Krips returned to Vienna, conducting the State Opera upon its reopening, as well as the Vienna Philharmonic, and the reopened Salzburg Festival in 1946 with a production of Mozart's Don Giovanni. Krips was suddenly one of the busiest conductors in Austria, and one of the most welcomed, as his colleagues who had worked under the Nazi regime weren't all cleared for resumed public performances until 1947. He also took the State Opera and the Philharmonic on their first tours after World War II. Krips spent four years (1950 - 1954) as principal conductor of the London Symphony Orchestra, and accepted his first American appointment in 1954 as principal conductor of the Buffalo Philharmonic Orchestra in New York. In 1963, the year of his debut at London's Covent Garden conducting Don Giovanni, he became the principal conductor of the San Francisco Symphony, a post he held until 1970. Krips made his Metropolitan Opera debut in 1966, and became a conductor at the Deutsche Oper Berlin in 1970.

Krips' visibility in the postwar music world made him one of the most familiar of all European conductors, both in Europe and America. He made several superb opera recordings for major labels, including a Don Giovanni for London, and a version of Mozart's The Abduction From the Seraglio, with Anneliese Rothenberger, Lucia Popp, Gottlob Frick, and Krips' beloved Vienna Philharmonic for EMI, that remains one of the most charming and beguiling accounts of this opera



This work wasn't performed in its entirety until March 21, 1839, at Leipzig, with Mendelssohn conducting. After composing six complete symphonies between 1813 and 1818 in the manner of Haydn and Mozart, Schubert completed only one more in the remaining decade of his brief life. This was The Great C major, written during 1825-1826 (rather than 1828 as was supposed until quite recently), and thus is the allegedly lost "Gastein" Symphony. Although he dated a copy of the score "March 1828," it really is No. 9, despite an army of scholars that variously tagged it No. 7, 8, and even 10.

By 1818 the Viennese had typecast Schubert as a vocal composer, and the label stuck. His keyboard, chamber, and orchestral works were hardly known despite their excellences. Older brother Ferdinand hoarded the manuscript of No. 9, which Robert Schumann finally saw in 1838, and took to Leipzig. Orchestras in Vienna and Paris flatly refused to play it, however, and London musicians laughed derisively during rehearsals in 1844, when Mendelssohn tried without success to perform it there as he had in Leipzig ("with cuts" -- big ones). Strings in particular hated playing its endlessly repetitive patterns: their pre-Wagner and pre-Bruckner bow arms were not ready for Schubert's "heavenly lengths." When all repeats are observed, the Ninth lasts over an hour, with almost no let-up in momentum. Three of Schubert's four movements employ sonata form -- the first, the finale, and the song sections in an ABA scherzo. Only the

slow movement is written in expanded song form (ABABA).

A soft but accented horn theme in the slow introduction foreshadows others to come in the exposition; it returns triumphantly in a long coda. The main body of the movement, marked "not too fast," is rhythmically so powerful and relentless that an unmodified Allegro tempo would have risked destroying it (and us).

Dotted rhythms characterize the A minor Andante, whose *con moto* qualification keeps it from dragging or sounding sentimentally sorrowful. Schubert's subsequent transition to A major is breathtaking, and his quiet writing for horns magical. As the movement began, it ends in A minor.

Beethoven-like, the Song parts of the Allegro vivace scherzo feature a miniature exposition-development-reprise (maybe Schubert knew the elder master's Ninth after all), full of dance melodies. C major yields to A major in the trio, with its broader tune for winds, before the song-sonata repeats.

Allegro vivace, again in C, this finale begins with a churning subject in triplet rhythm that stubbornly fights resolution (it is the grandest and most famous compositional trap in all music). Schubert finally must stop before he can introduce a new theme on clarinets and horns. Development and recapitulation follow on a titanic scale, capped by a coda in kind -- a movement, altogether, just short of 1,200 measures!

Schubert Symphony no. 9

Josef Krips conducts the London Symphony Orchestra

1. Andante - Allegro Ma Non Troppo 13:50
 2. Andante Con Moto 13:40
 3. Scherzo. Allegro Vivace 8:45
 4. Finale. Allegro Vivace 11:46
- Total Time 48:01

Producer Michael Williamson Engineer Kenneth Wilkinson

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admin@highdeftapetransfers.com
or visit our website:
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